

Annotated Bibliography¹

Jesus Film Books

Baugh, Lloyd. *Imaging the Divine: Jesus and Christ Figures in Film* (Kansas City: Sheed & Ward, 1997). Critiquing Jesus films and Christ-figure films in terms of their faithfulness to Roman Catholic orthodoxy, he lauds Pasolini's film as the masterpiece of the Jesus-film genre. He prefers Christ-figure films, which allow by definition a metaphorical treatment of Christology*. Under this heading, he treats Arcand's Jesus film and other notable films, including *Babette's Feast*, *Dead Man Walking*, *Shane*, and *Au Hasard Balthazar* (in which a donkey is the Christ figure).

Deacy, Christopher. *Screen Christologies: Redemption and the Medium of Film* (Cardiff: University of Wales Press, 2001). He concentrates on the redemptive, Christological* features of plot and character in film noir and in films by Scorsese like *Taxi Driver*.

Fraser, Peter. *Images of the Passion: The Sacramental Mode in Film* (Westport, CT: Praeger, 1998). Fraser finds Christian sacramental* images in film and finds film transformed thereby into the pattern of the Christian passion narrative. Films portraying the passion in this manner include *Diary of a Country Priest*, *Black Robe*, *Babette's Feast*, and *On the Waterfront*. In addition, he analyzes the Jesus films of Pasolini and Arcand and the general outlines of biblical epics*.

Kinnard, Roy, and Tim Davis. *Divine Images: A History of Jesus on the Screen* (NY: Citadel Press Book, 1992). After a helpful, but brief introduction on the history of Jesus films and a discussion of some of the inherent problems in the genre, the authors

provide an exhaustive list of biblical and Jesus films (including some Christ-figure films). They provide film credits and information about the making of the films.

Kreitzer, Larry. J. *Gospel Images in Fiction and Film: On Reversing the Hermeneutical Flow* (Sheffield: Sheffield Academic Press, 2002). He reads the gospel infancy, passion narrative, and selections from Jesus' sayings through the lens of various literary and cinematic pieces including Eliot's "The Journey of the Magi," Conrad's *Heart of Darkness*, *High Noon*, *Outland*, Atwood's *The Handmaid's Tale*, and *Star Trek*. The gospel texts become precursors of the literature and film and are, accordingly, often seen in a new light.

Malone, Peter. *Movie Christs and Antichrists* (NY: Crossroad, 1990). He makes a sharp distinction between Jesus films and Christ figure films. In the former, he distinguishes between "realistic" (citing Zeffirelli as the best) and stylized treatments (Jesus in contemporary or unrealistic settings). He discusses Christ-figure films at greater length and under several headings, including redeemer figures (those who suffer unjustly), savior figures (those who bring liberation), feminine figures, ecclesiastical figures, and antichrists. His main concern is to set forth the variety of possible Christ-figure films, within an understandable taxonomy, rather than providing detailed analyses of particular films.

Reinhartz, Adele. *Jesus of Hollywood* (Oxford University Press, 2006). She traces the move from Jesus of Nazareth to Jesus of Hollywood, the star of the biopic*. She examines the Jesus biopic* thematically, with particular attention to the "back story," Jesus' family context, his relationship with others (particularly Mary Magdalene and Judas), Jesus' enemies, and his passion. She calls attention to the way that film fills in

gaps in the gospels and to the way that film reshapes the past for the present's preoccupations.

Schweitzer, Robert Fred. *The Biblical Christ in Cinema* (University of Missouri: unpublished doctoral dissertation, 1971). He provides the most exhaustive summary of the difficulty of visualizing Jesus (and notes the two different, ancient traditions about the beautiful and ugly Jesus). Given the difficulties, he prefers the undefined Christ films (e.g., *The Robe*) to the Jesus films that must, by necessity, visualize Jesus.

Stern, Richard C., Clayton N. Jefford, and Gueric DeBona, O.S.B. *Savior on the Silver Screen* (NY: Paulist Press, 1999). These authors interpret nine Jesus films in detail, considering their relation to the "historical" record, their use of film techniques, and their cultural location (the films of DeMille, Ray, Pasolini, Stevens, Jewison, Zeffirelli, Jones, Scorsese, and Arcand). The section on film technique is particularly helpful for the uninitiated, as is their interpretation of the films in terms of cultural trends and issues at the time when the films were released. Additionally, their listing of film scenes with scripture cross references is very useful. Writing for church study groups, they aim to help believers think through the sources of and the character of their own images of Jesus in conversation with Jesus films. While acknowledging the demise of the Christian metanarrative, they campaign strenuously for an incarnational* Christology* and privilege Jesus films, like Scorsese's, that challenge the docetism that always lurks around orthodoxy.

Tatum, W. Barnes. *Jesus at the Movies: A Guide to the First Hundred Years* (Santa Rosa: Polebridge, 1997). He approaches Jesus films from a historical-critical* perspective and uses his analysis of Jesus films to introduce historical criticism* of the

gospels and the historical Jesus* (analyzing the films of Olcott, Griffith, DeMille, biblical epics*, Ray, Stevens, Pasolini, Jewison, Greene, Zeffirelli, Krish & Sykes,² Scorsese, and Arcand). From his perspective, no Jesus film yet provides an accurate portrayal of the historical Jesus*. He approaches the films with four questions in mind: cinematic interest; use of the gospels; historical verisimilitude; and theology. He provides helpful information on the production of the film and on the critical and religious responses to the films when they were first released.

----- *Jesus at the Movies: A Guide to the First Hundred Years*. Rev. ed. (Santa Rosa: Polebridge, 2004). His new edition includes new chapters on Jones's *Life of Brian* and Gibson's *The Passion of the Christ* with some reference as well to Hayes's *The Miracle Maker*, Edwards's *Jesus Christ Superstar*, and Young's *Jesus*.

Walsh, Richard. *Reading the Gospels in the Dark: Portrayals of Jesus in Film* (Harrisburg, PA: Trinity Press International, 2003). Rejecting the standard religious and aesthetic denigration of Jesus films, he approaches the films as cultural interpretations of Jesus in their own right. After historical, religious, and aesthetic overviews of the history of Jesus films, he offers comparative interpretations—from a literary and ideological perspective—of selected films and gospels (considering both films and gospels as cultural constructions of Jesus): *Jesus of Montreal* is paired with Mark; *Godspell* is paired with Jesus' teaching; *Il Vangelo secondo Matteo* is paired with Matthew; *King of Kings* is paired with Luke; and *The Greatest Story Ever Told* is paired with John. His conclusion discusses the Jesus(es) of American culture.

Bible Film Books

Aichele, George, and Richard Walsh, eds. *Screening Scripture: Intertextual Connections Between Scripture and Film* (Harrisburg, PA: Trinity Press International, 2002). This collection of thirteen essays reads selected scriptures as the precursors of secular films like *End of Days* (Revelation), *Pleasantville* (Gen. 3), *Midnight Cowboy* (Ruth), and *Patch Adams* (Borg's historical Jesus), *Total Recall* (the apostle Paul), etc. Their comparative approach casts the scriptures into a new (post-canonical) light.

Babbington, Bruce and Peter William Evans. *Biblical Epics: Sacred Narrative in the Hollywood Cinema* (Manchester and NY: Manchester UP, 1993). They situate the biblical epics* (primarily from the 30s and 50s-60s) in American culture and read them as attempts to construct American religious identity and resolve American cultural problems, particularly the encounter of religion and secularity, during the emergence of women in the work force and the Cold War. They offer detailed analyses of the epic* Jesus films of DeMille, Ray, Stevens, and Scorsese.

Bach, Alice, ed. *Biblical Glamour and Hollywood Glitz*. Semeia 74 (Atlanta: Scholars, 1996). This collection of essays on various biblical epics* and issues (gender, race, etc.) inaugurated the interdisciplinary study of the Bible and film in the academy of scholars of religion. The volume includes an essay on Mary Magdalene in Jesus films by Jane Schaberg (see below).

Campbell, Richard H. and Michael R. Pitts. *The Bible on Film: A Checklist, 1897-1980* (Metuchen, NJ: Scarecrow Press, 1981). The subtitle accurately describes the work.

Exum, J. Cheryl. *Plotted, Shot, and Painted: Cultural Representations of Biblical Women* (Sheffield: Sheffield Academic Press, 1996). She considers the transformation of

biblical women (particularly, Bathsheba, Ruth, and Delilah) into later literature, art, music, and film where they appear in a more patriarchal register. In the latter case, she makes helpful comments about women in biblical epics.

Forshey, Gerald E. *American Religious and Biblical Spectaculars* (Westport, CT: Praeger, 1992). He discusses epic* films in the context of the depression and the Cold War. In his analysis, the films deal with national identity, with the problems that rationality creates for faith (e.g., miracle), and with certain ethical issues. The religious spectaculars* play out an opposition between American values and that of an opponent. The biblical epics* deal with an individual's righteousness in an immoral society. He devotes a chapter to spectacular* Jesus films, considering primarily the relation of the ethic of Jesus to contemporary society, and a chapter to later Jesus films (those of Zeffirelli and Scorsese).

Jewett, Robert. *Saint Paul at the Movies: The Apostle's Dialogue with American Culture* (Louisville: Westminster, 1993). He reads selected secular films in conversation with Paul's basic ideas, missionary style, and ethical guidelines. For example, he compares the force of *Star Wars* with Paul's gospel and *Amadeus* with Paul's idea of salvation. He takes a prophetic stance vis-à-vis American culture like that in his earlier *Captain America Complex* and critiques the righteous violence stemming from messianic American nationalism.

Jewett, Robert. *Saint Paul Returns to the Movies: Triumph over Shame* (Grand Rapids: William B. Eerdmans, 1999). As in his earlier book on this topic, he reads selected secular films (including *Forrest Gump*, *Unforgiven*, and *The Shawshank Redemption*) in tandem with Pauline texts and ideas. He focuses here on the difference

between Paul's dyadic, honor-shame culture and film's place in modern individualism. His interpretations suggest nonviolent strategies to overcome shame—defined as social ostracism, low self-esteem, and arrogance (a problem that he sees here as deeper than guilt)—and continues his prophetic stance vis-à-vis messianic nationalism, but he adds criticisms here of consumer capitalism. In short, Jewett's Paul rejects the agonistic nature of honor cultures.

Kreitzer, Larry J. *The New Testament in Fiction and Film: On Reversing the Hermeneutical Flow* (Sheffield: Sheffield Academic Press, 1993). He approaches New Testament ideas and texts through their interpretations in later literary texts and/or films. This volume includes *Spartacus* (the passion), *Ben-Hur* (the saying about a cup of cold water), *Barabbas* (Jesus' substitutionary death), *Dr. Jekyll and Mr. Hyde* (Paul's dual view of human nature), and *The Trial* (the saying about shutting the door of the law). The New Testament texts become precursors of the literature and film and are, accordingly, often seen in a new light.

Kreitzer, Larry J. *The Old Testament in Fiction and Film: On Reversing the Hermeneutical Flow* (Sheffield: Sheffield Academic Press, 1994). He takes the same approach here to certain Old Testament passages through interpretations of *The Ten Commandments*, *Moby-Dick*, *East of Eden*, *Frankenstein*, and *A Farewell to Arms*.

Kreitzer, Larry J. *Pauline Images in Fiction and Film: On Reversing the Hermeneutical Flow* (Sheffield: Sheffield Academic Press, 1999). He reads Pauline ideas and texts in light of literary and cinematic works. This volume includes essays on *Robinson Crusoe* (and Paul's notion of sin and salvation), *The Picture of Dorian Grey*

(and the mirror imagery in 1 Cor. 13:12), *Dracula* (and Paul's notion of communion), and *Uncle Tom's Cabin* (and Paul's notions about slavery).

Reinhartz, Adele. *Scripture on the Silver Screen* (Louisville: Westminster John Knox, 2003). She explores the various ways the Bible can appear in film (as prop, in quotation or allusion, in character types, or in story patterns). The ubiquity of the Bible in secular film leads her to use film to introduce the Bible from Genesis to Revelation. She does so by reading a film vis-à-vis a particular biblical text: e.g., *The Truman Show* (with Genesis), *Magnolia* (with Exodus), *Dead Man Walking* (with Leviticus), and *The Apostle* (with John). She closes with reflections on responsible, ethical exegesis of the Bible in both popular media and religious communities.

Runions, Erin. *How Hysterical: Identification and Resistance in the Bible and Film* (New York: Palgrave Macmillan, 2003). Depending on Marxist, psychoanalytic, and postmodern theorists, she reads film in tandem with selected Hebrew Bible texts to expose the ability of both film and text to promote or resist cultural identification. She extols those few films (e.g., *Paris is Burning*, *Boys Don't Cry*, *Magnolia*) that offer the possibility of resistance. She also advocates for political action against the hegemony of dominant culture.

Sanders, Theresa. *Celluloid Saints: Images of Sanctity in Film* (Macon: Mercer University Press, 1999). She focuses on treatments of mission, martyrdom, miracles, asceticism, and mental illness in films like *Black Robe*, *The Last Temptation of Christ*, *Romero*, *Stigmata*, *The Third Miracle*, and *Agnes of God*.

Scott, Bernard Brandon. *Hollywood Dreams and Biblical Stories* (Minneapolis: Fortress, 1994). He interprets Hollywood movies as myths mediating binary oppositions

in American culture (following Lévi-Strauss's understanding of myth). While Scott does find a few movies that challenge popular American myth (e.g., *Witness*, *Bronco Billy*, *Citizen Kane*, and *Apocalypse Now*), he finds biblical texts far more challenging and uses those texts prophetically vis-à-vis the elements of the American myth (e.g., notions of redemptive violence, individualism, and patriarchy) that he finds in Hollywood film.

Walsh, Richard. *Finding St. Paul in Film* (Harrisburg, PA: T & T Clark, 2005). He reads a number of secular films alongside Pauline notions like apocalypse, the cross, Torah, grace, and apostolicity. His analysis brings various Pauls (e.g., a liberal Paul, an apocalyptic Paul, an anti-Semitic Paul, a Jewish Paul, a canonical Paul) or, rather, the act of interpreting Paul into view. He campaigns for diversity, rather than imperial truth.

Religion/Myth Film Books

Butler, Ivan. *Religion in the Cinema* (NY: A. S. Barnes & Co., 1969). He discusses various "genres" of film: historic (biblical), religious settings (churches), allegories, evil, comedy, and satire. He claims that commerce does not sweep all before it and that the holy sometimes peeps through.

Ferlita, Ernest, and John R. May. *Film Odyssey: The Art of Film as a Search for Meaning* (NY: Paulist Press, 1976). They discuss classic films that include the image of pilgrimage, in order to set forth an interpretation of life as a journey where something larger than the self ultimately answers the question of individual being. Films discussed include *East of Eden*, *La Strada*, *Wild Strawberries*, *Easy Rider*, *Midnight Cowboy*, *Nazarín*, and *The Seventh Seal*.

Hill, Geoffrey. *Illuminating Shadows: The Mythic Power of Film* (Boston: Shambhala, 1992). Claiming that films are unintentionally mythic, he uses Jungian depth psychology to illumine (classic and recent) film, in much the same way as such analysis would interpret dreams. He argues that movies reveal an excessively masculine society that needs to embrace its feminine side.

Holloway, Ronald. *Beyond the Image: Approaches to the Religious Dimension in Cinema* (Geneva: World Council of Churches, 1977). He suggests a three-stage “religious” history of film (mystical participation, passive identification, and theological dialogue) that climaxes with foreign films which offer responses to existentialist despair.

Horrocks, Roger. *Male Myths and Icons: Masculinity in Popular Culture* (NY: St. Martin’s Press, 1995). He discusses particular genres of film (e.g., Westerns, horror, pornography) as influences on male identity.

Johnston, Robert K. *Reel Spirituality: Theology and Film in Dialogue* (Grand Rapids: Baker Books, 2000). He considers religious responses to film along a spectrum from avoidance, through caution, dialogue, and appropriation, to the possibility of divine encounter. He argues that film can crystallize the question of life’s meaning for its viewers.

Lyden, John. *Film as Religion: Myths, Morals, and Rituals* (NY: New York University Press, 2003). He rejects theological and ideological analyses of religion and film in favor of an anthropological approach like that of C. Geertz. He helpfully considers the religious (i.e., myth-ritual) function of film itself and explores the different worldviews presented in different film genres (including Westerns, gangster films, melodramas, romantic comedies, fantasy, science fiction, and horror).

Marsh, Clive and Gaye Ortiz, eds. *Explorations in Theology and Film: Movies and Meaning* (Oxford: Blackwell, 1997). The collection of essays begins with a section dealing with possible relationships—and advocating dialogue—between film and theology. The thirteen remaining essays propose a dialogue between some biblical text or theological notion and a film (e.g., Mark and *The Piano*, salvation and *Shane*, and Christology* and *Edward Scissorhands*). The volume includes a perceptive essay on “Jesus Christ Movie Star” by William Telford and an excellent critique of the volume’s enterprise by David Jaspers.

Martin, Joel W. and Conrad E. Ostwalt, eds. *Screening the Sacred: Religion, Myth, and Ideology in Popular American Film* (Boulder: Westview, 1995). They arrange their collection of essays in terms of theological, mythical, and ideological interpretations of secular film. This arrangement corresponds to substantive, formal, and functional definitions of religion. They include essays seeing religion as a particular confession (theology), those seeing religion as symbolic (myth), and those considering religion in terms of its political effects (ideology).

Martin, Thomas. *Images and the Imageless: A Study in Religious Consciousness and Film*. 2nd ed. (Lewisburg: Bucknell University Press, 1991). He offers a nice treatment of the imaginative worldviews underlying certain film genres.

May, John R. and Michael Bird, eds. *Religion in Film* (Knoxville: University of Tennessee Press, 1981). This classic text on religion and film includes excellent essays on film as hierophany*, the relation between story and culture, the worldviews of film, the religious functions of film, the demonic in film, and Christ-figures. It also includes brief discussions of major directors.

May, John R., ed. *Image and Likeness: Religious Visions in American Film Classics* (NY: Paulist Press, 1992). While he admits that materialism and American mythology amply explain Hollywood ideology, he also contends that classic films contain a “vision,” which is the “image” of the religious sensibility of the filmmaker. The collected essays offer close readings of several “classic” films (including *City Lights*, *High Noon*, *Citizen Kane*, *The Wizard of Oz*, and *On the Waterfront*). Mays arranges the collection into sections that deal primarily with mise-en-scène, mythic allusions, quest and rebirth motifs, and editing.

May, John R., ed. *New Images of Religious Film* (Kansas City: Sheed & Ward, 1997). This volume updates May and Bird’s 1982 work. It has helpful essays on film criticism, religious interpretation of film, the problem of evil, and Christ figures. The volume includes an essay on Jesus films by Peter Malone.

McConnell, Frank. *Storytelling and Mythmaking: Images from Film and Literature* (NY: Oxford University Press, 1979). He adapts Frye’s seasonal-genre approach to literature to identify king, knight, common man, satirist, and holy fool in Arthurian legends, Western films, and *Star Wars*. His main concern is the relationship of the hero to civil order and the psychological creation of individual identity vis-à-vis story.

Medved, Michael. *Hollywood vs. America* (NY: HarperPerennial, 1993). He scathingly attacks Hollywood film as an institution deliberately eroding culture, ethics, and religion.

Miles, Margret R. *Seeing and Believing: Religion and Values in the Movies* (Boston: Beacon, 1996). She discusses both religious and secular films with the assumption that movies reveal and deal with the anxieties and longings of a mass

audience. While film may not be iconic, it does, as an institution, have religious or mythic functions. In short, we are “what we look upon and what we delight in.” She deals with the Jesus films of Scorsese and Arcand. She is one of the few authors to discuss film vis-à-vis non-Christian religion.

O’Brien, Tom. *The Screening of America: Movies and Values from Rocky to Rain Man* (NY: Continuum, 1990). He interprets secular films in terms of issues important to American culture. He organizes his volume around those issues, including work, home, patriotism, justice, and religion. The chapter on religion explicitly deals with Jesus films. Sketching out a contrast between the values of the 1960s and the 1980s, he argues for a moral middle ground. Thus, he rejects pacifism and militarism in favor of just war debate.

Plate, Brent S., ed. *Representing Religion in World Cinema: Filmmaking, Mythmaking, Culture Making* (NY: Palgrave Macmillan, 2003). Critical of the Christian and Hollywood bias of much of the work in religion and film, this collection of essays deals primarily with non-Christian religion and non-Hollywood film. Plate divides the essays into sections dealing with film’s myth making, its use in nation building, and its interpretative transformations of religion.

Schrader, Paul. *Transcendental Style in Film: Ozu, Bresson, Dreyer* (Berkeley: University of California Press, 1972). He offers a scathing denunciation of religious film as sentimental and voyeuristic, rather than religious. He finds the possibility for a religious interpretation of life or an experience of the transcendent only in the “austere style” of the foreign directors of his subtitle.

Stone, Bryan P. *Faith and Film: Theological Themes at the Cinema* (St. Louis: Chalice, 2000). He uses film to explore the theology of the Apostle's Creed for church study groups. In addition to secular film (like *Contact* and *Star Wars*), he comments specifically on the Jesus films of Arcand, Stevens, Scorsese, and Pasolini.

Vaux, Sara Anson. *Finding Meaning at the Movies* (Nashville: Abingdon, 1999). She uses secular film to explore Christian theological concerns about home, journey, alienation, vocation, integrity, and healing for church study groups.

Wood, Michael. *America in the Movies*, 2nd ed. (NY: Columbia University Press, 1989). Using Althusser and Foucault, Wood claims that movies are one way that a culture thinks through its "world" and negotiates its cultural problems. He claims that movies are our public "classical education." The movies of the 1940s and 1950s "dreamed up an America all their own and persuaded us to share the dream." Epics* in particular display the myth of excess that was America, a nation that could afford such conspicuous consumption. Movies no longer work mythically. They have deteriorated into sentimentality, irony, and personal mythologies.

Some Important Jesus Film Articles

Chattaway, Peter T. "Jesus at the Movies." *Books and Culture: A Christian Review* 6.2 (2000): 10-14. Writing before the films of Young and Gibson, he notes, in a review of the history of Jesus films that recent films fall into two categories: (1) those produced for a Christian audience; and (2) those produced on a shoestring budget for secular audiences. Surprisingly, both emphasize the humanity of Jesus more than previous films. He commends film for exploring contemporary issues not considered by the gospels.

----- "Jesus in the Movies." *Bible Review* 14.1 (February, 1998) 28-35, 45-46. He offers a succinct, helpful review of the history of Jesus films, replete with production trivia.

Detweiler, Robert. "Christ and the Christ Figure in American Fiction." *The Christian Scholar* 47. 2 (1964): 111-24. Although about literature rather than film, this article offers a helpful look at the various uses of the Christ story as sign, myth, symbol, and allegory.

Goodacre, Mark. "The Synoptic Jesus and the Celluloid Christ: Solving the Synoptic Problem through Film." *Journal for the Study of the New Testament* 80 (2000): 31-43. He uses film treatments of the Sermon on the Mount (particularly, Ray, Stevens, Pasolini, Scorsese, and Zeffirelli) to reject the Q hypothesis. He argues that the author of Luke uses Matthew's Sermon in a fashion similar to these later directors.

Graham, David J. "Christ Imagery in Recent Film: A Saviour from Celluloid?" In Stanley E. Porter, Michael A. Hayes, and David Tombs, eds. *Images of Christ: Ancient and Modern*. Roehampton Institute London Papers, 2 (Sheffield: Sheffield Academic Press, 1997), 305-14. He asks what constitutes a Christ image in film and argues that both tradition and the culture (like Schweitzer and Pelikan) in which the image is made play a role.

Hurley, Neil P. "Cinematic Transformations of Jesus." In John R. May and Michael Bird, eds. *Religion in Film* (Knoxville: University of Tennessee Press, 1981), 61-78. He considers the use of symbols, characters, and events from the Christ story in secular film.

Mahan, Jeffrey H. "Celluloid Savior: Jesus in the Movies." *Journal of Religion and Film* 6.1 (2002): n. p. Available online. He investigates modern cinema's handling of ancient texts by focusing on the portrayal of Christ's divine and human nature in the cinematic portrayals of the cross and resurrection in Ray, Pasolini, Scorsese, and Arcand.

Malone, Peter. "Jesus on Our Screens." In John May, ed. *New Images of Religious Film* (Kansas City, MO: Sheed & Ward, 1997), 57-71. After a brief look at the history of the Jesus film tradition, he focuses on the use of verbal images from the Jesus story, including the crucifix and Jesus as icon, in film in the 80s and 90s. The essay continues the distinction between Jesus and Christ figures which he made in his 1990 book.

McEver, Matthew. "The Messianic Figure in Film: Christology Beyond the Biblical Epic." *The Journal of Religion and Film* 2.2 (1998), n.p. Available online. Briefly sketching the failure of the Jesus film (focusing on *The Last Temptation of Christ*), he pursues the successful messianic-figure film in which a non-conformist transforms lives and suffers (discussing *Cool Hand Luke*, *One Flew Over the Cuckoo's Nest*, *Dead Poets Society*, and *Sling Blade*).

Reinhartz, Adele. "Jesus in Film: Hollywood Perspectives on the Jewishness of Jesus." *The Journal of Religion and Film* 2.2 (1998): n. p. Available online. After a brief sketch of recent proposals about the historical and Jewish Jesus, she sketches the treatment of Jesus' Jewishness in the films of Griffith, Pasolini, Zeffirelli, Jones, Scorsese, and Arcand. Those films treating Jesus historically reflect recent trends in Jesus scholarship while those treating Jesus more figuratively tend to abandon the focus on Jesus' ethnicity altogether. While there is a marked effort to avoid anti-Semitism in Jesus

film, it may be impossible to avoid altogether if the movies treat the gospels and their interpretation respectfully.

Reinhartz, Adele. "Jesus of Hollywood: A Jewish Perspective." In Bryan F. LeBeau, Leonard Greenspan, and Dennis Hamm, eds. *The Historical Jesus Through Catholic and Jewish Eyes*. Revised and expanded edition (New Haven: Yale University Press, 2000), 131-46. This essay revises her earlier article for *The Journal of Religion and Film*. Here, she organizes the material more clearly around different scholarly versions of the historical, Jewish Jesus.

Schaberg, Jane. "Fast Forwarding to the Magdalene." *Semeia* 74 (1996) 33-45. Perhaps the earliest attempt at a feminist critique of Jesus films. Schaberg briefly explores the role of Mary Magdalene in Stevens, Jewison, Zeffirelli, Scorsese, and Arcand. However, most of the essay is devoted to Zeffirelli.

Solomon, Jon. "The New Testament and Tales of the Christ." In Jon Solomon. *The Ancient World in the Cinema*. Revised and Expanded Edition. (New Haven and London: Yale University Press, 2001), 176-223. In a book-length discussion of the portrayal of the ancient world in cinema, he devotes a chapter to Old Testament films and a chapter to Jesus (and early Christian) films. He measures films by their ability to find a balance between historical authenticity and dramatic effectiveness, giving greatest weight to the latter. He thinks Griffith, DeMille, and Pasolini strike the right balance.

Telford, William R. "Jesus Christ Movie Star: The Depiction of Jesus in the Cinema." In Clive Marsh and Gaye Ortiz, eds. *Explorations in Theology and Film: Movies and Meaning* (Oxford: Blackwell, 1997), 115-39. Setting Jesus films in the context of biblical epics*, he discusses the problems of portraying Jesus in film (e.g.

Jesus does not make a very good leading actor) and offers a taxonomy of Jesus' appearances in film: patriarchal, adolescent, pacifist, subversive, mystical, musical, and human.

----- "The New Testament in Fiction and Film: A Biblical Scholar's Perspective." In Jon Davies, Graham Harvey, and Wilfred G. E. Watson, eds. *Words Remembered, Texts Renewed: Essays in Honour of J. F. A. Sawyer*. Journal for the Study of the Old Testament Supplement 195 (Sheffield: Sheffield Academic Press, 1995), 360-94. He discusses recent scholarly forays into religion and film, giving particular attention to fiction and film as cultural reception of biblical stories. He discusses, in detail, three novels (by Kazantzakis, Theissen, Roberts) and three films (by Pasolini, Scorsese, Arcand).

Thompson, John O. "Jesus as Moving Image: The Question of Movement." In Stanley E. Porter, Michael A. Hayes, and David Tombs, eds. *Images of Christ: Ancient and Modern*. Roehampton Institute London Papers, 2 (Sheffield: Sheffield Academic Press, 1997), 290-304. He argues that the problem in filming the Jesus story is not Jesus' appearance (as the West has a tradition about how Jesus looked), but Jesus' movement. Film offers stiff Jesuses who move as if in a pageant or with the stillness of eternity. Arcand escapes this problem by filming an actor playing Jesus.

A Few Helpful Websites

Ascough, Richard and Peter Gilmour. "Jesus: Real to Reel." This website supports a course taught at Loyola University. It provides resources for Jesus films and for historical-critical* study. Available at <http://post.queensu.ca/~rsa/Real2Reel/realreel.htm>.

Goodacre, Mark. "Celluloid Jesus: The Christ Film Web Pages." Available at <http://www.ntgateway.com/film/>. This site provides links to information about a number of Jesus films, helpful websites, reviews, etc. It is part of the New Testament Gateway Site which provides various helpful links to scholarly resources and information about the New Testament.

Griffin, Danél. "In Depth: The Many Cinematic Faces of Jesus." Available at Film as Art: Danél Griffin's Guide to Cinema at <http://uashome.alaska.edu/%7Ejndfg20/website/Jesusfilms.htm>. In light of Gibson's popularity, he discusses several Jesus films (and some Christ-figure films) from the perspective of film technique and film history.

Hertenstein, Mike. "Epic Survey of Jesus Movies: From *La vie et la passion Jésus Christ* to *The Passion of the Christ*." Available at the Flickerings website at <http://www.flickerings.com/2004/films/jesusmovies/index.htm>. This site, produced to place Gibson's film in context, provides a concise, sympathetic treatment of the Jesus films of the Jesus film tradition. He wryly asks: which Jesus film would Jesus watch, the epic* blockbusters of wealth or those produced by obvious sinners?

Internet Movie Database (imdb.com). Available at <http://imdb.com/>. This incredibly helpful site provides a wealth of information about almost every movie, including synopses, credits, casts, production, trivia, awards, and external reviews. Internal links enable one to find additional information about writers, directors, and actors.

Journal of Religion and Film. Available at <http://www.unomaha.edu/jrf/index.html>. This free online journal provides reviews of

classic and recent movies, reviews of books on film and religion, and thematic articles on various religion and film topics. The site is nicely indexed, so that one can locate reviews and discussions of particular movies or the works of particular authors. The journal devoted a special issue (8, special issue no. 1 [February 2004]) placing Gibson's film in context. Adele Reinhartz's essay on "Passion-ate Moments in the Jesus Film Genre" is particularly relevant.

Journal of Religion and Popular Culture. Available at <http://www.usask.ca/relst/jrpc/index.html>. This free online journal provides an interesting collection of reviews and articles on religion and popular culture, including film. See, e.g., Anton Karl Kozlovic, "The Structural Characteristics of the Cinematic Christ-figure," 8 (Fall 2004): n.p., which attempts to delineate what constitutes a Christ figure in film.

¹ For reasons of space, we have elected to include only works dealing with multiple Jesus films, thus omitting a number of fine, helpful works on individual films or directors.

² Sic., for Sykes and Krisch.