

Satyajit Ray Centenary Tribute

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## Those Apprentice Years: Ray's Remarkable Journey Towards Filmmaking



Sergei Eisenstein<sup>1</sup> once wrote, ‘Cinema is the first truly synthetic art’<sup>2</sup>. By the term ‘synthetic’, he of course didn’t mean ‘artificial’; he was actually pointing to the fact that since its inception cinema has been borrowing from and synthesizing elements of several preceding art forms, especially from painting, dance, music, sculpture, architecture, photography, theatre, and literature (both written and oral). Eisenstein called this synthesis a process of coalescence into an “organic essence”<sup>3</sup>. Therefore, his indirect suggestion was, although in course of time cinema evolved into an autonomous art form, a filmmaker has to be a master synthesiser. She not only needs to be sensitive to the characteristics of the previous art forms but must be aware of their capabilities. One can even say that a filmmaker is as good as her affinity towards these disciplines. The greater her exposure to them the richer will be the structural finesse of her cinema.

Keeping these words of the master filmmaker and theoretician in mind I propose to explore filmmaker Satyajit Ray’s<sup>4</sup> apprentice years,

which extends from 1937, the year in which he took admission to Presidency College, Calcutta, till 1952, when he actually plunged into filmmaking<sup>5</sup>. However, two years before that he had decided to become a filmmaker after seeing Vittorio de Sica’s<sup>6</sup> *The Bicycle Thieves* (1947) in London.<sup>7</sup> It was a significant decision for a person who was by then well-established in the field of commercial art. The following is an attempt at contextualizing Ray’s exploration of various media and their practices that finally brought him to filmmaking.

Ray was exposed to films since his school-going days—visiting cinema-halls on weekends was a family affair. But his cerebral engagement with films began with the founding of The Calcutta Film Society in 1947 in his hometown. The films which were shown there included British and American documentaries, as well as Soviet and European feature films. These were quite different in their approach, tone and tenor from the ones getting released in the theatres in the city. There was, however, not much freedom for the society members in

the selection of films; they had to be satisfied with only what was available from various embassies or other sources. Most of these films, however, had one common feature in that these earned praise from connoisseurs or getting applauded in film festivals abroad. But the young members of the society evaluated the films according to their own judgment, not by name, weight or accolades earned. This was true especially of Ray, who felt that many of the highly acclaimed films shown in the society were actually overrated while some others were far superior than what their moderate fame would suggest.<sup>8</sup>



But if the formation of the Calcutta Film Society paved the way for Ray's eventual foray into the realm of filmmaking, there was a kind of formative period, even though latent and haphazard. During this period, he was getting acquainted with some of the important elements of this synthetic art, which helped him hold his stead during his career of professional filmmaking. And it all began when he was studying in Presidency College (1937-1940).

Satyajit Ray has told his interviewers several times that Economics, the subject that he studied at the Presidency College at the undergraduate level, was not his own choice at all, but was thrust upon him. He wanted to study English literature, but had to take admission to the Economics department, on the advice of a close friend of his late father Sukumar Ray. That friend was none other than Prasanta Chandra Mahalanobis<sup>9</sup>, who, despite being a Physicist by training, carved a niche for himself as a Statistician. Mahalanobis had

suggested that if Ray graduated in Economics, he would get him a job in the academic journal *Sankhya*, being published from the Statistical Institute that Mahalanobis had just founded.<sup>10</sup> It was beyond the power of Ray and his widowed mother, Suprabha<sup>11</sup>, to ignore this sensible and pragmatic advice from a towering well-wisher. Thus, Ray found himself in the midst of a set of classmates, most of whom already had their career plans ready, while he was still vague and uncertain about his future career, the assurance of Mahalanobis notwithstanding! But fortunately for Ray he soon made friends with a small group who shared his passion for Western music and Hollywood movies. Some new areas of interest were also created in this period—hobby of playing table tennis, acquaintance with several footballers, cricketers, and badminton players, whose games he loved to watch. In a sense, despite being a reserved person, he was quite pleased with his small circle of friends and kept himself engaged. Although he had a dislike for the subject he was studying, Ray was a diligent student and secured a high second class. But just as the degree of economics did not do him much good later in life, his interest in the various sports that he acquired in his college days gradually waned. But his love for Western music and Hollywood movies stayed with him.

Ray's primary attraction for the Hollywood movies was the aura of the film stars. He looked up to Gary Cooper<sup>12</sup>, Clark Gable<sup>13</sup>, Carrie Grant<sup>14</sup>, Greta Garbo<sup>15</sup>, or Norma Shearer<sup>16</sup>, revelling in the power of their performances. He was also fascinated by the craftsmanship of films coming out of such big and renowned studios as MGM, Twentieth Century Fox, or Warner Brothers. These studios churned out films which were epitomes of professionalism—very well written, superbly acted, brilliantly shot, and well edited, as part of a professional packaging, and were promoted with masterful marketing strategy. His was an unadulterated fascination, not affected by highbrowism or avant-gardism.<sup>17</sup> He also enjoyed such genres

as Western, musical, and comedy. He told Shyam Benegal that these Hollywood films of the 1930s and 1940s had paved the way for his film education.<sup>18</sup>

Interestingly, after graduation, Ray did not approach Mahalanobis for the promised job; instead he took admission to Kala Bhavan<sup>19</sup> in Visva Bharati<sup>20</sup>, the university founded by Rabindranath Tagore in the quiet hamlet named Santiniketan. Ray reached Santiniketan in December 1940. Although he was very much averse to the ways of life and teaching in Visva Bharati, he went over there mainly in deference to the wish of his mother, who thought that it would be good for the young man to be in close proximity with Tagore. Gradually he began to realise that the place after all was not so bad as he had thought it to be; in fact, he came across many interesting persons there, who were responsible for a gradual change of heart in young Satyajit. He was not at all inclined towards the fine arts. Since he had made it into a habit of looking at advertisements while in college<sup>21</sup>, he rather wanted to learn commercial arts. In Visva Bharati, however, there was no course for commercial art. But he realised that proper training in sketching, drawing and painting would help him acquire the basic skills to succeed as a commercial artist. There was another roadblock though—his strong aversion towards Indian art, which he thought to be “all wishy washy, sentimental and Victorian kind of stuff”.<sup>22</sup> But under the careful supervision of Nandalal Bose<sup>23</sup>, the principal of Kala Bhavan, Ray gradually became aware of the underlying nuances and strength of Oriental art. He got acquainted with young leading artists like Binodebihari Mukherjee<sup>24</sup> and Ramkinkar Baij<sup>25</sup>. Mukherjee introduced him to Chinese calligraphy. Baij earned Ray’s admiration for the virile form of his sculptures. Like his days in the Presidency College, Ray had a small group of intimate friends in Santiniketan also. Prominent among them were Prithwish Neyogi<sup>26</sup> and Dinkar Kowshik<sup>27</sup>. Niyogy was a veritable encyclopaedia of both Oriental and western arts, while Kaushik he admired for his artistic

sensibilities. They opened new vistas before Ray and helped him form a holistic approach.



Ray made friends with Alex Aronson<sup>28</sup>, a young teacher of English from Germany with Jewish ancestry. Aronson was a musician himself and he engaged Ray in protracted discussions on Western music, playing the piano and teaching him the intricacies of Western notation. One should not however forget the contribution Ray’s future wife Bijoya<sup>29</sup> in this regard. Herself a connoisseur of western music, she helped him build up a substantial collection of records during his stay in Santiniketan. Moreover, Ray came into contact with Ashesh Bandyopadhyay<sup>30</sup>, a musician from the Bishnupur school (or *gharana*) founded by Jadu Bhatta<sup>31</sup>. Bandyopadhyay played classical Indian music on esraj, and he helped Ray understand the intricacies of Hindustani classical music.

Remarkably enough, in the library of Kala Bhavan, Ray found several books on film, focussing on its artistic characteristics. Marie Seton<sup>32</sup> has mentioned a few such books in her book on Ray<sup>33</sup>. On top of her list is *The Rise of the American Film* (California, Harcourt, Brace & Co., 1939) by American film expert Lewis Jacobs<sup>34</sup>. She has also mentioned a book titled *Film Technique and Film Acting* which is supposed to be an English translation of the Soviet director Vsevolod Pudovkin’s theoretical writings<sup>35</sup>. But it is highly unlikely

that Ray had come across this compendium during his stay in Santiniketan. This title is actually a combined edition of the English translation of two separate monographs *Film Technique* (1930) and *Film Acting* (1939); this was published in 1949 with an introduction by Lewis Jacobs<sup>36</sup>. It is safe to assume that Ray had actually come across the individual monographs—both published by George Allen Unwin, London. Seaton's list refers to books by British film expert Paul Rotha<sup>37</sup>, although she has not given any name. It is not difficult to understand, however, that she had two books in mind, *The Film till Now* (London, Jonathan Cape, 1930), and *Documentary Film* (New York, W W Norton, 1939). Significantly, Rotha has himself characterised these two books as “complimentary”. Andrew Robinson<sup>38</sup>, in his book on the maestro, mentions “two books of theory”<sup>39</sup>. One of these books was a treatise by the German theorist Rudolf Arnheim<sup>40</sup>. This was actually the English translation of Arnheim's German book *Film als Kunst* (1933), done by L M Sieveking and Ian F D Morrow and published from Faber & Faber, London, under the title *Film* the same year. The other one was *A Grammar of the Film* (London, Faber & Faber, 1935), by Raymond Spottiswoode, the British film expert<sup>41</sup>. One does not have a clue as to how these books found their way to the library of Visva Bharati. One thing is certain however, the books came to Santiniketan with the approval of Rabindranath. While Ray has acknowledged having read these books in the Visva Bharati library, how far did his old ideas about cinema change one cannot tell for certain. But the worth of these books can be gauged from the fact that all of these have been reprinted quite a few times in the 1950s and 1960s, and even in the 1970s these were considered as ‘classics’.

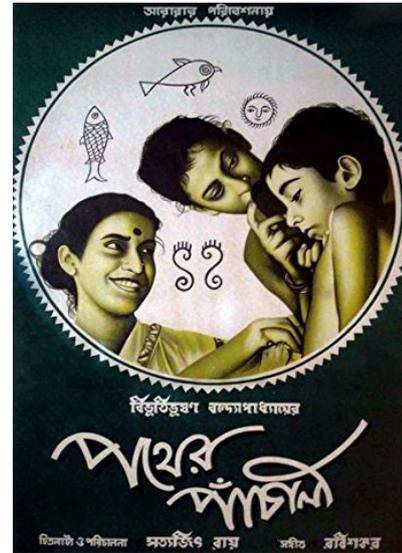
However, before finishing his education at Santiniketan, Ray returned to Calcutta (December 1942)<sup>42</sup> and joined an advertising agency called D J Keymer (April 1943) as Junior Visualizer. It's not that he liked the job of advertising, but he learnt a lot about craftsmanship—specially gaining insight

about the ways to attract people through the nuances of lettering, illustration, and line drawing. Besides this apprenticeship, a senior colleague Dilip Kumar Gupta<sup>43</sup> inducted Ray into his newly founded publishing firm Signet Press<sup>44</sup> where he began working on book illustration and cover design. In this way he gained experience in Typography, Format, Layout, etc. The education of Santiniketan did not go to waste at all. Moreover, the varied subjects of the books published by Signet—history, the socialist trend of modern European literature, contemporary Bengali poetry *et al* broadened his vision.



By then, Ray had turned into some kind of a serious film buff. He had made friends with members of British and American military contingents stationed in Calcutta during the Second World War. His friends encouraged him immensely in his pursuit of cinema. He gradually overcame his fascination for big studios and stars, trying instead to understand the features of the work of eminent directors. He became acquainted with the works of leading directors like Frank Capra<sup>45</sup>, John Ford<sup>46</sup>, John Huston<sup>47</sup>, Lewis Milestone<sup>48</sup>, Billy Wilder<sup>49</sup>, William Wyler<sup>50</sup> or Jean Renoir<sup>51</sup>. He was particularly fascinated by Renoir's *The Southerner* (1945), which had a commercial release in Calcutta. He also started reading serious film magazines like *Sight and Sound* and *Sequence*, both published from London. These magazines widened the horizon for the young Ray. Soon he, in consultation with his close friends (including the foreign ones), decided that they needed exposure to films from other major filmmaking countries also, especially Europe. Thus, began another significant phase in Ray's life expressed

through his pioneering role in the founding of The Calcutta Film Society. This organization was formally established on 5 October 1947, with enthusiastic help of friends and well-wishers like Chidananda Dasgupta<sup>52</sup>, Radhaprasad Gupta<sup>53</sup>, Banshi Chandragupta<sup>54</sup>, and Kamalkumar Majumdar<sup>55</sup>, who were the most active among a small band of around twenty-five.<sup>56</sup> Thanks to this organisation, an opportunity was created to showcase films from Europe, especially from Britain and France. There were films from the Soviet Union also, thanks to her inclusion in the Allies forces and to the generosity of the Indian Censor Board. Members got to watch films like *Alexander Nevsky* (directed by Sergei Eisenstein, 1938), *The Childhood of Maxim Gorky* (directed by Mark Donskoy, 1938), *Storm over Asia* (directed by Vsevolod Pudovkin, 1928) and *Ivan the Terrible* (Director Sergei Eisenstein, Part I, 1944). The main purpose of the members was to discuss the films in detail after watching them. Besides participating in such activities, Ray was particularly interested in studying the formal organization of the films in a little more detail. As part of that practice, he dabbled in screenplay-writing in a novel way. He was not trying to write a basic screenplay—all he was doing was to write down a treatment before going to see a picture, and then compare it with that of the film on screen. This was a purely theoretical exercise without any thought of making films. Simultaneously he was relentless in his pursuit of classical music, especially Western classical. He came to a personal realisation that Eisenstein was to cinema what Johann Sebastian Bach was to music; Pudovkin similarly reminded him of Ludwig van Beethoven<sup>57</sup>. Thus, he was veering away from a fan's perspective and acquiring a cerebral perception about cinema.



Eventually he began writing about films in Britain's *Sequence* magazine. This magazine was being run by a few young persons, two of them being Lindsay Anderson<sup>58</sup> and Gavin Lambert<sup>59</sup>, who Ray had made friends with. The first piece he contributed to the *Sequence* was on Jean Renoir's *Lady from Shanghai* (1947). He would meet the three of them in London in a few months. But while he was making his preparations for going to London, Jean Renoir moved to Calcutta to shoot *The River*. Ray met Renoir with two of his friends, Banshi Chandragupta and Subrata Mitra<sup>60</sup>. All the while he was getting fascinated by the professionalism of the Hollywood films; now came the opportunity to see the preparation for shooting Hollywood-style up close, courtesy of Renoir. Ray, on the other hand, did not hesitate to acknowledge the fact that proximity to Renoir had changed the way he looked at his country, people and nature. In a sense, it was an extension of the education he received from his teacher Nandalal Bose in Santiniketan. After Renoir's shooting got over, Ray set off for London.

Ray went to London in April 1950 for about six months to work in the London office of the advertising firm D J Keymer that he was then working with in Calcutta. The high-handedness of the people there made him switch over to another British firm, Benson's, within six weeks; he spent the rest of his London stay working with them. After office hours he kept himself busy by attending

film shows at the London Film Club and the western music concerts. During this period, he watched ninety-nine films the likes of which he had not seen before. The very first one in this list of ninety-nine films was *The Bicycle Thieves*.<sup>61</sup> He also got the chance to see Eisenstein's films, including his classic creation *The Battleship Potemkin* (1925) which the Censor Board did not allow to be exhibited in Calcutta. He spent a lot of time discussing these films with his friends from the *Sequence*. At their insistence he acquired the English translation of Eisenstein's famous book *Film Sense*<sup>62</sup>.

The impact of *The Bicycle Thieves* on Ray was so intense that he not only did he decide to make films, but also decided that if he had to make films, he would do it the De Sica way—shoot it outdoors as much as possible, with as many unfamiliar actors as possible, avoiding the norms of the industry as much as possible, at a nominal cost. This was a remarkable decision by a person who was enamoured by Hollywood's professionalism. He remembered that in 1945, he had done illustrations for an abridged version of the novel *Pather Panchali*,<sup>63</sup> titled *Aam Antir Bhempu*, specifically for adolescent readers. On his way back home from London, he started creating visual treatment for a film based on *Aam Antir Bhempu*. Back in Calcutta, he got down to giving final shape to his own draft treatment. Call it coincidence, call it not, Lindsay Anderson wrote to him suggesting that he should try his hands at filmmaking, because he had a feeling that Ray would make good ones.<sup>64</sup> In his reply, Ray divulged to Anderson his plans for filming *Pather Panchali*.

It is another matter that he would be able to begin shooting for the film after two more years. The intervening period, one can safely say, was one of fruitful gestation, which bode well for cinema.

## Notes and References:

1. Eisenstein (1898 – 1948) was a Soviet film director and film theorist, a pioneer in the theory and practice of montage. He is noted in particular for his silent films *Strike* (1925), *Battleship Potemkin* (1925) and *October* (1928), as well as the historical epics *Alexander Nevsky* (1938) and *Ivan the Terrible* (1944). His full name was Sergei (Mikhailovich) Eisenstein.
2. Sergei Eisenstein, *Film Form: essays in film theory*. Translated by Jay Leyda (1910 – 1988), New York City, Harcourt, Brace & Co. Inc. 1949, p. 193-4.
3. *Ibid*. What Eisenstein really meant was that, film allows each form of (contributing) art to exist independently within it, but it is not bound by their limitations.
4. Ray (1921 – 1992) was arguably the most accomplished filmmaker India has produced, by virtue of his mastery over scriptwriting, direction, lyric composition and music composition. He directed 36 films, including features, documentaries and shorts, and won several national and international awards. He was also an acclaimed calligrapher, graphic artist and author.
5. In an interview in 1991, Ray had made direct reference to his apprentice period: 'I came to the film industry at the age of 32. Before that I had cultivated the film medium for at least 15/16 years, studied film techniques and worked hard to imbibe them.' Sandeep Ray ed., *Satyajit Ray: Complete Interviews [Sakshatkar Samagra* (Bangla), Kolkata, Patrabharati], 2020, p. 350.
6. Vittorio De Sica (1901 – 1974) was an Italian director and actor, and eventually a leading figure in the neorealist movement.
7. Ray told this to Shyam Benegal in 1981. Shyam Benegal, *Satyajit Ray: Benegal on Ray*, Kolkata, Seagull Books, 1988, p. 109.
8. In his later life Ray had used expressions like "heightened overrated" and "films with exaggerated claims" to refer to such films, without however naming them. Sandeep Ray ed., 2020, p. 389.
9. Mahalanobis (1893 – 1972) developed a deep interest in Statistics, and made some pioneering, and lasting, contribution in his chosen discipline. For his contributions, Mahalanobis has been considered the father of modern statistics in India. He is best remembered for the Mahalanobis distance, a statistical measure, and for being one of the members of the first Planning Commission of independent India. He made pioneering studies

- in anthropometry in India. He founded the Indian Statistical Institute, and contributed to the design of large-scale sample surveys. He was a close friend of Sukumar Ray (1887 – 1923), humorous poet, story writer and playwright who mainly wrote for children, besides being an expert in printing technology.
10. Sandeep Ray ed. 2020, p. 372.
  11. Although simply known as the wife of Sukumar Ray and mother of Satyajit Ray, Suprabha (1892 – 1960) herself was quite a gifted person.
  12. Cooper (born Frank James Cooper; 1901 – 1961) was an American actor known for his natural, authentic, and understated acting style.
  13. Gable (1901 – 1960) was often referred to as “The King of Hollywood”. He had acted in more than 60 films spread over a wide variety of genres during a career that lasted 37 years.
  14. Grant (born Archibald Alec Leach, 1904 – 1986) was one of classic Hollywood’s definitive leading men, known for his transatlantic accent, debonair style, flamboyant demeanour, light-hearted approach to acting, and sense of comic timing.
  15. Greta Garbo (born Greta Lovisa Gustafsson, 1905 – 1990) was a Swedish-American actress, known for her melancholy, sombre persona due to her many portrayals of tragic characters in her films and for her subtle and understated performances.
  16. Shearer (1902 – 1983) was a Canadian American actress who often played spunky, sexually liberated ingénues, or a young lady who is innocent, virtuous and candid.
  17. *Ibid*, p. 374.
  18. Benegal, 1988, p. 72.
  19. Kala Bhavana is the fine arts faculty of Visva-Bharati University, in Shantiniketan, India. It is an institution of education and research in visual arts, founded in 1919.
  20. Visva-Bharati, which means the communion of the world with India, was founded in 1921 as an institution with a difference.
  21. ‘While I was in my final year in college, I probably had developed an interest in advertisements, and doing ad studies. Felt attracted towards the posters—typography or at least lettering used; studied advertising in general, posters, etc.’ Sandeep Ray ed. 2020. P. 376.
  22. Shyam Benegal, 1988, p. 84.
  23. Bose (1882 – 1966), despite being one of the pioneers of modern Indian art and a key figure of Contextual Modernism, was known for his “Indian style” of painting. He became the principal of Kala Bhavan, Santiniketan in 1922. He was one of the masterminds behind the calligraphed and illustrated copies of the Indian Constitution, prepared in 1950.
  24. Mukherjee (1904 – 1980) was one of the first students of Kala Bhavan in Santiniketan. He trained under Nandalal Bose and eventually joined Kala Bhavan as a member of faculty. He also taught at Kathmandu, Delhi and Mussoorie. Despite severe problems with his eyesight, he is considered as one of the pioneers of Indian modern art and a key figure of Contextual Modernism. He was one of the earliest artists in modern India to take up to murals as a mode of artistic expression.
  25. Bajj (1906 – 1980), like Binode Bihari, was one of the first students of Kala Bhavan in Santiniketan. He trained under Nandalal Bose and eventually joined Kala Bhavan as a member of faculty. He is considered one of the pioneers of modern Indian sculpture.
  26. Neogy (1918 – 1991), was a student of Kala Bhavan between 1940 and 1944. He later taught art history at the University of Hawaii at Manoa, USA.
  27. Kowshik (1918 – 2011) was an Indian painter. As principal of Kala Bhavana at Santiniketan, he reshaped it for contemporary art practices.
  28. Aronson (1912 – 1995) was a German Jew, who as a young man fled the rise of Hitler, studied in France and England. Then he sought refuge from the impending anti-Semitism in many parts of Europe by opting to leave and settle in India. At the invitation of Rabindranath Tagore (1861 – 1941) Aronson reached Santiniketan in 1937 and stayed there till 1946.
  29. Bijoya (1917 – 2015), was more than just the wife of Satyajit Ray. Despite being an accomplished singer and actor herself, she gave up her singing and acting career to concentrate on supporting Satyajit in his filmmaking endeavour.
  30. Bandyopadhyay (1920 – 1992) hailed from a distinguished family of musicians and was one of the foremost exponents of Esraj in India.
  31. Jadu Bhatta, whose full name is Jadu Nath Bhat-tacharya (1840 – 1883), was a genius of Indian classical music’s Dhrupad form.
  32. Seton (1910 – 1955) was an art, theatre and film critic and biographer of eminent personalities, in-

- cluding Sergei Eisenstein, and Satyajit Ray.
33. Marie Seton, *Portrait of a Director*, Delhi, Vikas Publications, 1972, p. 71.
  34. Jacobs (1904 – 1996) occasionally wrote screenplays for Hollywood films. His main work, however, was to study contemporary experimental and documentary literature. In his book, he seeks to compile a history of the evolution of American film industry by analysing the interrelationships between the American business community, audiences, and artists.
  35. Pudovkin (1893 – 1953), actor, filmmaker and teacher, was an associate of the proverbial filmmaker Lev Kuleshov (1899 – 1960). In addition to filmmaking, he taught at the Gerasimov Institute of Cinematography in Moscow. He had his own theory about film-editing.
  36. The English translation was done by Ivor Montagu (1904 – 1984), a British film activist.
  37. Rotha's (1908 – 1984) real name was Paul Thomson. He was a documentary-maker, film-critic and writer. In the first book, Rotha tries to give the reader a detailed and analytical idea of the production areas where film production takes place in the world. And from the name of the second book you can get an idea about its subject. It should be noted, however, that despite being an associate of John Grierson (1896 – 1972), Rotha disagreed with Grierson on the purpose of the documentary. Rotha believed that documentaries would be a tool for direct political propaganda.
  38. Robinson (b. 1957) is an acclaimed author on visual arts and literature.
  39. Andrew Robinson, *Satyajit Ray: The Inner Eye*, Kolkata, Rupa & Co., 1990, p. 54.
  40. Arnheim (1904 – 2006) was a German psychologist who believed in the totality of the human mind and behaviour under the influence of the Gestalt doctrine. The main area of his work was the influence of scenes and visual arts on the mind. In this short book, Arnheim wanted to prove that cinema is going to open new vistas in visual arts.
  41. Spottiswoode (1913 – 1970) was a film writer and theorist. While still studying at Oxford, he compiled his book after analysing the writings of Sergei Eisenstein (1897-1948), Vsevolod Pudovkin and Grierson, and also seeking to prove that cinema has emerged as a new art form.
  42. In fact, at that time Ray was on a study trip, which he left in the midway and returned home in Calcutta which was then under threat from Japanese air raids.
  43. Gupta (1918 – 1975) was a legendary publisher, besides being a true connoisseur of music and literature.
  44. Signet Press set a new benchmark in book publishing.
  45. Capra (1897 – 1991) was an Italian American filmmaker, who initially trained as a Chemical Engineer. Joining the film industry during the worst days of the Great Depression he embraced themes that audiences regarded as important and uplifting. Capra, despite working with relatively modest budgets, he became one of the most popular serious filmmakers of the 1930s.
  46. Ford (1894 – 1973) was an American film director whose career spanned from 1913 to 1971. During this time, he directed more than 140 films. He is renowned both for Westerns such as *Stagecoach* (1939), *The Searchers* (1956), and *The Man Who Shot Liberty Valance* (1962), as well as adaptations of classic 20th-century American novels such as *The Grapes of Wrath* (1940) and *How Green Was My Valley* (1941).
  47. Huston (1906 – 1987) was an American film director, screenwriter, actor, and visual artist. He directed 37 feature films he directed, many of which are today considered classics: *The Maltese Falcon* (1941), *The Treasure of the Sierra Madre* (1948), *The Asphalt Jungle* (1950), *The African Queen* (1951), *The Misfits* (1961), *Fat City* (1972), *The Man Who Would Be King* (1975) and *Prizzi's Honor* (1985).
  48. Milestone (1895 – 1980) was a Russian-American film director. He is best known for *Two Arabian Knights* (1927) and *All Quiet on the Western Front* (1930), both of which received Academy Awards for Best Director.
  49. Wilder (1906 – 2002) was an Austrian-born American film director and screenwriter. His career spanned almost seven decades. He is regarded as one of the most brilliant and versatile filmmakers of the Hollywood Golden Age of cinema.
  50. Wyler (1902 – 1981) was a German-Swiss film director, producer and screenwriter. Known as a stickler and perfectionist, his notable works include *Ben-Hur* (1959), *The Best Years of Our Lives* (1946), and *Mrs. Miniver* (1942), all of which won Academy Awards for Best Director, as well as Best Picture in their respective years, making him the only director of three Best Picture winners.

51. Renoir (1894 – 1979) was a French film director, screenwriter, actor, producer and author. As a film director and actor, he made more than forty films from the silent era to the end of the 1960s. Son of the Impressionist painter Pierre-Auguste Renoir (1841 – 1919). His films, in both silent and later eras, were noted for their realism and strong narrative and include such classics as *Grand Illusion* (1937), *The Rules of the Game* (1939), and *The River* (1951).
52. Dasgupta (1921 – 2011) was a renowned film critic, theoretician, film historian and filmmaker.
53. Gupta (1921 – 2000) was a bibliophile, raconteur and collector, who showed how passion and curiosity drove his interest in collecting rare books, paintings, prints and popular ephemera.
54. Chandragupta (1924–1981) was arguably the greatest art director and production designer that Indian film industry has had.
55. Majumdar (1914 – 1979) was a major fiction-writer of the Bengali language, who wrote in a uniquely individual syntax, style and idiom.
56. Interestingly enough, Prof. Mahalanobis was the founding President of this organisation!
57. Andrew Robinson, 1990, p. 63. This is a very significant observation, given the fact that of the two, Bach (1685 – 1750) is considered the more traditional musician than Beethoven (1770 – 1827).
- While Bach, the last stalwart of Baroque music, excelled in ornamental notes and exaggerated expressions, Beethoven's music was intensely personal replete with formal innovations.
58. Anderson (1923 – 1994) was a feature-film, theatre and documentary practitioner, film critic, and activist of the Free Cinema movement and of the British New Wave.
59. Lambert (1924 – 2005) was a screenwriter, novelist and biographer who spent a part of his life in Hollywood. His writing was mainly fiction and nonfiction about the film industry.
60. Mitra (1930 – 2001) is considered one of the greatest of Indian cinematographers. He is acclaimed for his work with Ray (1955 – 1966) and pioneering the technique of bounce lighting while filming *Aparajito* (1956). His works are compared favourably with that of celebrated cinematographers such as Raoul Coutard (1924 – 2016) and Sven Nykvist (1922 –2006).
61. Marie Seton, 1972, p. 81.
62. English translation by Jay Leyda, first published by Harcourt, Brace & Co. 1942.
63. It was a novel by the celebrated Bengali author Bibhutibhusan Bandyopadhyay (1894 – 1950).
64. Sandeep Ray ed. 2020, p. 387.

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