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The Apu Trilogy is the fifth book written by influential film critic Robin Wood and republished for a contemporary audience. Focusing on the famed trilogy from Indian director Satyajit Ray, Wood persuasively demonstrates his ability at detailed

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textual analysis,
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Trilogy reveals and illuminates the films' profoundly humanistic qualities with clarity and rigor, plumbing the psychological and emotional resonances that arise from Ray's delicate balance of performance, camerawork, and visual design. Wood was the first English-language critic to

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write substantively about Ray's films, which made the original publication of his monograph on The Apu Trilogy unprecedented as well as impressive. Of late there has been a renewed interest in North America in the work of Satyajit Ray, yet no other critic has come close to

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Viewing the scope and depth of his analysis. In his introduction, originally published in 1971, Wood says reactions to Ray's work were met with indifference. In response, he offers possible reasons why this occurred, including social and cultural differences and the films' slow

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ancing, which contemporary critics tended to associate with classical cinema.

Wood notes Ray's admiration for Western film culture, including the Hollywood cinema and European directors, particularly Jean Renoir and his realist films. Assigning a chapter to each

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Pather Panchali

(1955), Aparajito,

(1957), and The

World of Apu, (1959),

Wood goes on to

explore each film

more thoroughly. One

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approach to the trilogy

as a whole, as well as

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given to each of the three films. The book, with a new preface by Richard Lippe and foreword by Barry Keith Grant, functions as a master class on what constitutes an in-depth reading of a work and the use of critical tools that are relevant to such a task. Robin Wood's *The Apu Trilogy* offers

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an excellent account
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Views and writer on film, has prepared a new introduction and added three essays to his classic text Personal Views. This important book contains essays on a wide range of films and filmmakers and considers questions of the nature of film criticism and the critic. Wood, the proud

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"Unreconstructed humanist," offers in this collection persuasive arguments for the importance of art, creativity, and personal response and also demonstrates these values in his analyses. Personal Views is the only book on cinema by Wood never to have been

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Views on art-film icons Jean-Luc Godard, Michelangelo Antonioni, and Kenji Mizoguchi. The writings that make up Personal Views appeared during a pivotal time in both film studies-during its academic institutionalization-and in the author's life.

Throughout this

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period of change,
Wood remained a
stalwart anchor of the
critical discipline,
using theory without
being used by it and
always staying
attentive to textual
detail. Wood's overall
critical project is to
combine aesthetics
and ideology in
understanding films
for the ultimate goal of

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enriching our lives individually and together. This is a major work to be read and reread not just by film scholars and students of film but by anyone with an interest in twentieth-century culture.

Arthur Penn—director of *The Miracle Worker*, *Bonnie and*

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Clyde, Alice's

Restaurant, and Little

Big Man was at the

height of his career

when Robin Wood's

analysis of the

American director was

originally published in

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Penn's career only

through Little Big

Man, Arthur Penn

remains the most

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insightful discussion of the director yet published. In this new edition, editor Barry Keith Grant presents the full text of the original monograph along with additional material, showcasing Wood's groundbreaking and engaging analysis of the director. Of all the directors that Wood

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profiled, Penn is the only one with whom he developed a personal relationship. In fact, Penn welcomed Wood on the set of Little Big Man (1969), where he interviewed the director during production of the film and again years later when Penn visited Wood at home. Both

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Views are included in this expanded edition of Arthur Penn, as are five other pieces written over a period of sixteen years, including the extended discussion of *The Chase* that was the second chapter of Wood's later important book *Hollywood from*

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Vietnam to Reagan.

The volume also includes a complete filmography and a foreword by Barry

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University Press, this volume will be welcomed by film scholars and readers

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demonstrated the potential of film analysis in a nascent scholarly field. The original Ingmar Bergman influenced a generation of film scholars and cineastes after its publication in 1969 and remains one of the most important volumes on the director. This new

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edition of Ingmar Bergman, edited by film scholar Barry Keith Grant, contains all of Wood's original text plus four later pieces on the director by Wood that were intended for a new volume that was not completed before Wood's death in 2010. In analyzing a selection of

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Bergman's films,
Wood makes a
compelling case for
the logic of the
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it address our lives?)
informed his entire
career and serve as
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the Life of the
Marionettes-and also
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Persona. These
pieces provocatively
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Wood might have
taken had he been
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planned to do before

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his death. In its day, Ingmar Bergman was one of the most important volumes on the Swedish director published in English, and it remains compelling today despite the multitude of books to appear on the director since. Film scholars and fans of Bergman's work will enjoy this

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entertainment'. Films like Top Hat and 42nd Street, Meet Me in St. Louis and On the Town, Singin' in the Rain and Oklahoma!, West Side Story and The Sound of Music were hugely popular, yet were commonly regarded by cultural commentators as trivial and escapist. It was the 1970s before

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serious study of the Hollywood musical began to change critical attitudes and foster an interest in musical films produced in other cultures. Hollywood musicals have become less common, but the genre persists and both academic interest in and fond

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