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to the Trilogy as a whole, was 'Adib's' comments in The Times of India on February 11th, 1956:

"It is absurd to compare it (PATHER PANCHALI) with any other Indian picture--for even the best of the pictures produced so far have been cluttered with cliches. PATHER PANCHALI is pure cinema. There is no trace of the theater in it. It does away with plot, with grease paint, with songs, with the slinky charmer and the sultry beauty, with the slapdash hero breaking into song on the slightest provocation, or no provocation at all....PATHER PANCHALI makes a complete break with the world of make-believe, of a melange of the impossible....Satyajit Ray has an uncanny eye for the scene and for people. He composes his shots with a virtuosity which he shares with only a few directors in the entire history of cinema. But neither the angling nor the cutting of his shots gives the entire clue to his success. The secret of his power lies in the facility with which he penetrates beneath the skin of his characters, and fixes what is in their mind and in their heart--in the look of the eyes, the trembling of the fingers, the shadows that descend on the face."

--Marie Seton in "Portrait of a Director:
Satyajit Ray" (Indiana University Press, 1971)

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