

Source	Original language	Original language and visuals of Dutch version (when identifiable)	English and English translation of French, Russian and Dutch for Dutch version	English subtitles & commentary and comparison to Dutch version
typed				THE ROAD TO BRESSON
		<i>(Cannes: interviews)</i>		
caption		Andrej Tarkovsky		ANDREJ TARKOVSKY
A.T.	Russian	...	Bresson has been able, in his work, to raise cinematography to the level of comparable older art forms and genres.	Bresson has been able, in his work ... to raise cinematography to the level ... of comparable older art forms and genres.
caption		Louis Malle		LOUIS MALLE
L.M.	French	...	Bresson is extremely intolerant. His way is the only right way. He practically thinks that other films and filmmakers do not exist.	Bresson is extremely intolerant. His way is the only right way. He practically thinks ... that other films and filmmakers do not exist.
caption		Dominique Sanda		DOMINIQUE SANDA
D.S.	French	...	I learned thanks to him to be very choosy in everything. I had it in me, Bresson brought it out.	I learned thanks to him ... to be very choosy in everything. I had it in me. Bresson brought it out.
caption		Paul Schrader		PAUL SCHRADER
P.S.	English	I mean ... it is extremely difficult to make a film like Bresson does, because he makes it appear so simple. It's like a simple recipe: this is how you do it. And everytime someone tries to copy ... the soufflé falls flat.		
		<i>(Title credits)</i>		
caption	Dutch	de weg naar Bresson	the road to Bresson	THE ROAD TO BRESSON
caption	Dutch	een film van Jurriën Rood en Leo de Boer een Frans Rasker Film produktie	a film by Jurriën Rood and Leo de Boer a Frans Rasker film production	
		<i>(scene from film)</i>		
movie	French	Lyon, 1943.		

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caption				
caption	Dutch French	Uit: Un Condamné à mort s'est échappé	From: One condemned to death has escaped	A MAN ESCAPED (1956)
filmchar.	German	Danke, meine Herren Offiziere.	Thank you, officers.	Thank you, officer.
		<i>(Cannes: press conference)</i>		
voice	French	...	Please sit down. If you don't stop, he won't come back. It's that simple. Did you hear me sir? I apologize, but that's the way it is.	Please sit down. If you don't stop, he won't come back. Did you hear me sir?
voice	English	Would you please sit down? Could the cameraman sit down please? And that means you!		Would you please sit down?
docu	Dutch English	Het filmfestival van Cannes. De 81-jarige Franse filmer Bresson geeft een persconferentie ter gelegenheid van de premiere van zijn nieuwste film. Het is voor het eerst in lange tijd dat deze cineast, die gewoonlijk de publiciteit schuwt, zo in de openbaarheid treedt en zich laat filmen en fotograferen.	The Cannes filmfestival. The 81-year old French filmmaker Bresson holds a press-conference on the occasion of the premiere of his latest film. It's the first time in a long while that this filmmaker, who usually shies away from publicity, appears in public in this way and lets himself be filmed and photographed.	At the Cannes filmfestival the 81- year old French director Robert Bresson makes his appearance at the press conference on the premiere of his new film " L'Argent ". It's the first time in 10 years that this filmmaker, who avoids all publicity, appears in public in this way.
voice	French	...		Madame, please. Stop!
voice	French	...	Let's start the press conference on the film you have seen: "L'Argent". Who has the first question?	Let's start the press conference on "L'Argent".
voice (transl)	English	Who has the first question?		
journ.	French	...	I didn't understand exactly why the wife of Yvon leaves him.	
voice (transl)	English	I didn't understand exactly why the wife of Yvon leaves him.		
voice	French	...	To whom is the question directed?	To whom is the question directed?
L.B.	French	...	(soft:) I didn't understand it either. (pause) (louder:) I said I didn't understand it either,	I didn't understand it either. I didn't understand it either,

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			nor did the woman. No one understood. It's not a question of understanding, it's of feeling, which is not the same thing.	nor did the woman. No one did.
voice (transl)	English	It's not a question of understanding, it's a question of feeling, which is not exactly the same thing.		
journ.	French	...	Mister Bresson, I find your film not very pleasant, but interesting . Your specific style frustrates the audience. If you agree with this ... why do you make films which are frustrating for the audience?	I find your film more interesting than pleasant . Your specific style frustrates the audience. If you agree with this ... why do you make films which are frustrating for the audience?
voice	French	...	What kind of films?	What kind of films?
voice (transl)	English	Why do you make films that frustrate, and do you agree that you do?		
R.B.	French		Of what spectators do you speak?	
voice (transl)	English	What spectators are you talking about?		
		(Cannes: ext. Cinema)		
docu	Dutch English	Bresson is geen bekende naam bij het grote publiek. In filmkringen echter geldt ie als één van de grote meesters, vanwege z'n volstrekt eigen filmstijl. Zelf noemt ie die stijl "de cinematograph", om haar te onderscheiden van de gebruikelijke manier van filmen, "de cinema". Voor ons, als filmstudenten, was de kennismaking met Bresson's films een schok. Ze waren anders dan alles wat we op de filmacademie leerden. Z'n stijl onderscheidt zich door een grote soberheid.	Bresson is not a well-known name with the general public. In filmcircles however he is regarded as one of the great masters, on account of his completely own filmstyle. He himself calls this style "cinematograph", to distinguish her from the usual way of filming, the "cinema". For us, as filmstudents, encountering the films of Bresson was a shock. They were different from everything we learned at the filmacademy. His style distinguishes itself by a great soberness.	Robert Bresson has not made many films , and his name is not a familiar one to the public, but by filmmakers and critics he is highly esteemed for the unique personal filmstyle he has developed. He calls this style "cinematographic", to distinguish it from the usual way of filming "the cinema", to which he is in constant opposition . Bresson's style is almost the opposite to what we are used to in films. It stands out through it's sparcity.
		(scene from film)		
caption	Dutch French	Uit: Le Diable Probablement	From: The devil probably	THE DEVIL, PROBABLY (1977)

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filmchars. dialog.	French	...	<ul style="list-style-type: none"> - Do you know where you are going? - Yes. - Where? - To him. - He doesn't live anywhere. - He has a room... - Your parents will die of sorrow. - I can't help it... - Do you love him that much? - It's you I love, Michel. With him it's different, not real love. - What is it then? - I don't know... He asked me to come here at five, so here I am.... He may not come at all. - There he is. 	<ul style="list-style-type: none"> - Do you know where you are going? - To him. - He doesn't live anywhere. - He has a room... - Your parents will die of sorrow. - I can't help it... - Do you love him that much? - It's you I love, Michel. With him it's different, Not real love. - What is it then? - I don't know... He asked me to come here at five. So here I am.... He may not come at all. - There he is.
		<i>(Cannes: ext. Cinema)</i>		
docu	Dutch English	<p>We zagen die stijl in Bresson's oude zwart-wit films, maar ook in z'n meest recente, over onze generatiegenoten.</p> <p>We besluiten het nader uit te zoeken. Maar, Bresson wil niet gefilmd worden.</p>	<p>We saw this style in Bresson's old black-and-white films, but also in his most recent, about our own generation.</p> <p>We decide to investigate it further. But, Bresson does not want to be filmed.</p>	<p>Bresson's films are also different from everything we learned at filmschool.</p> <p>We decide to go further. But Bresson does not want to be interviewed or filmed.</p>
		<i>(Cannes: docu-maker on telephone)</i>		
docu	Dutch English	Hij weigert het al jaren zegt'ie door de telefoon.	He has been refusing this for years, he tells us over the telephone.	He has been refusing interviews for years, he tells us over the telephone.
		<i>(Cannes: ext. Cinema)</i>		
caption	Dutch	de filmer	the filmer	THE FILM MAKER
		<i>(still pictures)</i>		
booktitle	English	Transcendental Style by Paul Schrader		
booktitle	French	Michel Estève Robert Bresson		

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		La passion du cinématographe		
booktitle	French	BRESSON PAR JEAN SÉMOLUÉ		
booktitle	French	7^eart ROBERT BRESSON		
booktitle	English	THE FILMS OF ROBERT BRESSON		
booktitle	French	Robert Bresson par Michel Estève		
docu	Dutch English	Er zijn niet veel biografische gegevens bekend over Bresson.	There are not many biographical data known about Bresson.	Not many biographical facts are known about Bresson.
		<i>(photo's of Robert Bresson)</i>		
docu	Dutch English	Geboren in 1901, maar volgens hemzelf zes jaar later. Na een klassieke schoolopleiding werkzaam als schilder en modefotograaf. In de jaren 30 overgestapt naar film. Schrijft enkele scenario's en regisseert een korte komedie die nooit is teruggevonden. In de oorlog, in krijgsgevangenschap, ontstaat het idee voor z'n eerste speelfilm.	Born in 1901, but according to himself six years later. After a classical schooling working as a painter and fashion fotographer. In the 30's moved into fiming. Writes several screenplays and directs a short comedy which was never found again. In the war, as a prisoner of war, the idea for his first featurefilm was born.	He was born in 1901 or, according to himself, six years later. After a classical schooling he worked as an artist and fashion photographer. Before the war he moved into fiming. He wrote screenplays and directed a short comedy which has been lost. During the war he spent one and a half years in prison as a POW. Here the idea for his first film was born: "Les Anges du Péché", produced during the occupation. It became a succes with the public. His next film, "Les Dames du Bois de Boulogne", was also produced during the occupation. It was destined to become a famous ...
		<i>(posters of Robert Bresson's films)</i>		
poster	French	LES ANGES DU PÉCHÉ	Angels of the street	
docu	Dutch English	Deze realiseert ie in 1943	This one he realizes in 1943	... and controversial film.

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poster	French	LES DAMES DE BOIS DE BOULOGNE	The ladies of the bois de boulogne	
docu	Dutch English	1945	1945	"Les Dames" is no success at the box-office. Only many years later comes ...
poster	French	JOURNAL D'UN CURÉ DE CAMPAGNE	Diary of a countrypriest	
docu	Dutch English	1951	1951	... "Diary of a Country Priest". Here Bresson introduces his typical style ...
poster	French	UN CONDAMNÉ A MORT S'EST ÉCHAPPÉ	One condemned to death has escaped	
docu	Dutch English	1956	1956	... without professional actors, based on a meticulous use of camera's, soundtrack and editing.
		(Cannes: interview)		
caption		Louis Malle regisseur	Louis Malle director	LOUIS MALLE (Director)
L.M.	French	...	<p>I remember seeing him at work, and it seemed so easy, and completely incomprehensible. No one on the set seemed to understand what he was doing. He would, for example, reshoot a simple scene fifty times. And no one understood very well why it had to be done fifty times.</p> <p>But I understand very well, now that I make films, because it also happens to me. And sometimes, then the technicians look at me as if I am mad, because I am searching for something but I don't know exactly what. Then I suddenly find it and say: yes, that's it! That's it, but I couldn't describe it.</p> <p>I think that Bresson's method is a method of searching. I don't believe that he knows exactly what he is doing when he works. And I think that is why he is often accused of overspending in film, exceeding the budget.</p>	<p>I remember seeing him at work. It seemed so easy, yet so incomprehensible. No one on the set seemed to understand what he was doing. He would reshoot a simple scene fifty times. No one understood why it had to be done fifty times.</p> <p>But I understand very well, now that I make films ... because it also happens to me sometimes. Then the technicians look at me as if I am mad ... Because I don't know what I am looking for. Then I suddenly find it, but I couldn't describe it.</p> <p>I think Bresson is always searching. He doesn't know exactly what he is doing when he works. That is why he is often accused ... of exceeding the budget.</p>

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			He is searching, and he searches alone and he ends up finding it, but it's always very mysterious .. it's something I think he himself doesn't know in advance.	He is searching, and he searches alone ... and he ends up finding it, but it's always very mysterious .. it's something he doesn't know in advance.
pan over newspaper page	French	5 janvier 1960 Avec <<Pickpocket>> BRESSON a trouvé ... par Louis MALLE	January 5, 1960 With "Pickpocket" Bresson has found ... by Louis Malle	
L.M.	French	...	He influenced us a lot, because he was our model, he was our example. A man who refused all commercial concessions. and who made pure cinema. He was for all French a real "Author". He controlled his films, from start to finish. He was the one and only master of his work. In that sense we all admired him a lot. The films of Truffaut, Godard, Chabrol, and even Rohmer, differ greatly from those by Bresson. So do mine, although it is said I am most influenced by Bresson. But he was our shining example., our beacon. We all wanted to be Bresson.	He influenced us a lot. He was an example to us. He refused all concessions. He made pure cinema. He was the "auteur" in France. He controlled his films, from start to finish. He was the one and only master of his work. We all admire him for that. The films of Truffaut, Godard, Chabrol, and even Rohmer ... differ greatly from those by Bresson. So do mine, although it is said I am most influenced by Bresson. But he was our shining example. We all wanted to be Bresson.
		<i>(posters of Robert Bresson's films)</i>		
poster	French	Pickpocket		
docu	Dutch English	1959	1959	For "Pickpocket" Bresson takes the camera out on the street.
poster	French	PROCÈS DE JEANNE D'ARC	Trial of Joane of Arc	
docu	Dutch English	1962	1962	The film had a major influence on the young generation of the "Nouvelle Vague".
		<i>(Cannes: interview)</i>		
caption		Andrej Tarkovsky regisseur	Andrej Tarkovsky director	ANDRE TARKOVSKY (Director)
A.T.	Russian	...	In Moscow we studied films from the West. But I was interested in other problems, in films which I selected from our archives, in our film library. I was fascinated by "Joan of Arc", by its	In Moscow we studied films from the West. But I was interested in other problems ... in films which I selected from our archives ... in our film library. I was fascinated by "Joan of Arc", ... by its

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			<p>absolute independence from the audience watching the film.</p> <p>Absolute independence in the sense that ... the film did not come across as a spectacle ... but as a piece of nature, a piece of life.</p> <p>You could watch it ... or not.</p> <p>You could regard the film as art ... or not.</p> <p>Such independence from the opinion of the audience or critics became forever the symbol for me of a director's attitude towards his audience.</p> <p>I feel very close to Bresson.</p>	<p>absolute independence ... from the audience watching the film.</p> <p>Absolute independence in the sense that ... the film did not come across as a spectacle ... but as a piece of nature, a piece of life.</p> <p>You could watch it, or not.</p> <p>You could regard the film as art, or not.</p> <p>Such independence from the opinion of the audience or critics ... became for ever the symbol for me ... of a director's attitude towards his audience.</p> <p>I feel very close to Bresson.</p>
shot		columns of building		
A.T.	Russian	...	<p>Of all the artists seeking simplicity and depth he is one of the few to achieve it in his work.</p> <p>That is essential. We all seek simplicity.</p> <p>All serious artists seek simplicity, but only very few achieve it.</p> <p>Bresson is one of the few who succeeded.</p>	<p>Of all the artists seeking simplicity and depth ... he is one of the few to achieve it in his work.</p> <p>That is essential. We all seek simplicity.</p> <p>All serious artists seek simplicity, ... but only very few achieve it.</p> <p>Bresson is one of the few who succeeded.</p>
		<i>(posters of Robert Bresson's films)</i>		
poster	French	au hasard Balthazar	Misfortunated Balthazar	<missing image?>
docu	Dutch	1966	1966	
poster	French	MOUCHETTE	Mouchette	<missing image?>
docu	Dutch	'67	'67	
poster	French	une femme douce	A gentle woman	
docu	Dutch English	'69	'69	<p>Bresson goes on to direct his first colour-film, a modern version of a Dostojevsky novel Again a suicide story.</p> <p>At the age of sixteen Dominique Sanda makes her debut on the screen.</p>
		<i>(Cannes: interview)</i>		
caption		Dominique Sanda actrice	Dominique Sanda actress	DOMINIQUE SANDA (Actress)

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D.S.	French	...	<p>When I worked with Bresson there were things which seemed very strange.</p> <p>Firstly, the tone of voice one had to adopt. Your voice ... what he does with your voice ... what he does with your being ...</p> <p>What he is seeking, I thought in retrospect, is that you lose the grip on yourself.</p> <p>Like when you turn in circles dancing, then you are briefly disorientated, and you feel very light.</p> <p>You get the same feeling with Bresson. You really feel that he is trying to empty your mind.</p> <p>Normally you think: "what must I do?",</p>	<p>When I worked with Bresson ... there were things which seemed very strange.</p> <p>Firstly, the tone of voice one had to adopt. Your voice ... what he does with your voice ... what he does with your being ...</p> <p>What he is seeking, I thought in retrospect, is that you lose the grip on yourself.</p> <p>Like when you turn in circles dancing, then you are briefly disorientated ... and you feel very light.</p> <p>You get the same feeling with Bresson. You really feel that he is trying to empty your mind.</p> <p>Normally you think: "what must I do?",</p>
photo		Robert Bresson & Dominique Sanda		
D.S.	French	...	<p>"how should I do it?". Not with him.</p> <p>This emerged in certain things.</p> <p>I normally look at someone's eyes when talking.</p> <p>He told me every day to look at the ear of the person I was talking to, whatever happened.</p> <p>That changes everything. It is so strange!</p>	<p>"How should I do it?". Not with him.</p> <p>This emerged in certain things.</p> <p>I normally look at someone's eyes when talking.</p> <p>He told me every day to look at ... the ear of the person I was talking to, whatever happened.</p> <p>That changes everything. It is so strange!</p>
pan over poster	French	CHEZ BRESSON TOUT EST MESURE, CALCULE, JUSQU'AU PLUS INFIME DETAIL	With Bresson everything is measured, calculated, up to the most infinite detail.	With Bresson everything is measured and calculated ... in the most infinite detail.
D.S.	French	...	<p>After you have made films with Bresson it is difficult to become a real actor.</p> <p>You tend to underact, but usually actors are expected to exaggerate.</p> <p>So, it is like everything in life: you gain something and you lose something.</p>	<p>After you have made films with Bresson it is difficult to become a real actor.</p> <p>You tend to underact, But usually actors are expected to exaggerate.</p> <p>So, it is like everything in life: you gain something and you lose something.</p>
		<i>(posters of Robert Bresson's films)</i>		
poster	French	QUATRE NUITS D'UN REVEUR	Four Nights of a Dreamer	
docu	Dutch English	1971	1971	Bresson enters the seventies with "Four Nights of a Dreamer" Dostojevsky's ...

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poster	French	Lancelot du Lac	Lancelot of the Lake	
docu	Dutch English	'74	'74	.. "white nights" transposed to modern day Paris where hippies make music on the banks of the Seine.
poster	French	Le Diable Probablement ...	The Devil Probably	
docu	Dutch English	'77	'77	Then he is able to realize a project he has cherished for over twenty years ...
poster	French	L'ARGENT	The money	
docu	Dutch English	1983	1983	... "Lancelot of the Lake", a decline of the age of knighthood ...
		<i>pan of previous posters hanging in one row</i>		
docu	Dutch English	Bresson heeft maar 13 films gemaakt in een periode van 40 jaar. Films die veel prijzen hebben gewonnen, maar weinig publiek trokken, en in een enkel geval zelfs leidden tot het fallisement van de producent.	Bresson only made 13 films in a period of 40 years. Films that have won many prizes, but drew small audiences, and in some cases even led to bankruptcy of the producer.	... one of the most striking examples of his style. Bresson, now 57 years old, once more looks at youth in Paris in "The Devil Probably" . This time he films his own original screenplay, an extremely gloomy vision. It takes six before Bresson presents "L'Argent" in Cannes, a tale of the corrupting power of money.
		<i>(Cannes: docu-maker in telephone-booth)</i>		
docu student	French	...	Hello, is this the Majestic? Good evening, could you give me mister Bresson's room please? Okay, I'll ring back. Thank you. Goodbye.	Hello, is that the Majestic? Could you give me M. Bresson's room? OK. I'll ring back
		<i>(Cannes: ext. Cinema)</i>		
caption	Dutch	de stijl [00:16]	the style	THE STYLE
		<i>(ext. bookshop, zooming in on book and sentences from book)</i>		
docu	Dutch English	Bresson spreekt zich niet graag uit over zijn films, maar enige jaren geleden verscheen er een boekje van hem met aantekeningen over z'n filmstijl die ie door de jaren heen had verzameld.	Bresson does not like to speak about his films, but several years ago a small book of his hand was published containing notes about his filmstyle which had been collected by him through the years.	What is Bresson's style? And what is so special about it?

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docu	English	...		The point seems to be not to show emotions, but to evoke them in the audience. Just like the rule of theatre-drama that you shouldn't cry on stage when you want the public to cry. This is one of the few filmed interviews with Bresson, just as rare as the occasion when he has written about filmstyle.
book title	French	Notes sur le cinématographe	Notes on cinematography	Notes on cinematography
docu	English	...		However, in 1975 he published a book containing his own notes on his style.
page	French	Me débarrasser des erreurs et faussetés accumulées. Connaître mes moyens, m'assurer d'eux. * La faculté de bien me servir de mes moyens diminue lorsque leur nombre augmente.	Rid myself of the accumulated errors and untruths. Get to know my resources, make sure of them.	Rid myself of the accumulated errors and untruths. Get to know my resources, make sure of them.
page	French	Le CINÉMA n'est pas parti de zéro. Tout à remettre en question	The cinema did not start from zero. Everything to be called into question	The cinema did not start from zero. Everything to be called into question
caption	Dutch	KAMERA	camera	CAMERA
		<i>(scene from film)</i>		
caption	Dutch French	Uit: Lancelot du Lac	From: Lancelot of the Lake	LANCELOT OF THE LAKE (1974)
filmchars. dialog.	French	- Lancelot - Lancelot		
		<i>(pan over green field)</i>		
docu	Dutch English	Bij Bresson laat de camera veel niet zien. Vaak zien we alleen stukjes, onderdelen van een groter geheel. Hier wordt een heel ridder-toernooi weergegeven met slechts een paar beelden, die telkens herhaald worden, van een vlag,	With Bresson the camera does not show much. Often we only see pieces, parts of a greater whole. Here a complete jousting tournament is represented with just a few images, which are repeated over and over, of a flag, legs of	In Bresson's films there is a lot the camera does not show, or sometimes it shows only a part of a greater whole. Meanwhile the sound indicates what the picture leaves out. Image and sound are used to render only the

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		paardebenen, een lans. Nooit zien we de toernooi-baan in z'n geheel. De beelden laten alleen het hoognodige zien, de essentie.	horses, a lance. Never do we see the tournament-field in its entirety. The images show only the absolutely necessary, the essence.	absolutely necessary, the essence of things: a flag and the legs of a horse summarise a whole tournament. It is a very concentrated style, that forces the spectator to work and to imagine for himself what is not shown.
		<i>(sentences from book)</i>		
page	French	M'appliquer à des images insignifiantes (non significantes).	Apply myself to insignificant (non-significant) images.	Apply myself to insignificant (non-significant) images.
page	French	Habitues le public à deviner le tout dont on ne lui donne qu'une partie. Faire deviner. En donner l'envie.	Accustom the public to guess the whole of which they are given only a part. To make them figure it out. To make them desire it.	Accustom the public to divining the whole ... of which they are given only a part. Make people diviners. Make them desire it.
caption	Dutch	AKTEREN [00:20]	acting	ACTING
		<i>(scene from film)</i>		
caption	Dutch French	Uit: Lancelot du Lac	From: Lancelot of the Lake	LANCELOT OF THE LAKE (1974)
filmchars. dialog.	French	...	G- Lancelot. L- Guinevere. G- You are alive and you are here. Nothing shall ever separate us again. L- Everything is completed for us here in Brittany. G- I can wait no longer. Speak to me the word. L- I love you. G- Again, repeat it once more. L- I love you. You must believe me. G- I believe you ... What is the matter? Give me your hand ... The other, which you are hiding. Your finger is bare. You took off my ring. .. Speak. Stop frightening me. L- The Grail, I have seen it. G- The Grail? L- In a derelict church where I took refuge. A reproachful occurring voice frightened me. I	G- Lancelot. L- Guinevere. G- You are alive and you are here. Nothing shall ever separate us. L- Everything is completed for us here in Brittany. G- I can wait no longer. Say it. L- I love you. G- Again, say it again. L- I love you. You must believe me. G- I believe you ... What is the matter? Give me your hand ... The other, which you are hiding. Your finger is bare. You took off my ring. Speak. Stop frightening me. L- I have seen the Grail. G- The Grail? L- In a derelict church where I took refuge. A reproachful occurring voice frightened me. I still hear that voice.

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			<p>still hear that voice. G- You dream it. L- I shall no longer be your lover, Guinevere. I swore to God on my sword. G- You have done that? L- I have done that. G- Why swear to God when you are already bound by another oath? L- I ask you to release me from that oath, Guinevere. G- I gave myself to you, and you took me.</p>	<p>G- You dream it. L- I shall no longer be your lover. I swore to God on my sword. G- You did that? L- I have done that. G- You were already bound by another oath. L- Release me from that oath, Guinevere. G- I gave myself to you, and you took me.</p>
		<i>(pan in tower)</i>		
docu	Dutch	<p>Bij Bresson wordt niet geacteerd zoals we het gewend zijn. Zelfs de meest emotionele dingen worden hier uitgesproken op vlakke toon en zonder uitdrukking op de gezichten. Het lijkt soms wel of deze personen tegen zichzelf praten.</p>	<p>With Bresson there is no acting of the kind we are used to. Even the most emotional things are spoken here in a flat tone and without facial expression. Sometimes it is as if the characters were talking to themselves.</p>	
		<i>(pan in tower, outside, distance)</i>		
docu	Dutch English	<p>Bresson werkt ook nooit met professionele acteurs. Die horen thuis in het theater vind ie. Hij gebruikt uitsluitend nieuwelingen. Modellen noemt ie ze, en hij oefent vaak langdurig met hen om ze de teksten te laten uitspreken zonder enige intonatie.</p>	<p>Bresson also never works with professional actors. He believes they belong in the theatre. He exclusively uses new people. Models he calls them, and often he rehearses lengthily with them to get them to speak without any intonation.</p>	<p>With Bresson there is no acting of the kind we are used to. Even the most emotional things are said in a flat tone, without facial expression. It's as if the characters were talking to themselves or thinking aloud.</p>
		<i>(sentences from book)</i>		
page	French	<p>Pas d'acteurs. (Pas de direction d'acteurs). Pas de rôles. (Pas d'étude de rôles). Pas de mise en scène. Mais l'emploi de modèles, pris dans la vie. ÊTRE (modèles) au lieu de PARAÎTRE (acteurs).</p>	<p>No actors. (No directing of actors). No parts. (No learning of parts). No staging. But the use of models, taken from life. BEING (models) instead of SEEMING (actors).</p>	<p>No actors. (No directing of actors). No parts. (No learning of parts). No staging. But the use of working models, taken from life. BEING (models) instead of SEEMING (actors).</p>
page	French	<p>Supprime d'office les intentions chez tes modèles.</p>	<p>Radically suppress intentions in your models.</p>	<p>Radically suppress intentions in your models.</p>

Source	Original language	Original language and visuals of Dutch version (when identifiable)	English and English translation of French, Russian and Dutch for Dutch version	English subtitles & commentary and comparison to Dutch version
		<i>(headshots from principle players in Bresson's films)</i>		
docu	English			Bresson never uses professional actors, but exclusively people who have never acted before. He calls them models. He rehearses them at length to get them to deliver their lines flatly without any intonation.
		<i>(sentences from book)</i>		
page	French	Ta caméra traverse les visages, pour peu qu'une mimique (voulue ou non voulue) ne s'interpose. Films de cinématographe faits de mouvements internes <i>qui se voient</i> .	Your camera passes through faces, provided no mimicry (voluntary or not voluntary) gets in between. Cinematographic films made of inner movements which are visible.	Your camera passes through faces ... provided no mimicry gets in between. Cinematographic films made of inner movements ... which are visible.
page	French	MODÈLES : Mouvement du dehors vers le dedans. (Acteurs: mouvement du dedans vers le dehors.)	Models: movement from the exterior to the interior. (Actors: movement from the interior to the exterior.)	Models: movement from the exterior to the interior. Actors: movement from the interior to the exterior.
caption	Dutch	AKTIE/SPANNING [00:25]	Action/Tension	ACTION/TENSION
		<i>(scene from film)</i>		
caption	Dutch French	Uit: Un Condamné à mort s'est échappé	From: One condemned to death has escaped	A MAN ESCAPED (1956)
filmchar.	French	...	After three weeks' silent work I had managed to loosen three planks. But they were still held by the frame in which I twisted my spoon. ... <i>(indistinct voice shouting from the corridor)</i> In order to break the frame I needed another spoon to exert enough pressure.	After three weeks' silent work ... I had managed ... to loosen three planks. But they were still held by the frame ... in which I twisted my spoon. In order to break the frame ... I needed another spoon to exert enough pressure.
filmchars. dial.	French	...	- The Bible? What luck. - A miracle. Since yesterday everything has changed. SILENCE. NO TALKING! - I am lucky too.	- The Bible? - What luck. - A miracle. Since yesterday everything has changed. Silence. No talking! I am lucky too.
filmchar.	French	...	The frame split, but more than I intended. ... <i>(steps on stairs and in corridor)</i>	The frame split, but more than I intended.

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			I managed to fit the piece back in.	I managed to fit the piece back in.
		<i>(pan into prisoncell)</i>		
docu	Dutch English	Het lijkt wel of in Bresson's films opwinding en spanning expres worden weggehaald.	It seems as if in Bresson's films excitement and tension are deliberately removed .	It seems as if excitement and tension are systematically avoided in Bresson's films.
		<i>(pan of prisontable)</i>		
docu	Dutch English	In deze film is de afloop van het verhaal al bekend door de titel. Er is weinig actie, en er gebeuren helemaal geen spectaculaire dingen.	In this film the outcome of the story is already known from its title. There is little action, and nothing spectacular ever happens.	The plot is often simple and straightforward. Here the outcome of the story is already clear from the title. There is hardly any action, and certainly no spectacular action. There is a lot of repetition. The editing creates a rythm of evenness in contrast to the conventional buildup to a climax.
		<i>(pan of prisonwindow)</i>		
docu	Dutch	Wel is er veel herhaling. Er heerst een ritme van gelijkmatigheid.	There is a lot of repetition. There is rythm of evenness.	
		<i>(close-up of peephole and beyond)</i>		
docu	Dutch English	De gevangene verteld bovendien letterlijk wat er ook al in beeld zichtbaar is. En ook wordt er geen muziek gebruikt om het spannend te maken.	Moreover, the prisoner literally states what is also already visible op the screen. Also, no music is being used to make it exciting.	Moreover, here the interior monologue often states literally what is already visible on the screen. Music is never used to create tension or intensify the drama.
		<i>from celblock to outside of prison)</i>		
docu	Dutch English	Deze stijl van weglaten lijkt op het eerste gezicht koel en afstandelijk. Spanning wordt weggedrukt en emoties worden weggehouden. En toch is er spanning en emotie voelbaar.	This style of leaving out seems at first to be cold and distant. Tension is being suppressed and emotions kept away. And still tension and emotion are felt.	This style of extreme sparseness has a distancing effect that at first sight appears to be cold and unemotional. It seems like an undramatic way of storytelling. Tension is systematically removed. Drama is restrained, and yet tension and drama can constantly be felt under the surface. It is an interior drama.
		<i>(docu-fragment)</i>		
caption	French	Bresson ni vu, ni connu (1965)	Bresson nor seen, nor known (1965)	BRESSON NI VU, NI CONNU (1965)

Source	Original language	Original language and visuals of Dutch version (when identifiable)	English and English translation of French, Russian and Dutch for Dutch version	English subtitles & commentary and comparison to Dutch version
R.B.	French	...	<p>You can say things mechanically, but in doing so you eventually do penetrate the character.</p> <p>Then the mechanism comes to life.</p> <p>It is very much the playing of a great pianist, not a virtuoso. Lipatti. Lipatti evokes emotion in a restrained regular fashion.</p> <p>By containing his emotions, suppressing them and controlling himself, he invokes more emotion than any virtuoso.</p> <p>The same happens here. By restraining oneself and talking mechanically, a chord is suddenly struck.</p>	<p>You can say things mechanically, but in doing so ... you eventually do penetrate the character.</p> <p>Then the mechanism comes to life.</p> <p>It is very much the playing of a great pianist, not a virtuoso. Lipatti. Lipatti evokes emotion in a restrained regular fashion.</p> <p>By containing his emotions, suppressing them and controlling himself, he invokes more emotion than any virtuoso.</p> <p>The same happens here. By restraining oneself and talking mechanically, a chord is suddenly struck.</p>
		<i>(sentences from book)</i>		
page	French	Production de l'émotion obtenue par une résistance à l'émotion.	Production of emotion obtained by a resistance to emotion.	Production of emotion obtained by a resistance to emotion.
page	French	Vider l'étang pour avoir les poissons.	Empty the pond to get the fish.	Empty the pond to get the fish.
		<i>(Cannes: docu-maker in telephone-booth)</i>		
docu student	French	...	<p>Good day, could you connect me with mister Bresson's room please?</p> <p>(- Bresson?)</p> <p>Yes.</p>	???????????
		<i>(Cannes: ext. Cinema)</i>		
caption	Dutch	een theorie [00:31]	a theory	a theory
		<i>(Cannes: interview in hotel)</i>		
photo		young Paul Schrader		
docu	Dutch English	De Amerikaanse regisseur en scenarioschrijver Paul Schrader schreef op 26-jarige leeftijd het boek "Transcendental style in film", waarin hij de films van Bresson analyseert.	The American director and screenwriter Paul Schrader at the age of 26 wrote the book "Transcendental style in film", in which he analyzes the films of Bresson.	At the age of 26 the American director and scriptwriter Paul Schrader wrote the book "Transcendental style in film", in which he analyzes the films of Bresson.
caption		Paul Schrader		
P.S.	English	I was raised in a religious background, Dutch Calvinists, in which movies were prescribed, forbidden by the church, and so, naturally, I became interested in movies. And I thought movies were a purely secular and kind of forbidden entertainment. And then, when I was in college, and I happened to see "Diary of a country priest", it hit like a bombshell, because I realized that movies could also address the kind		

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		of religious concerns which I was raised with.		
bookcover	English	Transcendental Style OZU DREYER BRESSON by Paul Schrader		
P.S.	English	... So that Bresson was kind of a magic catalyst for the forbidden side of my life and the church side.		
docu-q	English	Could you tell us some more about this religious aspects of Bresson that you recognized?		
P.S.	English	Well, he lays out a way, almost like a path through a garden, and if you walk this path and see what he shows you, you will eventually reach a point where your eyes will be lifted towards a deeper, more spiritual, feeling. And this is a transcendental style.		
shot		out of hotelroom window		
P.S.	English	It's striking that this style works at three different stages: One is a meticulous recreation of daily life, and to give the viewer a sense that nothing can happen ... that mundane events ... you know, "quotidien" ... over and over again ... Often you hear or see the same thing two or three times on top of each other: somebody does something, you see him write about it, and then you hear him narrate about it. You get the feeling that nothing can happen in this life. It is all daily little pieces. Yet through it all there is a kind of hint of something that is going to happen, and maybe it's a little bit of music here and there, a sense of disparity, a sense of unnatural-ness between the cold blank stares of the protagonist and the lovingness in which their faces have been selected. There's a tension there ... you don't quite understand what that tension is all about.		
shot		out of hotelroom window		
P.S.	English	Then at a crucial moment, both in the films of Bresson and of Ozu, this disparity explodes. And there's a critical moment where, as if you had a very placid oilfield, and all of a sudden without warning a gusher occurs. And ... in Ozu's films it's often tears, and in Bresson's films it's a kind of burst of emotional involvement, like at the end of "Pickpocket" ... when he says "Jeanne, Jeanne, it's taken me so long to come to you" ...		
photo		from "Pickpocket"		
P.S.	English	... and then the audience is battered by this sudden eruption of emotion ,, and then there is peace again ... And the peace is usually followed by a symbol or an icon, whether that be the burning stake in "Jeanne d'Arc", the cross in "Countrypriest", and that is the 'stasis'.		
photo		cross from "Countrypriest"		
photo		stake from "Jeanne d'Arc"		
P.S.	English	It's like the stake in "Jeanne d'Arc" ... Bresson is saying that "it took Christianity several hundred years to develop the icon of the cross, so that now you can see a cross, and it has iconographic power, that you feel something when you see a cross ... and that was solely developed through theology and through generations ... and, well, I'm going to do the same thing in an hour and a half, in a movie, and I		

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		am going to leave you with an icon which is this charred stake, and I want you to have the same feeling about that charred stake that you do at the cross.		
photo		stake from "Jeanne d'Arc"		
docu-q	English	Now, did Bresson ever comment on your views of his work?		
P.S.	English	Oh, I think that ... when I sent him a copy of the book, or, at the time that I was working at the book I had written a couple of articles ... he wrote a very nice note, saying that he found the ideas interesting and perhaps true, or somewhat true but, I mean, he is a smart enough man not to talk about it when he can do it.		
docu-q	English	And, did you ever speak to him personally?		
P.S.	English	Oh, I interviewed him quite a few years ago for a <i>Film Comment</i> magazine, and it's published in that magazine, but it's a rather strange interview because I asked a series of questions, and he gave a series of answers, and they never met. I had certain things I wanted to ask, and he had certain answers he wanted to give, and we each did our respective jobs, but the questions were never answered.		
article title	English	Robert Bresson, Possibly interviewed by Paul Schrader		
quotes	English	"(...) There is a presence of something which I call God, but I don't want to show too much. I prefer to make people feel it." Robert Bresson interviewed by Paul Schrader		
		<i>(Cannes: ext. Cinema)</i>		
caption	Dutch	de verhalen [00:38]	the stories	THE STORIES
		<i>(posters of Robert Bresson's films)</i>		
poster	French	JOURNAL D'UN CURÉ DE CAMPAGNE	Diary of a countrypriest	
poster	French	UN CONDAMNÉ A MORT S'EST ÉCHAPPÉ	One condemned to death has escaped	
poster	French	Pickpocket		
poster	French	PROCÈS DE JEANNE D'ARC	Trial of jone af arc	
docu	English			In Bresson's later films something seems to have changed in the stories.

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		<i>(photos of Robert Bresson's films)</i>		
photo		countrypriest with woman, from "Journal..."		
docu	Dutch	Een jonge dorpspastoor wordt verteerd door een heilig lijden.	A young village-priest is consumed by a sacred suffering.	
photo		countrypriest among trees, from "Journal..."		
docu	Dutch English	Hij vindt rust in het aanvaarden van de dood.	He finds peace in the acceptance of death.	A donkey leads us past the evils of the world and is eventually shot dead.
photo		kneeling man, from "Un condamne..."		
docu	Dutch	Een ter dood veroordeelde gevangene probeert te ontsnappen.	A prisoner sentenced to death tries to escape.	
photo		man hanging from rope, from "Un condamne..."		
docu	Dutch	Door een combinatie van doorzetten en toevalligheden lukt het hem tenslotte.	Through a combination of perseverance and coincidences he finally succeeds	
photo		woman in chair, from "Proces ..."		
docu	Dutch English	Jeanne d'Arc volhardt tegen enorme druk in in haar geloof dat ze door God gestuurd is.	Joane of Arc persists, against huge pressure, in her faith that she is send by God.	A young girl sees no perspective in her loveless existence, and chooses death.
photo		Jeanne d'Arc on stake, from "Proces ..."		
docu	Dutch	De dood op de brandstapel betekent voor haar een verlossing. Het zijn verhalen van lijden en loutering.	Death on the woodpile means salvation to her, They are stories of suffering and purification.	
photo repeat		man hanging from rope, from "Un condamne..."		
docu	Dutch	De hoofdpersonen bereiken tenslotte een verlossing.	The main characters eventually reach a salvation.	
photo repeat		countrypriest among trees, from "Journal..."		
docu	Dutch	Het accepteren van hun lot betekent voor hen een bevrijding.	The acceptance of their fate to them means a liberation.	
		<i>(posters of Robert Bresson's films)</i>		
poster	French	au hasard Balthazar	Misfortuned Balthazar	

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poster	French	MOUCHETTE		
poster	French	une femme douce	A gentle woman	
poster	French	Lancelot du Lac	Lancelot of the Lake	
docu	Dutch	In de latere films van Bresson ...	<i>In the later films of Bresson ...</i>	
poster	French	Le Diable Probablement ...	"The Devil Probably"	
docu	Dutch	... lijkt er iets te veranderen.	<i>something seems to change.</i>	
poster	French	L'ARGENT	The money	
		<i>(photos of Robert Bresson's films)</i>		
photo		girl, from " Mouchette"		
docu	Dutch	Een jong meisje ziet geen perspectief in haar liefdeloze bestaan ...	<i>A young girl sees no perspective in her loveless existence ...</i>	
photo		girl lying in field, from " Mouchette"		
docu	Dutch	... en kiest voor de dood.	<i>... and chooses death.</i>	
photo		man and woman in car, from "une femme douce"		
docu	Dutch English	Een man probeert na te gaan of ie schuldig is ...	A man tries to find out if he is guilty ...	A man asks himself if he is guilty of his young wife's suicide
photo		man looking at dead woman, from "une femme douce"		
docu	Dutch	... aan de zelfmoord van zijn jonge vrouw.	<i>... of his young wife's suicide.</i>	
photo		knights at horses, from "Lancelot ..."		
docu	Dutch English	In een wereld waar zijn liefde verboden is en menselijkheid onmogelijk ...	In a world where love is forbidden an humanity impossible ...	In a world where love is forbidden and humanity ...
photo		knight falling from horse, from "Lancelot ..."		
docu	Dutch English	... blijft Lancelot geen andere weg over dan de dood.	<i>... Lancelot is left no other way but death.</i>	<i>... has become impossible, Lancelot has no other prospect but death</i>
photo		young man sitting, from "le diable ..."		
docu	Dutch English	Een jonge scholier vindt nergens een reden om te blijven leven ...	A young student finds no reason anywhere to keep on living ...	A schoolboy finds no reason ...
photo		two men walking, from "le diable ..."		
docu	Dutch	... en laat zich tenslotte doodschieten.	<i>... and eventually lets himself be shot dead.</i>	<i>... to stay alive in a world that disgusts him,</i>

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	English			and has himself shot.
docu	Dutch English	De toon lijkt somberder geworden. De films ...	The tone seems to have become more sombre. The films ...	The tone seems to have become more sombre and ...
photo repeat		knight falling from horse, from "Lancelot ..."		
docu	Dutch English	... eindigen bijna steeds met de dood of almost always end in death or most of the films end in death ...
photo repeat		man looking at dead woman, from "une femme douce"		
docu	Dutch English	... zelfmoord.	... suicide.	... often by suicide.
photo repeat		girl lying in field, from "Mouchette"		
		<i>(scene from film)</i>		
caption	Dutch French	Uit: Le Diable Probablement	From: The Devil Probably	THE DEVIL PROBABLY (1977)
filmchar.	French	... - Ou v'as t'on? - Comme tu veut. Ici ou lá. - ... - Tu veut que je te dis ...	(walking on pavement) (sound of piano on tv through window) (sound of car) (climbing cemetary-wall; walking) (gun clicking) - Where do we go? - What you want. Here or there. (walking; sound of cars) - I expected profound thoughts at such a serious moment. - You want me to tell you ... (shot) (shot) (walking away; running)	- Where are we going? - Wherever. Here or there. - I expected profound thoughts at such a serious moment. - Shall I tell you ...
		<i>(pan from street in shadow to full street with trees and people walking in a cemetary, to view of buildings in cemetary)</i>		
docu	English			Sobriety, religion and death.

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				The striving for purity, which appealed to us in the former films, appears in it's final consequence to lead to death. We sense a strange contradiction between the beauty of the form and the sombre moral of the stories themselves. Should we see death as a liberation?
		(Cannes: ext. Cinema)		
caption	Dutch	de vraag [00:44]	the question	THE QUESTION
		(Cannes: ext. hotel 'MAJESTIC' with billboard of 'NEVER SAY NEVER AGAIN')		
		(Cannes: nude girl on beach surrounded by photographers)		
		(Cannes: several movie billboards)		
		(Cannes: lots of people walking up to festival entrance)		
		(Cannes: docu-maker in telephone-booth)		
docu	French		<p>Hello, good evening. Mister Bresson? Yes, it's Jurrien Rood from Holland.</p> <p>Yes, I appologize for phoning you at this hour but I would like to ask you if maybe you had some time for us tomorrow ...</p> <p>... as we agreed when we met in Paris.</p> <p>No, I saw the film this morning, yes.</p> <p>But for us it ...</p> <p>Yes, we wanted to ask you two or three short questions.</p> <p>All right, only one, yes.</p>	<p>M. Bresson? This is Jurrien Rood from Holland.</p> <p>I'm sorry to ring at this hour ...</p> <p>... but I wanted to ask if you have time for us tomorrow ...</p> <p>... as we agreed in Paris.</p> <p>No, I saw the film this morning.</p> <p>We wanted to ask you two or three short questions.</p> <p>All right, only one.</p>
		(Cannes: lots of people on street walking past)		
		(Cannes: announcer speaking in mocrophone to crowd on square)		
announcer	French	Here comes the Monty Python team	Here comes the Monty Python team
		(Cannes: pan to left; more people on square)		
announcer	French	To the right of the steps ...	To the right of the steps ...

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			... you see the charm of the festival	... you see the charm of the festival
		<i>(Cannes: close-in on woman on square in revealing dress)</i>		
		<i>(Cannes: int. Cinema; dark, but for spotlight)</i>		
O.W.	French	Messieurs, Medames		
		<i>(Cannes: Orson Welles on stage - prize award)</i>		
O.W.	German English	Meine Damen und Herren My lords, ladies and gentlemen		
O.W.	French	...	I have the honour of presenting the ' <i>Grand Prix de Cinema du Creation</i> ' to Robert Bresson ... for l'Argent!	I have the honour of presenting the prize ... for ' <i>Cinema du Creation</i> ' to Robert Bresson ... for his film l'Argent
		<i>(applause and boos)</i>		
		<i>(Cannes: pan accross stage to Robert Bresson walking up; handshakes)</i>		
		<i>(Cannes: Orson Welles looking at paper and at cheering and booing audience)</i>		

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		<i>(Cannes: interview with Robert Bresson in hotel-room)</i>		
docu-q	French	...	Mr. Bresson, your films give us the feeling that they contain a moral. A rather sombre, pessimistic moral. And that in your later films the moral seems even more sombre . We even feel there is almost a contradiction between this pessimism and the beauty in the form.	Your films give us the feeling that they contain a moral. A rather sombre, pessimistic moral. And that your later films seem even more pessimistic . We even feel there is almost a contradiction between this pessimism and the beauty in the form of your films .
R.B.	French	...	I will tell you something: you are confusing the word pessimism with the word lucidity. Lucidity isn't necessarily pessimisme.	You are confusing pessimism with lucidity. Seeing clearly isn't necessarily pessimisme.
docu-q	French	Oui?	Yes?	
R.B.	French	...	But the moral too, the moral is something very big ... the moral isn't ... it isn't ... I don't believe there is a sombre morality. These are two things. For instance, can you call Greek tragedy pessimistic?	The moral is also something. I don't percieve a sombre morality. For instance, can you call Greek tragedy pessimistic?
docu-q	French	...	So it's more a question of lucidity?	So it's a question of lucidity?
R.B.	French	...	I regard myself as more lucid than pessimistic. I don't know what will happen but I now find it difficult to choose a subject from beyond this era. I can only stick with this era.	I regard myself as more lucid than pessimistic. I don't know what will happen but I now find it difficult to choose a subject from beyond this era. I can only stick with this era.

Source	Original language	Original language and visuals of Dutch version (when identifiable)	English and English translation of French, Russian and Dutch for Dutch version	English subtitles & commentary and comparison to Dutch version
shot		window from outside		
R.B.	French	...	The world is seriously threatened. And it's better to be lucid about that, not pessimistic.	The world is seriously threatened. And it's better to be lucid about that, not pessimistic.
docu-q	French	...	So you don't think you're pessimistic?	So you don't think you're pessimistic?
R.B.	French	...	No, the combination of beauty and a certain lucidity ...certainly isn't a contradiction. I see no conflict there at all. But the beauty in 'the cinematography' has to be new. If 'the cinematography' becomes an art every art has its own beauty. You have to use those two extraordinary instruments the camera and the tape-recorder combined to write something on the screen. It has to be new, just like those two instruments. You have to use those new instruments to create something new. And that new element has to be beautiful if you have a certain ideal of beauty in general things, people in general.	No, the combination of beauty and lucidity certainly isn't a contradiction. I see no conflict there at all. But the beauty in cinematography has to be new. If film becomes an art every art has its own beauty. You have to use those two extraordinary instruments the camera and the tape-recorder combined to write something on the screen. It has to be new, just like those two instruments. You have to use those new instruments to create something new. And that new element has to be beautiful if you have a certain ideal of beauty in general of things, people in general.

Source	Original language	Original language and visuals of Dutch version (when identifiable)	English and English translation of French, Russian and Dutch for Dutch version	English subtitles & commentary and comparison to Dutch version
docu-q	French	...	Do you believe you have changed in the course of your career?	Have you changed in the course of your career?
R.B.	French	...	<p>I hope that I have evolved.</p> <p>I think that this last film is new for me.</p> <p>I have tried to make things concentrated, rapid and new, but also with spontaneity and freedom.</p> <p>I feel it like that, so I do it.</p> <p>If it isn't good, too bad. If it is, bravo.</p> <p>But that's the way I work.</p>	<p>I hope that I have evolved.</p> <p>This last film ... is new for me.</p> <p>I have tried to make things ... concentrated, rapid and new ... but also with spontaneity and freedom.</p> <p>I feel it like that, so I do it.</p> <p>If it isn't good, too bad.</p> <p>If it is, bravo.</p> <p>But that's the way I work.</p>
shot		window from outside		
R.B.	French	...	<p>Unfortunately ...</p> <p>... there is a large cinema audience ...</p> <p>... which prefers to see filmed theatre.</p> <p>They want to see whole people ...</p> <p>... not just their faces, their hands ...</p> <p>... their elbows or their legs.</p> <p>But when I am on the street, I see walking legs.</p> <p>That is my picture of a Paris boulevard.</p> <p>The audience doesn't see the beauty of those legs ...</p> <p>... and a person slowly emerging into view ...</p> <p>... from amongst those legs.</p> <p>They feel nothing seeing these images.</p> <p>They expect an explanatory dialogue which isn't there.</p> <p>It's the combination of sight and sound which explains.</p>	<p>Unfortunately ...</p> <p>... there is a large cinema audience ...</p> <p>... which prefers to see filmed theatre.</p> <p>They want to see whole people ...</p> <p>... not just their faces, their hands ...</p> <p>... their elbows or their legs.</p> <p>But on the street, I see walking legs.</p> <p>That is my picture of a Paris boulevard.</p> <p>The audience doesn't see the beauty of those legs ...</p> <p>... and a person slowly emerging into view ...</p> <p>... from amongst those legs.</p> <p>They feel nothing seeing these images.</p> <p>They expect an explanatory dialogue which isn't there.</p> <p>It's the combination of sight and sound which explains.</p>

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shot		window from outside		
docu-q	French	...	Will the audience understand this style?	Will the audience understand this style?
R.B.	French	...	No, not if it always gets shown films which are photographed theatre. The audience wants to see actors acting their tone, their voice, their performance. That's all they're looking for. If there is no acting and no stars they just see a void. I understand them very well. But the cinema must evolve. It can't always remain that way. It can be something great. Can it evolve? We'll see. And now it is finished.	No, not if it always gets shown films which are photographed theatre. The audience wants to see actors acting their tone, their voice, their performance. That's all they're looking for. If there is no acting and no stars they just see a void. I understand them very well. But the cinema must evolve. It can't always remain that way. It can be something great. Can it evolve? We'll see.
docu-q	French	...	May I ask you ...	May I ask you ...
R.B.	French	...	No. It's finished.	No. That's enough.
docu-q	French if you have any advice for young film-makers? It's the last if you have any advice for young film-makers?
R.B.	French	...	I shall conclude with an appropriate remark from Stendhal which is very beautiful ... "It's the other arts which taught me the art of writing."	I shall conclude with an appropriate remark from Stendhal ... "It's the other arts which taught me the art of writing."

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		<i>(window from outside)</i>		
		<i>(wide shot of windows from outside)</i>		
		<i>(hotel swimming pool)</i>		
		<i>(Cannes: ext. hotel 'MAJESTIC')</i>		
O.W.	French		... and for Andrej Tarkovsky and for Andrej Tarkovsky ...
		<i>(Cannes: int. Cinema)</i>		
O.W.	French		... for "Nostalghia"	... for "Nostalghia"
		<i>(Cannes: pan accross stage to Andrej Tarkovsky walking up; cheering)</i>		
		<i>(Cannes: men on stage gesturing Bresson to say something, who declines; general laughter)</i>		
man on stage	French		A nice gathering, isn't it?	A nice gathering, isn't it?
		<i>(Cannes: Tarkovsky shrugging and walking to microphone)</i>		
A.T.	French	Merci beaucoup	Thanks very much	
		<i>(applause)</i>		
		<i>(Cannes: Tarkovsky and Bresson walking to left side of stage, taking in applause)</i>		
docu	English			Bresson's films will always be subjected to many interpretations. Perhaps this is why he himself refuses to explain them. There simply is no uniform explanation. Bresson will always remain a controversial figure in the world of cinema.
		<i>(Cannes: Tarkovsky and Bresson waving goodbye and walking off)</i>		
		<i>(Cannes: outside, night; harbour from high up)</i>		

Source	Original language	Original language and visuals of Dutch version (when identifiable)	English and English translation of French, Russian and Dutch for Dutch version	English subtitles & commentary and comparison to Dutch version
running captions	Dutch	<p>een film van Jurriën Rood en Leo de Boer</p> <p>camera Deen van de Zaken geluid Joris van Ballegoyen</p> <p>met: Robert Bresson Louis Malle Dominique Sanda Paul Schrader Andrej Tarkovsky</p> <p>filmfragmenten uit: 'Un condamné à mort s'est échappé' 'Lancelot du Lac' 'Le diable probablement' en 'Bresson ni vu, ni connu' (regie Francois Weyergans, 1966)</p> <p>teksten uit: 'Notes sur le Cinématograph' van Robert Bresson (éditions Gallimard)</p> <p>een Frans Rasker Film produktie in samenwerking met NOS televisie</p> <p>© N.I.S. MCMLXXXIV</p>	<p>a film by Jurriën Rood and Leo de Boer</p> <p>camera Deen van de Zaken sound Joris van Ballegoyen</p> <p>with: Robert Bresson Louis Malle Dominique Sanda Paul Schrader Andrej Tarkovsky</p> <p>filmfragments from: 'Un condamné à mort s'est échappé' 'Lancelot du Lac' 'Le diable probablement' and 'Bresson ni vu, ni connu' (directed by Francois Weyergans, 1966)</p> <p>texts from: 'Notes sur le Cinématograph' by Robert Bresson (éditions Gallimard)</p> <p>a Frans Rasker Film production in coöperation with NOS television</p> <p>© N.I.S. 1984</p>	