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Jean Mitry (1907-1988) was Professor of the History of Aesthetics and Semiology of Film at the University of Paris I. The author of numerous works on cinema and the history of cinema, he is best known for Histoire du cin  ma: art et industrie, Dictionnaire du cin  ma, Le Cin  ma exp  rimental: histoire et perspectives, and Esth  tique et psychologie du cin  ma.

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The first lecturer of film aesthetics in France, Mitry was one of the first intellectuals responsible for, in the words of Dudley Andrew, "taking film studies out of the era of the film club and into that of the university". [citation needed] His definitive works are largely considered [according to whom?] to be The Aesthetics and Psychology of the Cinema and Semiotics and the Analysis of Film. [citation needed] Mitry was one of few major film theorists who actually worked with film production.

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As Jean Mitry explains: " The essential nature of the cinema is to be an image. A sequence of moving images ... 5 Jean Mitry, The aesthetics and psychology of the cinema, (Bloomington and Indianapolis: Indiana University Press, 1997), p.16. 6 Ibid., p. 18. 3 2. PURPOSE AND RAISING OF THE PROBLEM

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The Aesthetics and Psychology of the Cinema supplies the missing link between the classical film theorists like Balacz and Munsterberg and the film semioticians like Metz. Mitry is the apotheosis and grand summation of the psychological and formalist views of film. "synopsis" may belong to another edition of this title.

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