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Bazin created," says Jean Louis Tellenay, "a
cinematographic culture." Nor can one adequately
estimate the actual effect of his work on the cinema itself.
"Andre staggered me," Tellenay continues, "at this time
by his

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us in his foreword, "but more than the cinema, he loved life, people, animals, science, the arts." In the

commemorative number of Cahiers du Cinema that appeared after Bazin's death, Truffaut likened him to a "companion of St. Francis of Assisi possessed of a kind of goodness at once comical and touching." 1

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