

said he used his operatic leitmotifs like symphonic motives, but acknowledged that the simile is inexact. Both leitmotif and metaphor are as much dramatic as musical/structural. Still they can be expressive and illuminating. Warrack, John, "Leitmotif," in Sadie, 1980, X, 645. For different kinds of musical contrapuntal analogy see Kolker, 1983, 41, on Renoir's *Rules of the Game* (1939), Louis Jacobs on intertwining stories in Griffith's *Judith of Bethulia* (1913). Jacobs, 1969, 56.

52. For the sad story see Marshall, 1983.

53. For the first statement see "Montage of attractions" in Eisenstein, 1942, 230–33. Also, in another translation, in Taylor and Christie, 1988, 87–89.

54. Eisenstein, 1949, 79.

55. Ibid., 66. Emphasis in original.

56. See *ibid.*, 80–81.

57. See "A Course in Treatment," in Eisenstein, 1949, 84–107 (esp. 104–5), for a virtuosic rendering of the related literary device of inner speech (cf. Joyce's *Ulysses*). Also see Eisenstein, 1942, appendix 4 and 5, for actual film treatments incorporating and suggestive of these ideas.

58. For more on this in-between space see my fifth chapter.

59. In Eisenstein, 1949, 81. Emphasis added.

60. Pudovkin, 1949, 162–65. Playing against the picture was not entirely new. Ido Eyl speaks of oppositional scoring as a matter of course during the early silent period in the Netherlands. In Van Houten, 1992, 45–46.

61. See Pudovkin, 1949, 165.

62. Kracauer, 1960, 142.

63. For a semiotic summary see Silverman, 1983.

64. See Kerman 1985; Said, 1991.

65. Monelle, 1992, 1.

66. Ibid., 5.

67. Balazs, 1952, 219, 217.

68. Keller in *Music Review*, XVII, 1956, 338.

69. Chion, 1994, 38. See Brown, 1988, 172–74, 198–99 for some examples.

70. Quoted in Brown, 1994, 283.

71. Atkins, 1983, 45. Emphasis added.

72. Last, personal communication, 1995.