

critical constructs that the scholar, the practitioner, and the spectator will be best served, and will best serve.

What are some of these constructs? For newcomers and seasoned readers alike, some of the basic methods remain useful. One of these is artist-centered. If scholars have in the past been inattentive, it is important to point out that production practice has frequently pushed theoretical boundaries and opened new ground for the study of classical music in film. Classical music is integral to the provocative soundscapes of Jean-Luc Godard or Werner Herzog. It contains some of the compelling oppositions and thematic cores in the work of Ingmar Bergman and Pier Paolo Pasolini. It is one of the sites of Luis Buñuel's dark ironies, as well as his incongruous expressions of tenderness. The music carries much of the majesty and mystery of Robert Bresson's work. In it we locate the tragedy and humanity in the films of Jean Renoir or Louis Malle. It reveals ideological structures beneath narrative surface in the work of Max Ophuls, Luchino Visconti, and Martin Scorsese.

These last examples of classical music use obviously evoke a kind of high modernist auteurism. Inevitably the prospect of masterful authorship tempts us toward the Romantic and the ineffable and to their undoubted insights and pleasures. Still, the auteurs themselves and their various expressions will also lead us to weighty aesthetical and historical questions that the industrial run-of-the-mill will seldom summon. Classical quotations frequently do the same, and can thus be seen as sharing the aims of the art film. They practically force these big issues—preenlightenment plenitude, individualistic ideologies, and the myth of the Romantic artist, formal fragmentations and the possibility of far-reaching reconciliations—into the customarily isolated, defensive precincts of romantic music and commercial film. If all of these things are not necessarily in critical fashion, then their insistent cyclical resurgence reminds us that critical fashion, like industrial practice, can benefit from occasional jolts and reorientations.

My chapter five will demonstrate that these interesting devices and the ideas they summon are being taken up and transformed in modern production practice. For all the decrying of its apparently harmful distractions, quotations continue to deepen films