

embodiment of a rationalized art,"¹⁵ but in terms of the film Bach and his rationalism are probably beyond the mark, at least as set by whoever chose the music. It is more likely just a classical period counter to the roiling psychoses of the narrative and the dark postromanticisms of Bernard Herrmann's score.

Another kind of shorthand is not keyed on a particular idiom, but on a specific composer, or on a specific piece. For example, just as in many films the Twenty-third Psalm has been used to suggest a kind of general plain piety, so too has the music of J. S. Bach appeared as an echo of past devotions, and of the assurances that justified them.¹⁶ Occasionally the quote will have very specific connotations, as when in *Dr. Jekyll and Mr. Hyde* (1932) we are introduced to the virtuous Doctor as he plays a chorale tune on the organ.¹⁷ To suggest the victorious alter ego, as well as the more dominant, horrific associations that the story evokes in the viewer, the opening and closing titles offer as counter the secular tones of Bach's *Toccatà and Fugue in D minor*.¹⁸ Similarly, it is the religious nature of the *St. Matthew's Passion* that allows its closing chorale to frame and then (apparently) redeem the naturalisms of Pasolini's *Accatone* (1961) and Scorsese's *Casino* (1995).¹⁹

More frequently the outlines are rough and general. Ingmar Bergman doesn't distinguish between the secular and sacred Bach, as the entire *oeuvre* signifies for him an unalienated plenitude.²⁰ A great many films have used Bach's *Air* from the third orchestral suite to suggest precisely this loose and sometimes sloppy musical religiosity.²¹

In these instances it seems that, rather than discussing what an individual artist meant to have happen, it would be more advantageous to discuss some of the following points. How does classical music function as part of a cultural shorthand? How do intercontinental and cross-temporal connections or disjunctions affect musical appropriations? What are some of the levels of musical engagement and choice in industrial filmmaking contexts? How can the actual instance of musical use sometimes exceed intent or anticipated effect?

Twenty-third Psalm-quoters may not have any particular familiarity with or sympathy for the pious sentiments they plug into, nor do a great number of classical music cues hold a very studied