

SCREEN STUDIES

Subject Guide – Weimar cinema

This Subject Guide brings together key content from collections across Screen Studies, including *Bloomsbury and Faber Screenplays and Criticism*, *BFI Film Classics*, *BFI Film Studies*, *Global Film and Media* and *Auteur* plus further viewing on Bloomsbury Video Library to provide a guide to resources for study, teaching and research on Weimar Cinema.

General Weimar cinema

EBooks

- Choe, S. (2014). *Afterlives: Allegories of Film and Mortality in Early Weimar Germany*. New York: Bloomsbury Academic.
<http://dx.doi.org/10.5040/9781501300165>
- Schönfeld, C. (2023). *The History of German Literature on Film*. New York,: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781501396564>
- Loew, K. (2021). *Special Effects and German Silent Film: Techno-Romantic Cinema*. Amsterdam: Amsterdam University Press.
<http://dx.doi.org/10.5040/9789048561766>
- Hoffgen, M. (2009). *Studying German Cinema*. Leighton Buzzard: Auteur.
<http://dx.doi.org/10.5040/9781800850811>

Chapters

- German Cinema. (2007). In P. Cook (Ed.). *The Cinema Book* (pp. 207–216). London: British Film Institute. <http://dx.doi.org/10.5040/9781838710484.0035>
- Mourenza, D. (2020). *Film and the Aesthetics of German Fascism*. In Walter Benjamin and the Aesthetics of Film (pp. 117–152). Amsterdam: Amsterdam University Press. <http://dx.doi.org/10.5040/9789048561568.ch-003>
- Ufa and the Weimar Movie Brats. (1994). In K. Macdonald , (Ed.). *Emeric Pressburger: The Life and Death of a Screenwriter* (pp. 63–82). London: Faber and Faber Limited. <http://dx.doi.org/10.5040/9780571344505.ch-004>
- Dyer, R. (2019). *From Haarmann to Hitler to Hannibal*. In *Lethal Repetition: Serial Killing in European Cinema* (pp. 150–180). London: British Film Institute.
<http://dx.doi.org/10.5040/9781838711825.ch-009>
- Alford, R. (2015). *Supernatural Speech: Silent Cinema’s Stake in Representing the Impossible*. In M. Leeder (Ed.). *Cinematic Ghosts: Haunting and Spectrality from Silent Cinema to the Digital Era* (pp. 77–94). New York: Bloomsbury Academic.
<http://dx.doi.org/10.5040/9781501304729.ch-005>

Case studies

EBooks

- Massaccesi, C. (2015). *Nosferatu: A Symphony of Horror*. Leighton Buzzard: Auteur.
<http://dx.doi.org/10.5040/9781800850040>

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- Deighan, S. (2019). M. Leighton Buzzard: Auteur. <http://dx.doi.org/10.5040/9781800850491>
- Pages, N.C. , Rhiel, M. , & Majer-O'Sickey, I. (Ed.). (2008). Riefenstahl Screened: An Anthology of New Criticism. New York: Continuum. <http://dx.doi.org/10.5040/9781628928945>

BFI Film Classics

- Robinson, D. (2013). Das Cabinet des Dr. Caligari. London: British Film Institute. <http://dx.doi.org/10.5040/9781838712365>
- Kaes, A. (2021). M. London: The British Film Institute. <http://dx.doi.org/10.5040/9781839022944>
- Mennel, B. (2024). Mädchen in Uniform. London: The British Film Institute. <http://dx.doi.org/10.5040/9781839024207>
- Elsaesser, T. (2012). Metropolis. London: British Film Institute. <http://dx.doi.org/10.5040/9781838712679>
- Jackson, K. (2013). Nosferatu (1922): Eine Symphonie des Grauens. London: British Film Institute. <http://dx.doi.org/10.5040/9781838713546>
- Hutchinson, P. (2018). Pandora's Box. London: British Film Institute. <http://dx.doi.org/10.5040/9781838713874>
- Prawer, S.S. (2002). The Blue Angel (Der Blaue Engel). London: British Film Institute. <http://dx.doi.org/10.5040/9781838712907>

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- Jacobs, J. (2015). Assimilating Aliens: Imagining National Identity in Oskar Panizza's Operated Goy. In U. Kuchler , S. Maehl & G. Stout , (Ed.). Alien Imaginations: Science Fiction and Tales of Transnationalism (pp. 57–72). New York: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781501304682.ch-003>
- Jayamanne, L. (2021). A Gift Economy: G. W. Pabst's Pandora's Box (1929). In Poetic Cinema and the Spirit of the Gift in the Films of Pabst, Parajanov, Kubrick, and Ruiz (pp. 23–54). Amsterdam: Amsterdam University Press. <http://dx.doi.org/10.5040/9789048561735.ch-001>
- Carter, E. (2006). Dagover, Lil (Maria Antonia Siegelinde Martha Lilitt Seubert) (1887–1980). In A. Phillips & G. Vincendeau (Ed.). Journeys of Desire: European Actors in Hollywood: A Critical Companion (p. 223). London: British Film Institute. <http://dx.doi.org/10.5040/9781838710439-205>
- Dixon, B. (2011). Pandora's Box (Die Büchse der Pandora): Germany, 1928 – 133 mins – G.W. Pabst. In 100 Silent Films: BFI Screen Guides (pp. 157–159). London: British Film Institute. <http://dx.doi.org/10.5040/9781838710620.0068>
- Kiss, R.J. (2006). Granach, Alexander (Jessaja Granach) (1890–1945). In A. Phillips & G. Vincendeau (Ed.). Journeys of Desire: European Actors in Hollywood: A Critical Companion (p. 273). London: British Film Institute. <http://dx.doi.org/10.5040/9781838710439-348>
- Dixon, B. (2011). Sex in Chains (Geschlecht in Fesseln): Germany, 1928 – 107 mins – Wilhelm Dieterle. In 100 Silent Films: BFI Screen Guides (pp. 190–191). London: British Film Institute. <http://dx.doi.org/10.5040/9781838710620.0083>

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- Goldberg, R. (2007). *Nosferatu: A Symphony of Horror* (*Nosferatu: Eine Symphonie des Grauens*, aka *Nosferatu the Vampire*, aka *Nosferatu*, aka *Terror of Dracula*): Germany, 1922 – 94 mins FW Murnau. In S.J. Schneider (Ed.). *100 European Horror Films: BFI Screen Guides* (pp. 166–168). London: British Film Institute.
<http://dx.doi.org/10.5040/9781838710613.0075>
- Cleghorn, E. (2019). *Elinor Cleghorn – In a tiny realm of her own: Lotte Reiniger's light work*. In L. Reynolds (Ed.). *Women Artists, Feminism and the Moving Image: Contexts and Practices* (pp. 39–56). London: Bloomsbury Academic.
<http://dx.doi.org/10.5040/9781350124295.ch-001>
- Hillier, J. (2011). *Die Dreigroschenoper*: Germany, 1931 – 110 mins – G. W. Pabst. In J. Hillier & D. Pye (Authors), *100 Film Musicals: BFI Screen Guides* (pp. 57–58). London: British Film Institute. <http://dx.doi.org/10.5040/9781838710644.0024>
- Hillier, J. (2011). *Viktor und Viktoria*: Germany, 1933 – 102 mins – Reinhold Schünzel. In J. Hillier & D. Pye (Authors), *100 Film Musicals: BFI Screen Guides* (pp. 237–239). London: British Film Institute.
<http://dx.doi.org/10.5040/9781838710644.0097>
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- Read, J. (1998). *Fritz Lang: Film-maker and Friend*. In J. Boorman & W. Donohue (Ed.). *Projections 8: Film-makers on Film-making* (pp. 374–383). London: Faber and Faber Limited. <http://dx.doi.org/10.5040/9780571344413.ch-014>
- Grant, B.K. (2013). *Frau im Mond (Woman in the Moon)*: Germany, 1929 – 156 mins – Fritz Lang. In *100 Science Fiction Films: BFI Screen Guides* (pp. 69–70). London: British Film Institute. <http://dx.doi.org/10.5040/9781838710477.0037>

Overview Articles

- Majer-O'Sickey, I. (2021). *Leni Riefenstahl*. In *Screen Studies Articles*. London: Bloomsbury Academic. <http://dx.doi.org/10.5040/9781350970687.001>

Further viewing in the Bloomsbury Video Library

- JuliaCave. *Bauhaus, Art Lives*.
https://www.bloomsburyvideolibrary.com/video?docid=AH-Bauhaus&tocid=AH-Bauhaus_63121898741121994

See also on the Screen Studies site

- History of Cinema Timeline