

## References

### Books

- Atwell, L. (1977). *G.W. Pabst*. Boston, MA: Twayne Publishers.
- Barlow, J. (1982). *German expressionist film*. Boston, MA: Twayne Publishers.
- Barton, Brigid. (1981). *Otto Dix and die neue sachlichkeit, 1918-1925*. Ann Arbor, MI: UMI Research Press.
- Bridenthal, R., Grossman, A., & Kaplan, M. (Eds.). (1984). *When biology became destiny: Women in Weimar and Nazi Germany*. New York: Monthly Review Press.
- Crockett, D. (1999). *German post-expressionism: The art of the great disorder, 1918-1924*. University Park: The Pennsylvania State University Press.
- de Jonge, A. (1978). *The Weimar chronicle: Prelude to Hitler*. New York: Paddington Press Ltd.
- Eberwein, R. (1984). *Film and the dream screen: A sleep and a forgetting*. Princeton, NJ: Princeton University Press.
- Eisner, L. (1969). *The haunted screen: Expressionism in the German cinema and the influence of Max Reinhardt*. Berkeley, CA: University of California Press.
- Eyck, E. (1962-1963). *A history of the Weimar Republic*. Cambridge, MA: Harvard University Press.
- Furhammer, L. & Isaksson, F. (1971). *Politics and Film*. New York: Praeger Publishers.
- Gay, Peter. (1968). *Weimar culture: The outsider as insider*. New York: Harper & Row Publishers.
- Gordon, D. (1987). *Expressionism: Art and idea*. New Haven: Yale University Press.
- Hinton, D. (1978). *The films of Leni Riefenstahl*. Metuchen, NJ: Scarecrow Press.
- Kästner, E. (1932). *Fabian: The story of a moralist*. New York: Dodd, Mead & Company.
- Kracauer, S. (1959). *From Caligari to Hitler: A psychological history of the German film*. New York: Noonday Press. (Original work published 1947).

- Kreimeier, K. (1996). *The Ufa story*. New York: Hill and Wang.
- Lewis, B. (1971). *George Grosz: Art and politics in the Weimar Republic*. Madison: University of Wisconsin Press.
- Long, R. (Ed.) (1995). *German Expressionism: Documents from the end of the Wilhelmine Empire to the rise of national socialist*. Berkeley: University of California Press.
- Manvell, R. & Fraenkel, H. (1971). *The German cinema*. London: Dent.
- Melbin, M. (1987). *Night as frontier: Colonizing the world after dark*. New York: The Free Press.
- Myers, B. (1963). *Expressionism: A generation in revolt*. London: Thames and Hudson.
- Ott, F. (1986). *The great German films*. Secaucus, NJ: Citadel Press.
- Peukert, D. (1992). *The Weimar Republic: The crisis of classical modernity*. New York: Hill and Wang.
- Rentschler, E. (Ed.). (1990). *The films of G.W. Pabst: An extraterritorial cinema*. New Brunswick: Rutgers University Press.
- Roh, F. (1968). *German art in the 20<sup>th</sup> century*. Greenwich, CT: New York Graphic Society.
- Sapinsley, B. (1968). *From Kaiser to Hitler: The life and death of a democracy, 1919-1933*. New York: Grosset and Dunlap.
- Schrader, B. & Schebera, J. (1988). *The "golden" twenties: Art and literature in the Weimar Republic*. New Haven: Yale University Press.
- Silberman, M. (Ed.). (1995). *German cinema: Texts in context*. Detroit, MI: Wayne State University Press.
- Wager, J. (1999). *Dangerous dames: Women and representation in the Weimar street film and film noir*. Athens: Ohio University Press.
- Widdig, B. (2001). *Culture and inflation in Weimar Germany*. Berkeley: University of California Press.
- Willett, J. (1978). *Art and politics in the Weimar period: The new sobriety, 1917-1933*. New York: Pantheon Books.
- Wollenberg, H. (1972). *Fifty years of German film*. New York: Arno Press and the New York Times.

Zamora, L. & Faris, W. (Eds.) (1995). *Magical realism: Theory, history, and community*. Durham, NC: Duke University Press.

### **Published Art Exhibitions and Portfolios**

(1974). *Neue Sachlichkeit in Hannover*. [Ausstellung] Kunstverein Hannover, 12. Mai bis 30. Juni 1974. Hannover: Helmut R. Leppien.

(1974). *Realismes en Allemagne, 1919-1933: [exposition] Musee d'art et d'industrie, Saint-Etienne, 15 fevrier-28 mars 1974, Musees d'art et d'histoire, Chambéry, 4 avril-6 mai 1974*. Saint-Etienne (Loire, France): Le Musee.

(1975). *Neue Sachlichkeit: zwölf Maler zwischen den Kriegen: Ausstellung in den Raumen der Galerie von Abercron vom 12.3. bis 3.5. 1975*. Köln (Marienburg): Galerie von Abercron.

(1977). *Neue Sachlichkeit und Realismus: Kunst zwischen den Kriegen : Ausstellung des Kulturamtes d. Stadt Wien in Zsarb. mit dem Bundesmin. f. Wissenschaft u. Forschung: Museum des 20. Jahrhunderts, Wien, 21. Apr.-24. Juli 1977*. Wien: Kulturamt d. Stadt Wien.

(1979). *Neue Sachlichkeit und Surrealismus in der Schweiz, 1915-1940*. Winterthur: Kunstmuseum Winterthur.

(1997). *The Berlin of George Grosz: drawings, watercolours and prints 1912-1930*. London: Royal Academy of Arts.

Grosz, G. (1966). *Ecce Homo*. New York: Grove Press. (Original work published 1923).

Jentsch, R. (1997). *George Grosz: The Berlin years*. Milan, Italy: Electa.

### **Articles**

(1927). Die Liebe der Jeanne Ney (The Love of Jeanne Ney) and its making: An UFA film by Pabst. *Close Up, 1*, 17-26.

Apel, D. (1995). 'Heroes' and 'whores': The politics of gender in antiwar imagery. *The Art Bulletin*, 79 (3), 366-384.

- Card, J. (1956). Out of Pandora's box. *Image*, 5 (7), 148-152.
- Grossman, A. (1986). 'Girllkultur' or thoroughly rationalized female: A new woman in Weimar Germany? In Judith Friedlander, Blanche Wiesen Cook, Alice Kessler-Harris, and Carroll Smith-Rosenberg (Eds.), *Women in culture and politics: A century of change* (pp. 62-80). Bloomington: Indiana University Press.
- Konigsberg, I. (1995). Cinema, psychoanalysis, and hermeneutics: G.W. Pabst's *Secrets of a Soul*. *Michigan Quarterly Review*, 34 (4), 518.
- Kraszna-Krausz, A. (1929). G.W. Pabst's 'Lulu.' *Close Up*, 4, iv, 24-30.
- Luft, H. (1964). G.W. Pabst. His films and his life mirror the tumult of the 20-century Europe. *Films in Review*, 15 (2), 93-109.
- Lungstrum, J. (1997). *Metropolis* and the technosexual woman of German modernity. In Katharina von Ankum (Ed.), *Women in the metropolis: Gender and modernity in Weimar culture* (pp. 128-144). Los Angeles: University of California Press.
- McCormick, R. (1993). From *Caligari* to Dietrich: Sexual, social, and cinematic discourses in Weimar film. *Signs: Journal of Women in Culture and Society*, 18 (3), 640.
- Murray, B. (1993). The Role of the vamp in Weimar cinema: An analysis of Karl Grune's *The Street*. In Sandra Frieden, Richard W. McCormick, Vibeke R. Petersen, and Laurie Melissa Vogelsang (Eds.), *Gender and German cinema: Feminist interventions* (pp. 33-41). Providence: Berg Publishers, Inc.
- Myers, T. (1993). History and realism: Representations of women in G.W. Pabst's *The Joyless Street*. In Sandra Frieden, Richard W. McCormick, Vibeke R. Petersen, and Laurie Melissa Vogelsang (Eds.), *Gender and German cinema: Feminist interventions* (pp. 43-59). Providence: Berg Publishers, Inc.
- Zagula, J. (1991). Saints, sinners, and society: Images of woman in film and drama from Weimar to Hitler. *Women's Studies*, 19 (1), 55.

## **Films**

- Charell, E. (Director). (1931). *The congress dances (Der kongress tanzt)* [Motion Picture]. Germany.

Dupont, E. (Director). (1925). *Variety (Variete)* [Motion Picture]. Germany.

Fanck, A. (Director). (1926). *The holy mountain (Der heilige berg)* [Motion Picture].  
Germany.

Fanck, A. (Director). (1931). *The white flame (Weiße rausch)* [Motion Picture].  
Germany.

Griffith, D. (Director). (1925). *Isn't life wonderful?* [Motion Picture]. United States.

Grune, K. (Director). (1923). *The street (Die straÙe)* [Motion Picture]. Germany.

Lang, F. (Director). (1919). *The spiders (Die spinnen, 1. teil: Der goldene see)*  
[Motion Picture]. Germany.

Lang, F. (Director). (1921). *Destiny (Der müde tod)* [Motion Picture]. Germany.

Lang, F. (Director). (1922). *Dr. Mabuse, the gambler (Dr. Mabuse, der spieler)*  
[Motion Picture]. Germany.

Lang, F. (Director). (1924). *Die nibelungen: Siegfried* [Motion Picture]. Germany.

Lang, F. (Director). (1924). *Die nibelungen: Kriemhilde's revenge* [Motion Picture].  
Germany.

Lang, F. (Director). (1926). *Metropolis* [Motion Picture]. Germany.

Lang, F. (Director). (1931). *M* [Motion Picture]. Germany.

Lang, F. (Director). (1932). *The testament of Dr. Mabuse (Testament des Dr. Mabuse)*  
[Motion Picture]. Germany.

Leni, P. (Director). (1923). *Waxworks (Das wachsfigurenkabinett)* [Motion Picture].  
Germany.

Lubitsch, E. (Director). (1919). *The oyster princess (Die austernprinzessin)*  
[Motion Picture]. Germany.

Lubitsch, E. (Director). (1919). *Passion (Madame DuBarry)* [Motion Picture].  
Germany.

Marzner, E. (Director). (1929). *Accident (Überfall)* [Motion Picture]. Germany.

May, J. (Director). (1929). *Asphalt* [Motion Picture]. Germany.

Murnau, F. (Director). (1922). *Nosferatu, a symphony of horror (Nosferatu, eine  
symphonie des grauens)* [Motion Picture]. Germany.

Murnau, F. (Director). (1924). *The last laugh (Der letzte mann)* [Motion Picture].  
Germany.

- Murnau, F. (Director). (1926). *Faust* [Motion Picture]. Germany.
- Ophuls, M. (Director). (1933). *Liebelei* [Motion Picture]. Germany.
- Pabst, G. (Director). (1923). *The treasure (Der schatz)* [Motion Picture]. Germany.
- Pabst, G. (Director). (1925). *The joyless street (Die freudlose gasse)* [Motion Picture].  
Germany.
- Pabst, G. (Director). (1925). *Secrets of a soul (Geheimnisse einer seele)* [Motion  
Picture]. Germany.
- Pabst, G. (Director). (1927). *The love of Jeanne Ney (Die liebe der Jeanne Ney)*  
[Motion Picture]. Germany.
- Pabst, G. (Director). (1928). *Crisis (Abwege)* [Motion Picture]. Germany.
- Pabst, G. (Director). (1928). *Pandora's box (Büchse der Pandora)* [Motion Picture].  
Germany.
- Pabst, G. (Director). (1929). *Diary of a lost girl (Das tagebuch einer verlorenen)*  
[Motion Picture]. Germany.
- Pabst, G. (Director). (1930). *Westfront 1918 (Vier von der infanterie)* [Motion Picture].  
Germany.
- Pabst, G. (Director). (1931). *The three penny Opera (Die 3groshenoper)* [Motion  
Picture]. Germany.
- Pabst, G. (Director). (1931). *Comradeship (La tragedie de la mine) (Kameradschaft)*  
[Motion Picture]. France/Germany.
- Pabst, G. (Director). (1932). *Mistress of Atlantis (L'Atlantide) (Die herrin von Atlantis)*  
[Motion Picture]. Germany.
- Pabst, G. (Director). (1933). *Don Quixote (Don Quichotte)* [Motion Picture].  
France/United Kingdom.
- Pabst, G. & Fanck, A. (Director). (1929). *The white hell of Pitz Palu (Die Weiße hölle  
vom Piz Palü)* [Motion Picture]. Germany.
- Riefenstahl, L. (Director). (1932). *The blue light (Das blaue licht)* [Motion Picture].  
Germany.
- Riefenstahl, L. (Director). (1934). *Triumph of the will (Triumph des willens)*  
[Motion Picture]. Germany.
- Robison, W. (Director). (1923). *Warning shadows (Schatten)* [Motion Picture].

- Germany.
- Ruttman, W. (Director). (1927). *Berlin: Symphony of a great city (Berlin: Die sinfonie der großstadt)* [Motion Picture]. Germany.
- Sagan, L. (Director). (1931). *Girls in uniform (Mädchen in uniform)* [Motion Picture]. Germany.
- Thiele, W. (Director). (1930). *Three good friends (Die drei von der tankstelle)* [Motion Picture]. Germany.
- Von Sternberg, J. (Director). (1930). *The blue angel (Der blaue engel)* [Motion Picture]. Germany.
- Wegener, P. (Director). (1913). *The student of Prague (Der student von Prag)* [Motion Picture]. Germany.
- Wegener, P. (Director). (1920). *The golem (Der golem : Wie er in die welt kam)* [Motion Picture]. Germany.
- Wiene, R. (Director). (1919). *The cabinet of Dr. Caligari (Cabinet des Dr. Caligari)* [Motion Picture]. Germany.

## **Vita**

### **Matthew D. Harrington**

Matthew Harrington was born October 19, 1974, in Virginia Beach, VA. Having graduated from Frank W. Cox High School in June 1992, he attended Virginia Polytechnic Institute and State University. He graduated with a Bachelor of Arts degree in English in May 1998, and earned a Bachelor of Arts in History with a Humanities and the Arts concentration the following summer.

He began taking graduate courses in the Spring of 1999 in preparation for a new graduate program in Communication Studies. He has been working as full-time, classified staff in Newman Library throughout his graduate education. On February 7, 2002, the author successfully defended the department's first thesis.