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30, 2003: Alfred Hitchcock.

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Alfred Hitchcock: Eine Bibliographie der Bücher und Sammelwerke

Zusammengestellt von Hans J. Wulff

Für Hinweise danke ich Ludger Kaczmarek und Patrick Vonderau.

Abramson, Leslie H.: *In the eye of the director: self-reflexivity in the films of Alfred Hitchcock*. Ph.D. Thesis, University of Chicago 1997, v, 322 S.

1) Mikrofiche-Ausg.: Ann Arbor, Mich.: Univ. Microfilms Internat. 4 Mikrofiches.

Adair, Gene: *Alfred Hitchcock: filming our fears*. Oxford / New York: Oxford University Press 2002, 160 S.

2) 1. The grocer's son from Leytonstone -- 2. A filmmaker's apprenticeship -- 3. From silents to sound -- 4. Highs and lows -- 5. England's leading film director -- 6. America calling -- 7. An Englishman in Hollywood -- 8. The war years and beyond -- 9. Gaining independence -- 10. A new contract with Paramount -- 11. Three masterpieces -- 12. A new home at Universal -- 13. Last years and legacy.

Aktsoglou, Bampes: *Alphret Chitskok* [Alfred Hitchcock]. Athen: Aigokeros 1985, 151 S. (Kinematographiko archeio. 18.).

3) Nach Sloan 1995 (no. 751).

Allen, Richard / Ischii-Gonzalès, S. (eds.): *Alfred Hitchcock. Centenary essays*. London: BFI Publishing 1999, xxi, 362 S.

4) A new book which marks the centenary of Alfred Hitchcock's birth considers Hitchcock's formal and aesthetic preoccupations with modernism, politics and

sexuality. The essays draw upon current Hitchcock criticism suggesting new areas of enquiry.

Amengual, Barthélemy / Borde, Raymond: *Alfred Hitchcock*. Lyon: Serdoc 1960, 41 S. (Premier Plan. 7.).

5) Zwei Essays. Der erste handelt über Hitchcocks Konservatismus, die Erfindung sozialer Welten in den Filmen sowie den visuellen Einfallsreichtum der Hitchcock-Filme.

American Film Institute: *A salute to Alfred Hitchcock*. Washington, D.C.: The American Film Institute 1979, 44 S. (The American Film Institute Life Achievement Award, 1979.).

Anon. (ed.): *Alfred Hitchcock*. Uppsala: Uppsala Studenters Filmstudio 1968, 49 S.

6) "Coll. of periodical materials on Hitchcock".

Anon. (a cura di): *Omaggio ad Alfred Hitchcock*. Antologia critica a cura del "Movie Club" del Torino. Torino: Quaderni di Documentazione del Centro Studi Cinematografici 1975.

7) Sammlung v. Aufsätzen über Hitchcock, z.T. in italienischer Übersetzung.

Anon.: *Hitchcock: la dimensione nascosta. Materiali de studio e di intervento cinematografici, no. 25-26*. Venezia: Marsilio 1980, 192 S. (Coll. Cinema e Cinema.).

Anon.: *Alfred Hitchcock*. Madrid: Filmoteca Nacional de Espana 1981, 181 S.

8) Materialien zu einer Retrospektive. Bibliographie; detaillierte Filmographie mit Kommentaren, Exzerpten etc.; einschl. diverser Storyboards aus FAMILY PLOT.

Anon.: *Alfred Hitchcock*. Lisboa: Cinemateca Portuguesa / Fundação Calouste Gulbenkian 1982, 220 S.

9) Materialien zu einer Retrospektive. Mit Bibliographie und Filmographie. Originalbeiträge von Luis Noronha de Casta und Jorge Alves da Silva. Übersetzungen von Artikeln von Demonsablon, Bonitzer, Schenker und Yacowar.

Anon.: *La vertigine del delitto 1980-1990: Alfred Hitchcock*. [Modena: Mostra tenuta a Modena 1990], 59 S. (Catalogo della Mostra tenuta a Modena nel 1990.).

Anon.: *Alfred Hitchcock*. Torino: Scriptorium 1997, 139 S. (Garage. 11.).

Araújo, Inácio: *Alfred Hitchcock*. Sao Paulo: Brasiliense 1982, 105 S.

10) Überblicksdarstellung, bibliographischer Essay, Filmographie.

Arginteanu, Judy (ed.): *The movies of Alfred Hitchcock*. Minneapolis, Minn. 1994, 80 S.

11) Einführung für Kinder und Jugendliche.

Auiler, Dan: *Hitchcock's secret notebook: an authorised and illustrated look inside the creative mind of Alfred Hitchcock.* London: Bloomsbury 1999, 567 S.

12) Auch New York: Spike 1999, 567 S. Dort als Titel: *Hitchcock's notebooks.*

13) Unpublished collection of notes and personal papers which document Hitchcock's process of filmmaking. Includes story and script developments, pre-production notes, business letters, sketches, storyboards, and photographs.

Bagh, Peter von: *Hitchcock: Merkintöjä Alfred Hitchcockin elokuvasta VERTIGO.* Helsinki: Suomen Elokuvasäätiö 1979, 149 S. (Suomen Elokuvasäätiön julkaisusarja. 8.).

14) Zu VERTIGO.

Barbier, Philippe / Moreau, Jacques: *Alfred Hitchcock: Album photos. Avec la collaboration de Elisabeth Personne et de Jean-Laurent Passy.* Paris: Pac 1985, 103 S. [200 S. Tafeln] (Grand Ecran.).

15) Großformatiger Albumband.

Barr, Charles: *English Hitchcock: A movie book.* Moffat: Cameron & Hollis 1999, 255 S. (A Movie Book.).

16) Barr focuses on Hitchcock's 23 films completed in England before departing to the United States in 1939. The screenwriters' contributions are also considered - notably Eliot Stannard for the silent pictures and Charles Bennett for the 30's thrillers - as is the importance of the source material, both plays and novels.

Bayza'i, Bahram: *Hichkak dar qab: yak guftugu.* Tihran: Intisharat-i Rawshangaran 1374 [1995], 175 S.

17) In persischer Sprache.

Beier, Lars-Olav / Seeßlen, Georg (Hrsg.): *Alfred Hitchcock.* Berlin: Bertz Verlag, 1999, 479 S. (Film. 7.).

Belton, John (ed.): *Alfred Hitchcock's REAR WINDOW.* Cambridge, Mass./London: Cambridge University Press 2000, xiv, 171 S. (The Cambridge University Press Film Handbooks Series.).

18) Alfred Hitchcock's REAR WINDOW is one of the icons of American filmmaking. A perfect example of Hollywood cinema at its best, it is an engaging piece of entertainment as well as a fascinating meditation on the nature of the film itself. A suspense thriller about a chair-bound observer who suspects his neighbour of murdering his wife, the narrative becomes the vehicle for Hitchcock's exploration of the basic ingredients of cinema, from voyeurism and dreamlike fantasy to the process of narration itself. This volume provides a fresh analysis of REAR WINDOW, which is examined from a variety of perspectives in a series of essays published here for the first time. Providing an account of the actual production of the film, as well as feminist and cultural readings of it, it also demonstrates the influence of REAR WINDOW on a wide range of filmmakers, including Antonioni, De Palma, and Coppola.

Bernardoni, Massimo / Kemmerer, Hartwig: *Alfred Hitchcock.* Hildesheim: Hildesheimer Volkshochschule 1977.

Bianchi, Pietro / Fava, Claudio G.: *Personale di Alfred Hitchcock*. Genova: Ed. dell'Ufficio Mezzi Audiovisivi del Columbianum 1960 (Quaderni del Cineform. 1.).

Blume, Frank: *Zur Funktion der Komik in Hitchcocks Frühwerk*. Alfeld: Coppi 2002, (4), 122 S. (Aufsätze zu Film und Fernsehen. 81.).

Bogdanovich, Peter: *The cinema of Alfred Hitchcock*. New York: Museum of Modern Art, Film Library; Garden City, N.Y.: Doubleday [in Komm.] 1963, 48 S.

19) Interviews mit Hitchcock.

20) Teilw. nachgedr. in: *Focus on Hitchcock*. Ed. by Albert LaValley. Englewood Cliffs, N.J.: Prentice-Hall 1962, S. 28-31.

21) S. 6-7 repr. in: *A library of film criticism. American film directors*. Ed. by Stanley Hochman. New York: Ungar 1974, S. 176-177.

Borras, Mercedes Miguel: *La reprensetacion de la Mirada: LA VENTANA INDISCRETA (Alfred Hitchcock, 1954)*. Valencia: Ed. de la Mirada 1997, 196 S. (Contraluz Libros de Cine. 2.).

Bouzereau, Laurent: *The Alfred Hitchcock quote book*. Secaucus, N.J. 1993, x, 230 S.

Boyd, David (ed.): *Perspectives on Alfred Hitchcock*. New York: G.K. Hall 1995, xi, 184 S. (Perspectives on Film Series.).

22) Essays by reputed film writers including an interview with Hitchcock by Richard Schickel. Robin Wood and Thomas Leitch discuss Hitchcock's strategic themes, while the remaining essays raise issues central to critical theory over the past decade.

Braad Thomsen, Christian: *Hitchcock*. [Copenhagen] 1990, 292 S., 32 Taf.

Brill, Lesley: *The Hitchcock romance. Love and irony in Hitchcock's films*. Princeton, N.J.: Princeton University Press 1988, xv, 296 S.

23) With a detailed analysis of NORTH BY NORTHWEST.

24) Looks at Hitchcock as a softhearted filmmaker who had a hopeful understanding of human nature and the redemptive powers of love.

Brion, Patrick: *Hitchcock: biographie, filmographie illustrée, analyse critique*. Paris: Ed. de La Martinière 2000, 591 S.

Brookhouse, Christopher (ed.): *Hitchcock Annual*. New London, N.H.: Hitchcock Annual Corp. 1998, 140 S.

25) Annual published each Autumn which invites articles of any length about Hitchcock and his work. This issue contains essays by film writers as well as book reviews and notices.

Brougner, Kerry / Tarantino, Michael / Bowron, Astrid (eds.): *NOTORIOUS. Alfred Hitchcock and contemporary art*. Oxford: Museum of Modern Art 1999, 84 S.

26) Illustrated book which accompanies the Oxford MOMA exhibition celebrating the centenary of Hitchcock's birth. Includes essays by the editors and illustrations

of each artist's work, namely: John Baldessari, Judith Barry, Cindy Bernard, Victor Burgin, Stan Douglas, Atom Egoyan, Christophe Giradet and Matthias Müller, Douglas Gordon, Pierre Huyghe, Christina Marclay, Chis Marker, David Reed, Cindy Sherman. "A hundred years of cinema has shaped our culture and contemporary artists are among those who consider this powerful force in their work."

Brown, Bryan: *The Alfred Hitchcock movie quiz book*. New York: Perigee Books 1986, 176 S.

Bruce, Bryan R.: *Hitchcock's VERTIGO (1958): Context (toward the definition of a critical position) and text (a shot by shot analysis of the film)*. Ph.D. Thesis, Toronto, Ontario, York University 1988, vi, 156 S.

Brunetta, Gian Piero: *Alfred Hitchcock o l'universo della relatività*. Citadelle: Delta Tre 1971, 125 S. (Problemi e Protagonisti dello Spettacolo. 1.).

Brunetta, Gian Piero: *Il cinema di Hitchcock*. [Lo sguardo, i racconti, i personaggi del grande regista.] Venezia 1995, 173 S. (I Tascabili Marsilio. 23.).

Bruno, Edoardo (a cura di): *Per Alfred Hitchcock*. Montepulciano: Ed. del Grifo 1981, 239 S. (Fotogramma. 1.).

27) Akten der Tagung "Aprile Hitchcock. Convegno Internazionale di Studi. Assessorato alla Cultura della Regione Lazio. Filmcritica. Roma, 6.-8.5.1980".

28) Im Appendix finden sich Auszüge aus der Diskussion (229-239). Außerdem Statements von Ernest Lehman (223, 227-228), Tippi Hedren (224), Farley Granger (225-226) und Peggy Robertson (226-227).

Brupbacher, B.: *Unmasking Alfred Hitchcock. A study of selected films in their context from MURDER (1930) to MARNIE (1964)*. Ph.D. Thesis, University of Oxford, Faculty of English Language and Literature 1992, iv, 301 S., 30 Taf.

29) Abstr. in: *Index to Thesis With Abstracts* 42,2, 1993, S. 42-5140.

Cabrera Infante, Guillermo: *Arcadia todas las noches*. Barcelona: Ed. Seix Barral 1980, 197 S. (Biblioteca Breve. 438=Ensayo.).

Callegari, Giuliana / Lodato, Nuccio (a cura di): *Una rosa é una rosa: Il cinema secondo Alfredo Hitchcock*. Pavia: Centro Stampa dell'Amministrazione Provinciale 1979, 137 S. (Vedere é un modo di pensare: Quaderno di Documentazione. 15.).

30) Enthält Hitchcocks 1958er Artikel für die Encyclopedia Britannica sowie Artikel von Anderson, Thomson, Adriano Apra, Fernaldo di Giammatteo, Enzo Ungari, Diego Cassini und Giacci.

Carlini, Fabio: *Alfred Hitchcock*. Firenze: La Nuova Italia 1974, 115 S. (Il Castoro Cinema. 5.).

31) Inhalt: "Piccolo lessico Hitchcockiano", 2-24: Kollage aus Zitaten zu verschiedenen Stichwörtern wie ambiente, attore, colore, democrazia, eroe etc.; "L'universo Alfred Hitchcock", 25-88.

Carreño, José María: *Alfred Hitchcock*. Madrid: JC [1980], 155 S. (Col. Directores de Cine. 3.).

32)Repr. 1984.

Castro de Paz, José Luis: *The TV world of Alfred Hitchcock. The 1950s, the crisis of Hollywood, and television*. Ph.D. Thesis, Universidad de Santiago de Compostela 1997.

33)Span.: *El surgimiento del telefilme: los años cincuenta y la crisis de Hollywood: Alfred Hitchcock y la televisión*. Barcelona: Paidós Ibérica 1999, 352 S. (Paidós Comunicación. 110. Cine.).

Castro de Paz, José Luis: *VÉRTIGO/DE ENTRE LOS MUERTOS = VERTIGO / Alfred Hitchcock. Estudio crítico*. Barcelona: Paidós [1999], 127 S.(Paidós películas 5.).

Castro de Paz, José Luis: *Alfred Hitchcock*. Madrid: Cátedra 2000, 228 S. (Signo e imagen: Cineasta. 49.).

34)Filmographie: S. 167-208; Literaturverzeichnis: S. 209-225.

Chen, Kuo-Fu / Han, Liang-i (Hrsg.): *Hsi-ch U-Kao-Ko Yen Chiu*. Taipeh Shih: Chuang-hua min ku tien ying shih yeh fa chan chi chin hui tien ying tu shu kuan chu pan pu, min kuo 1983, 217 S.

35)Erwähnt bei Sloan 1995 (no. 700), dort Nachweis durch das Research Libraries Information Network (RLIN).

Cohen, Paula Marantz: *Alfred Hitchcock. The legacy of Victorianism*. Lexington: University of Kentucky Press 1995, viii, 198 S.

36)Traces Alfred Hitchcock's long directorial career from Victorianism to postmodernism. The author looks at the paradox of a Victorian-style gentleman who became a leading master of modern film.

Condon, Paul / Sangster, Jim: *The complete Hitchcock*. London: Virgin Publ. 1999, 300 S.

37)Filmography and synopses listings for all of Hitchcock's films, as well as a title listing for his television series ALFRED HITCHCOCK PRESENTS. The authors also include interesting background information to his films as anecdote, including where to spot Hitchcock's cameo and what is acting as the Macguffin.

Conrad, Peter: *The Hitchcock murders*. London: Faber and Faber 2001, xiii, 362 S.

38)Contrasting the deliberately slow car chase in VERTIGO with the cross-country journeys in NORTH BY NORTHWEST, it becomes clear how Hitchcock plays with pacing to achieve a particular emotional effect. The director's comment that he "preferred silence because it was abnormal" leads to an observant discussion of films such as MARNIE and TORN CURTAIN which employ quiet purposefully. Other notable passages include commentary on the use of light bulbs in SABOTAGE, REAR WINDOW and SUSPICION, and staircases in SHADOW OF A DOUBT, NOTORIOUS, VERTIGO and PSYCHO.

Corber, Robert J.: *In the name of national security. Hitchcock, homophobia, and the political construction of gender in postwar America.* Durham, NC/London: Duke University Press 1993, x, 262 S. (New Americanists Series.).

39) Looks at how liberal ideology organised women and minorities (including gays) into a seemingly unified cultural front, and also looks at contradictions to this theory. Uses Hitchcock's films to analyse the spectator and surrounding theoretical issues.

Corey, David: *Fearful symmetries. The contest of authority in the Hitchcock narrative.* Ann Arbor, Mich./London: University Microfilms 1980, iii, 289 S.

40) Zugl. Diss. New York University, Cinema Studies Dept. 1980.

41) Dazu *Dissertation Abstracts* 41A, 1980, no. 438A.

42) Inhalt: (1) Introduction; terms of the discussion; the early British films; S. 1-53. (2) Hitchcock versus the critics: Politics and cinematic realism; the final British films; the move to Hollywood; S. 54-123. (3) SHADOW OF A DOUBT; S. 124-167. (4) NOTORIOUS; S. 168-230. (5) STRANGERS ON A TRAIN; S. 231-287.

Cuenca, Carlos Fernández: *El cine Británico de Alfred Hitchcock.* Madrid: Ed. Nacional 1974, 173 S. (Libros de Bolsillo.).

43) Kapitelüberschriften: (1) Introducción. (2) Los primeros años. (3) El cine mudo. (4) El cine sonoro. (5) La etapa culminante. (6) Filmografía.

44) Außerdem enthält der Band eine "Conversación con Hitchcock en San Sebastian" (S. 133-138).

DeRosa, Steven: *Writing with Hitchcock: the collaboration of Alfred Hitchcock and John Michael Hayes.* New York: Faber and Faber 2001, xvi, 334 pp., [16] pls.

45) Includes bibliographical references (pp. 321f) and index.

46) Prologue: Pittsburg, California, May 1943 (3-4). -- 1. A Perfect Treatment (5-52). -- 2. A Match Made in Hollywood (53-86). -- 3. You've Never Been to the Riviera? (87-124). -- 4. An Expensive Self-Indulgence (125-150). -- 5. Into Thin Air (151-202). -- 6. Un-Hitched (203-222). -- 7. The Screenplays - An Analysis (223-282). -- App. I Credits for the Hitchcock-Hayes Films (283-292). -- App. II Rules and Rigors of a Book-Fed Scenarist / John Michael Hayes (293-296).

Derry, Charles Dennis: *The suspense thriller. A structural and psychological examination of a film genre.* Ann Arbor, Mich./London: University Microfilms 1979, 420 S.

47) Zugl. Diss. Northwestern University, Illinois 1978.

48) Dazu *Dissertation Abstracts* 39A, 1979, S. 5769A.

49) Überarb. Buchausg.: *The suspense thriller: Films in the shadow of Alfred Hitchcock.* Jefferson, N.C.: McFarland 1988, viii, 351 S.

50) Unter anderem zu SPELLBOUND, NORTH BY NORTHWEST und SHADOW OF A DOUBT.

Deutelbaum, Marshall / Poague, Leland (eds.): *A Hitchcock reader.* Ames, Iowa: Iowa State University Press 1986, xvii, 355 S.

51)A comprehensive anthology of essays provide a critical discussion of the director's visual style and individual films. Designed to be used as a critical text in introductory or advanced courses devoted to the director's films.

Doty, Alexander Michael: *Alfred Hitchcock's films of the 1940's. The emergence of personal style and theme within the American studio system.* Ann Arbor, Mich.: University Microfilms 1985, vi, 373 S.

52)Zugl. Diss. University of Illinois at Urbana-Champaign 1984.

53)Dazu *Dissertation Abstracts* 45A, 1985, S. 2283A.

54)Das amerikanische Studiosystem und REBECCA; Genre und MR. AND MRS. SMITH; Geschlechterrollen und NOTORIOUS; Freud und sein Einfluß auf SPELLBOUND; das Hitchcocksche Konzept des reinen Kinos und SUSPICION.

Douchet, Jean: *Alfred Hitchcock.* Paris: Ed. de l'Herne 1967, 176 S. (Coll. L'Herne Cinéma. 1.).

55)Vor allem zu VERTIGO, THE BIRDS, PSYCHO und NORTH BY NORTHWEST.

56)Neudr.: *Hitchcock.* Paris: Herne 1985, mit einem erweiterten Kapitel "Suspense".

57)Vorabdr. in: *Cahiers du Cinéma*, 163, Feb. 1965.

Droese, Kerstin: *Thrill und Suspense in den Filmen Alfred Hitchcocks.*

Coppengrave: Coppi Verlag 1995, viii, 151 S. (Aufsätze zu Film und Fernsehen. 13.).

Duncan, Paul: *Alfred Hitchcock.* Harpenden: Pocket Essentials 1999, 95 S.

Durançon, Jean (éd.): *Alfred Hitchcock.* Paris: Caméra-Stylo 1981, 160 S. (Caméra-Stylo. 2.).

58)Aufsatzsammlung in einem Sonderheft der Zeitschrift *Caméra-Stylo*. Die Aufsätze sind im zweiten Teil einzeln aufgenommen.

Durgnat, Raymond: *The strange case of Alfred Hitchcock or The plain man's Hitchcock.* Cambridge, Mass.: The MIT Press 1974, 419 S.

59)Zugl. London: Faber & Faber 1974.

60)Vorabdruck: *Films and Filming* 16,5, 1969/70, S. 58-62; 16,6, 1969/70, S. 58-62; 16,7, 1969/70, S. 58-60 (dieser Teil ist auch abgedr. in: *Focus on Hitchcock.* Ed. by Albert LaValley. Englewood Cliffs, N.J.: Prentice-Hall 1962, S. 91-96); 16,8, 1969/70, S. 58-61; 16,9, 1969/70, S. 114-118; 16,10, 1969/70, S. 52-58; 16,11, 1969/0, S. 57-61; 16,12, 1969/70, S. 84-88; 17,1, 1970/71, S. 60-64; 17,2, 1970/71, S. 35-37.

61)Zu dieser Artikelreihe vgl. Julian Fox: Letter. In: *Films and Filming* 17,1, 1970/71, S. 94.

Durgnat, Raymond: *A long hard look at PSYCHO.* London: The British Film Institute 2002, 248 S.

Esquenazi, Jean-Pierre: *Hitchcock et l'aventure de VERTIGO: l'invention à Hollywood.* Paris: CNRS éd. 2001, 239 S.

62)Bibliographie, S. 227-234. Filmographie, S. 225-226.

Estève, Michel (éd.): *Alfred Hitchcock*. Paris: Minard 1971, 174 S. (Etudes Cinématographiques. 84/87.).

Eugène, Jean-Pierre: *La musique dans les films d'Alfred Hitchcock*. Paris : Dreamland éd. 2000, 191 S., [8] Bl.

Fabrizi, Marina (a cura di): *Hitchcock. Il maestro negato. Bibliografia e filmografia critica*. Ricerche bibliografiche di Francesca Fanuele & Mario Paolo Sutto. Roma: La Meridiana 1991, 150 S.

Falconi, Annacarla: *Alfred Hitchcock, il periodo inglese: due esempi: EASY VIRTUE e YOUNG AND INNOCENT*. Venezia: Casa editrice armena [1985], 153 S., [8] Taf.

Fawell, John: *Hitchcock's REAR WINDOW: The well-made film*. Carbondale: The Southern Illinois University Press, 179 S., 8 Taf.

63) Yet technique alone did not make this classic film great; one of Hitchcock's most personal films, REAR WINDOW is characterized by great depth of feeling. It offers glimpses of a sensibility at odds with the image Hitchcock created for himself - that of the grand ghoul of cinema who mocks his audience with a slick and sadistic style. Though Hitchcock is often labelled a misanthrope and misogynist, Fawell finds evidence in REAR WINDOW of a sympathy for the loneliness that leads to voyeurism and crime, as well as an empathy for the film's women.

Ferreira Carlos Melo: *O cinema de Alfred Hitchcock*. Porto: Edicoes Afrontamento 1985, 228 S., 16 Taf.

64) Filmography: S. 187-224.

Fieschi, Jean-Andre (éd.): *Alfred Hitchcock*. Paris: Caméra/Stylo 1981 (Caméra/Stylo. 2, 1981.).

Filmmuseum (Hrsg.): *Hitchcock in Frankfurt*. Frankfurt: Filmmuseum 2000, 63 S. (Kinematograph. 15.).

65) Der Katalog erschien zur Ausstellung: *Obsessionen: die Alpträum-Fabrik des Alfred Hitchcock*, 29. November 2000 bis 11. März 2001.

Finler, Joel W. [d.i. Joel Waldo]: *Alfred Hitchcock: The Hollywood years*. London: B.T. Batsford 1992, 176 S.

66) Zugl.: *Hitchcock in Hollywood*. New York: Continuum 1992.

67) Biographie. Vor allem über die amerikanischen Jahre.

Fischer, Herwig: *Der Duschmord in Alfred Hitchcocks PSYCHO. Eine Mikroanalyse*. Moosinning: Klaus Kirschner 1990, 138 S., 24 Taf. (Erlanger Beiträge zur Medientheorie und -praxis. 9.).

68) Semiotische Analyse.

Fischer, Robert: *Regie Alfred Hitchcock. Eine Bilddokumentation seiner Kunst*. Schondorf, Ammersee: Programm Roloff & Seeßlen 1979, 96 S. (Enzyklopädie des populären Films. Ergänzungsband. 1.).

R:Anon.: Rez. In: *Filmbeobachter* 17, 1979, S. 9.

Freedman, Jonathan / Millington, Richard (eds.): *Hitchcock's America*. New York/Oxford: Oxford University Press 1999, viii, 192 S.

Freeman, David: *The last days of Alfred Hitchcock: A memoir featuring the screenplay of "ALFRED HITCHCOCK'S THE SHORT NIGHT"*. Woodstock, N.Y.: The Overlook Press 1984, 281 S., 16 Taf.

69)Zugl. London: Pavilion 1985.

70)Repr. Woodstock, N.Y.: Overlook Press 1999, xii, 281 S.

71)Enthält das Drehbuch zu dem unrealisiert gebliebenen Projekt.

Fründt, Bodo: *Alfred Hitchcock und seine Filme*. München: Heyne 1986, 304 S. (Heyne Filmbibliothek. 91.).

Giblin, Gary: *Alfred Hitchcock's London*. ***, N.J.: Daleon 2001 (***)

Gosetti, Giorgio: *Alfred Hitchcock*. Milano: Il Castoro 1996, 198 S. (Il Castoro Cinema. 178.).

Gottlieb, Sidney (ed.): *Hitchcock an Hitchcock. Selected writings and interviews*. London: Faber and Faber 1995, xxiv, 339 S.

72)Zugl. San Francisco: University of California Press 1995.

73)Ital.: *Hitchcock secondo Hitchcock: Idee e confessioni del maestro del brivido*. Milano: Baldini & Castoldi 1996, 410 S. (I saggi: Cinema. 3.).

Gottlieb, Sidney / Brookhouse, Christopher: *Framing Hitchcock. Selected essays from the 'Hitchcock Annual'*. Wayne State University Press, 432 pp. (Contemporary Film and Television Series.).

Greenberg, Martin / Nevins, Francis M., Fr. (eds.): *Hitchcock in prime time*. New York: Avon Books 1985, 352 S.

Hahn, Ronald M. / Giesen, Rolf: *Alfred Hitchcock: der Meister der Angst*. München: Droemer Knauer 1999, 295 S. (Knauer Taschenbücher. 77455.).

Haley, Michael: *The Alfred Hitchcock album*. Englewood Cliffs, N.J.: Prentice-Hall 1981, 177 S.

74)Filmographie: 163-171; Bibliographie: 173.

Hardy, Phil: *Hitchcock: Notes*. London: The British Film Institute, Education Dept. 1972, 27 S. (Study Unit. 14.).

Harris, Robert: *The complete films of Alfred Hitchcock*. Virgin Publ. 1990.

Harris, Robert A. / Lasky, Michael S.: *Alfred Hitchcock und seine Filme*. München: Goldmann 1979, 259 S. (Citadel Filmbücher.) / Goldmann-Magnumbuch.).

75)2. Aufl. 1980.

- 76)Zuerst als *The films of Alfred Hitchcock*. Secaucus, N.J.: Citadel Press 1976, viii, 256 S. (Citadel Paperbacks.).
- 77)Repr. New York [u.a.]: Carol Publ. Group 1990, 248 S.
- 78)Reissue: *The complete films of Alfred Hitchcock*. New York: Citadel Press 1993, 256 S.
- 79)New ed. New York 1995, viii, 248 S. Repr. 2003, 256 S.
- 80)Frz. als: *Alfred Hitchcock*. Trad. de l'Américain. Préf. de Guy Tesseire. Adapt. franç. par Marc Esposito & Michel Massuyeau. Paris: Veyrier 1980, 238 S. (Coll. Cinéma.).
- 81)Dazu die 2. Aufl. 1980. -- Repr. 1982; 1990, 236 S.
- 82)Ital. als: Bruzzone, Natalino / Caprara, Valerio / Harris, Robert A. / Lasky, Michael S.: *I film di Alfred Hitchcock*. Roma: Gremese 1982, 295 S. (Effeto Cinema. 3/4.). -- Übersetzung zuzüglich eines einleitenden Essays von Bruzzone und Capra.
- 83)Span.: *Todas las películas de Alfred Hitchcock*. Odín/Barcelona: Paidós Ibérica 1995, 248 S. (Sesión continua. 8.).

Helbig, Jörg / Lesch, Paul / Jung, Uli: *Three spotlights on Hitch*. Luxemburg: Cinémathèque Muicipale 1999, 65 S.

Hemmeter, Thomas Martin: *Hitchcock the stylist*. Ann Arbor, Mich./London: University Microfilms 1981, 468 S.

84)Zugl. Diss. Case Western Reserve University 1980.

85)Dazu *Dissertation Abstracts* 41A, 1981, S. 2805A.

86)Inhalt: Ch. I/II analyse Hitchcock's selection of shots and angles. Ch. III: Mise-en-scène. Ch. IV: Lighting. Ch. V: Hitchcock's employment of the art of editing. Ch. VI: Utilization of camera and actor movement. Ch. VII: Applying the dialectic evident in the stylistic units to the plot structures, narrative strategies and mythic forms of Hitchcock's films.

Henstell, Bruce (ed.): *Alfred Hitchcock*. Washington, D.C.: American Film Institute 1972, 27 S.

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87)Published issues: 1992, 1993, 1994, 1996-1997, 1997-1998, 1998-1999, 1999-2000.

Humphries, Patrick: *The Hitchcock years*. New York 1986.

Humphries, Patrick: *The films of Alfred Hitchcock*. New York: Portland House (distr. by Crown Publishers) 1986, 192 S.

88)Auch London: Hamlyn/Bison 1986, 192 S.

89)This book shows both sides of Hitchcock - the entertainer and the artist. He is claimed to have reconciled complexity with commercialism.

Hunter, Evan: *Me and Hitch*. London: Faber & Faber 1997, 91 S.

90)Excerpts in: *Sight and Sound*, June 1997, S. 25-37

91) A personal account by this scenewriter on his relationship with Hitchcock. There is an in-depth account of working up the script for *THE BIRDS* as well as anecdotes from *MARNIE*.

Hurley, James Stephens III: *After the panopticon: Surveillance, scopophilia, and the subject of the gaze.* Ph.D. Thesis, University of Virginia 1997, 262 S.

Hurley, Neil P.: *Soul in suspense: Hitchcock's fright and delight.* Metuchen, N.J.: Scarecrow Press 1993, xx, 364 S.

92) Examines the Catholic/Jesuit influence which runs throughout Hitchcock's films as a dynamic within ourselves between good and evil. Includes letters, essays and interviews in the appendices.

James, Nick (ed.): *Hitchcock.* [London] : British Film Institute 1999, 44 S. (Sight and Sound.).

93) Contents: The business of fear / Raymond Durgnat -- Filmography: Hitchcock's feature films -- Directors on Hitchcock -- Parallel lines: Hitchcock the screenwriter / Larry Gross. Issued to subscribers of *Sight and Sound*.

Jendricke, Bernhard: *Alfred Hitchcock.* Reinbek: Rowohlt 1993, 160 S. (Rowohlt's Monographien. 420.).

Jensen, Paul M.: *Hitchcock Becomes "Hitchcock": The British Years.* London: Midnight Marquee Press 2001 (***?).

Kaganski, Serge: *Alfred Hitchcock.* Paris: Ed. Hazan 1997, 199 S. (Lumières. 1.).

Kapsis, Robert E.: *Hitchcock: The making of a reputation.* Chicago, Ill.: University of Chicago Press 1992, xvi, 313 S.

94) Versucht die Kriterien aufzuspüren, die zum Ruhm Hitchcocks geführt haben, und versucht nachzuweisen, daß die Begründungen, mit denen Brian de Palma oder Clint Eastwood reputierlich gemacht werden, von ähnlicher Natur sind.

Kapsis, Robert E.: *Multimedia Hitchcock DVD-ROM. The master and his legacy.* Bloomington: Indiana University Press 2000, 1 DVD-ROM.

95) Interactive computer program developed by Robert E. Kapsis and the Multimedia Hitchcock Production Team for museums, libraries, and nonprofit film institutions in celebration of Hitchcock's centenary in 1999. Includes biography, filmography, clips, cameos, audios, articles, essays, stories, studio marketing materials, family photographs, storyboards, actor profiles etc.

Kaska, Kathleen: *Alfred Hitchcock triviography & quiz book.* Los Angeles: Renaissance Books 1999, 222 S.

Kent, Carol Fleisher: *Constrained extremists: Generic constraint and transgression in the work of Flannery O'Connor and Alfred Hitchcock.* Ph.D. Thesis, Providence, R.I., Brown University 1992, 246 S.

96) Mikrofiche-Ausg.: Ann Arbor, Mich.: University Microfilms Internat. 1992, 3 Mikrofiches.

Kindem, Gorham Anders: *Toward a semiotic theory of visual communication in the cinema: A reappraisal of semiotic theories from a cinematic perspective and a semiotic analysis of color signs and communication in the color films of Alfred Hitchcock.* Ph.D. Thesis, Northwestern University 1977, 279 S.

97) Vertrieben durch: Ann Arbor, Mich./London: University Microfilms 1978, 279 S.

98) Vgl. *Dissertation Abstracts* 38A, 1978, S. 5096A-5097A.

99) New York: Arno Press 1980 (Dissertations on film 1980.).

Kloppenborg, Josef: *Die dramaturgische Funktion der Musik in den Filmen Alfred Hitchcocks.* München: Fink 1986, 297 S.

100) Darin u.a. ein Protokoll des Films SPELLBOUND sowie eine Transskription des Soundtracks des Films.

Koch, Vladimir: *Alfred Hitchcock.* Ljubljana: Jugoslovanska Kinoteka 1966, 108 S. (Jugoslovanska Kinoteka. 7.).

Krohn, Bill: *Hitchcock at work.* London: Phaidon 2000, 287 S.

101) Zuerst frz. als *Hitchcock au travail.* Paris: Ed. Cahiers du Cinéma 1999, 287 S.

Lange-Fuchs, Hauke (Bearb.): *Der frühe Alfred Hitchcock.* Dokumentation zur Filmreihe des Kommunalen Kinos Kiel anl. d. 80. Geburtstages des Regisseurs. Kiel: Kommunales Kino Kiel / Filmclub Kiel 1979, n.p. [ca. 80 S.].

102) Fotomechan. Nachdr. v. Rezensionen.

Langosch, Gunhild: *Morphologisch-psychologische Untersuchung des Filmerlebens von Hitchcocks Horrorfilm DIE VÖGEL.* Diss. Köln 1970, ii, 159, 13 S.

LaValley, Albert (ed.): *Focus on Hitchcock.* Englewood Cliffs, N.J.: Prentice-Hall 1972, vi, 186 S. (Spectrum Books. Film Focus Series.).

Lefebvre, Martin: *PSYCHO - de la figure au musée imaginaire: Théorie et pratique de l'acte de spectature.* Montréal: Harmattan 1997, 253 S. (Collection Champs visuels.).

Leff, Leonard J.: *Hitchcock and Selznick: The rich and strange collaboration of Alfred Hitchcock and David O. Selznick in Hollywood.* New York: Weidenfeld & Nicolson 1987, xiii, 383 S.

103) Repr. Berkeley, Calif. [u.a.]: Univ. of California Press 1999, xiii, 383 S.

104) A behind-the-scenes portrait of the two filmmakers, and of Hollywood. Includes the tales of stars who worked with Hitchcock. Emphasises the importance of both the producer and director in the filmmaking process.

105) Frz.: *Hitchcock et Selznick. La riche et étrange collaboration entre Alfred Hitchcock et David O. Selznick à Hollywood.* Paris: Ramsay 1990, 294 S. (Ramsay Cinéma.).

106) Span.: *Hitchcock & Selznick: la rica y desconocida colaboración de Alfred Hitchcock y David O. Selznick en Hollywood.* Barcelona: Laertes, D.L. 1992, 461 S. (Kaplan. 3.).

Leitch, Thomas M.: *Find the director and other Hitchcock games.* Athens, Ga./London: The University of Georgia Press 1991, xi, 296 S.

107)1. Games Hitchcock plays. 2. Find the director. 3. Grave to gay. 4. Odd man out. 5. Cat and mouse. 6. Home free all. 7. Tails you lose. 8. Fill in the blanks. 9. Only a game.

108)Follows Hitchcock's filmmaking progress with a special look at special "surprise" devices meant to engage the audience in a sort of game or riddle on another level. Especially, we look closely to find each of Hitchcock's cameo appearances.

Leitch, Thomas M.: *The encyclopedia of Alfred Hitchcock.* Foreword by Gene D. Phillips. New York: Facts on File 2002, xxx, 418 S.

Lenk, Sabine (Red.): *Obsessionen. Die Alptraum-Fabrik des Alfred Hitchcock.* Hrsg. v. Filmmuseum der Landeshauptstadt Düsseldorf. Marburg: Schüren 2000, 192 S. (Filmmuseum Düsseldorf. 3.).

MacCarty, John / Kelleher, Brian: *Alfred Hitchcock presents. An illustrated guide to the ten year television career of the master of suspense.* Forew. by Robert Bloch. New York: St. Martin's Press 1985, xiv, 338 S.

109)Includes an episode guide to both ALFRED HITCHCOCK PRESENTS and THE ALFRED HITCHCOCK HOUR, awards, nominations, and the story behind the series.

McElhaney, Joseph Edward: *Qualities of imperfection: Melodrama and the decline of classical cinema (Filmmakers: Fritz Lang, Alfred Hitchcock, Vincente Minnelli, Lucchino Visconti).* Ph.D. Thesis, New York University 1999, 408 S.

Mclver, Linda (ed.): *(Alfred) Hitchcock.* Mold: Clwyd Centre for Educational Technology 1980, 28 S.

MacNamara, Donald Dailey: *Alfred Hitchcock's symbolic fantasies. A comedy of narrative form.* Ann Arbor, Mich.: University Microfilms 1984, 342 S.

110)Zugl. Diss. University of Missouri at Columbia.

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111)Enthält neben einem Originalaufsatz von Manz ("Alfred Hitchcock. Porträt eines großen Spielers", S. 9-23) eine Sammlung von Auszügen aus Aufsätzen, Gesprächen und Selbstaussagen.

Marchesini, Mauro: *La carta del cattivo: Alfred Hitchcock e L'OMBRA DEL DUBBIO.* Bergamo: Lubrina 1993, xi, 82 S. (Ventuno per Quindici. 1.)..

112)Zu SHADOW OF A DOUBT.

Marchesini, Mauro: *L' OMBRA DEL DUBBIO: cinque trame per Alfred Hitchcock.* Recco-Genova: Le Mani 1996, 102 S.

113)Zu SHADOW OF A DOUBT.

Marin Murillo, Flora: *Hitchcock y la muerte (1940 - 1976)*. [La representación de la muerte en la imagen, Hitchcock.] Leioa, Bizkaia: Servicio Ed., Univ. del País Vasco, 1993, 398 S.

114) Zugl.: Univ. del País Vasco, Diss.

Miguel Borrás, Mercedes: *La representación de la mirada: LA VENTANA INDISCRETA (Alfred Hitchcock, 1954)*. Valencia: Ediciones de la Mirada, D.L. 1997, 196 S. (Contraluz, libros de cine. 2.).

115) Basierend auf der Diss. des Verfassers.

Modleski, Tania: *The women who knew too much. Hitchcock and feminist theory*. New York/London: Methuen 1988, ix, 149 S.

116) New York: Routledge 1989, viii, 149 S.

117) Mit detaillierten Untersuchungen zu BLACKMAIL, MURDER!, REBECCA, NOTORIOUS, REAR WINDOW, VERTIGO und FRENZY.

118) Approaches Hitchcock's films from a feminist point of view. Also critiques some of the major tenets of contemporary film theory, such as the implied masculinity of the spectator of Hollywood film. Modleski asserts that Hitchcock is deeply ambivalent towards his female characters.

Mogg, Ken / Auiler Dan: *The Alfred Hitchcock Story*. London: Titan 1999, 192 S.

119) Gegenüber der europäischen Fassung gekürzt und vereinfacht. Mit dem alleinigen Verfasser Mogg: Dallas: Taylor 1999, ix, 211 S.

120) Encyclopedic overview which covers not only all of Hitchcock's cinematic films, but the television series, radio shows, book anthologies, and much of the professional and private lore about the man and his collaborators. With contributions by Dan Auiler, Stephen de Rosa, Martin Grams Jr., David Barraclough and others, the concise text combined with lavish illustrations of poster art, lesser known movie stills and related Hitchcock memorabilia.

Montcoffe, Francis. *FENÊTRE SUR COUR, Alfred Hitchcock*. Paris: Nathan 1995, 127 S. (Synopsis. 6.).

Morris, Christopher D.: *The hanging figure: on suspense and the films of Alfred Hitchcock*. Westport, Conn.: Praeger 2002, 330 S.

121) Introduction. -- Theories of Suspense. -- Current Theories of Suspense. -- Hitchcock on Suspense. -- The Iconography of the Hanging Figure. -- The Hanging Figure in Non-Cinematic Visual Art. -- The Hanging Figure in Hitchcock's Films. -- Suspense in Hitchcock. -- The Lodger: Deferred Identity in the Crucified Figure. -- Easy Virtue: Framed Nothing. -- The Ring: The Circularity of Reading. -- Spellbound: The Suspense of Black Marks on White. -- Notorious: Thresholds in the Glamorously Dangerous Charade. -- Rope: Suspense as the Absent Referent. -- Vertigo: The Futile Search for Something Tenable. -- North by Northwest: Groundless Figuration. -- Psycho: Empty Interiors. -- The Birds: Signs of a World without Cause or Meaning. -- Torn Curtain: The Hanging Figure. -- Afterword: Figures of Suspense.

122) Morris' book represents the first deconstructive approach to suspense, and the first-ever survey of the iconography of the hanging figure. Drawing on the work

of Jacques Derrida, Paul de Man, and J. Hillis Miller, this cross-disciplinary study of an important cinematic oeuvre establishes the advantage of a deconstructive and figurative approach to an often-studied directorial style, one that nearly embodies a genre unto itself.

Morsiani, Alberto / Morsiani, Francesco (a cura di): *Alfred Hitchcock. La vertigine del delitto 1980/1990*. Modena: Comune di Modena, Assessorato alla Cultura, Ufficio Cinema / Arci Nova, AICS, ENARS ACLI, ENDAS 1990.

Narboni, Jean (éd.): *Alfred Hitchcock*. [...] Avec la collab. d'Emmanuèle Bernheim & Claudine Pacquot. Paris: Ed. de l'Etoile 1980, 108 S. (Cahiers du Cinéma. Hors Série. 8.).

123) Reprint des Themenheftes der *Cahiers du Cinéma* 7,39, 1954; zuzüglich einiger neuer Beiträge im ersten Teil.

Naremore, James: *Filmguide to PSYCHO*. Bloomington, Ind./London: Indiana University Press 1973, viii, 87 S. (Indiana University Press Filmguide Series. 4.).

Naremore, James (ed.): *NORTH BY NORTHWEST: Alfred Hitchcock, director*. New Brunswick, N.J.: Rutgers University Press 1993, 238 S. (Rutgers Films in Print. 20.).

Nemes, Károly: *Alfred Hitchcock. Kortásaink a filmművészetben*. Budapest: A Magyar Filmtudományi Inst. és Filmarchivum [1985?], 87 S. (Filmbarátok Kiskönyvtára.).

Noble, Peter: *An index to the creative work of Alfred Hitchcock*. London: The British Film Institute 1949, 42 S. (Sight and Sound. Index Series. Special Supplement. 18.).

124) Repr. New York: Gordon 1980.

Noble, Peter: *Alfred Hitchcock*. New York: Gordon 1979 (Gordon Film Series.).

Norden, Martin Frank: *The art of anxiety. Principles of suspense in representative narrative films*. Ann Arbor, Mich./London: University Microfilms 1978, 232 S.

125) Zugl. Diss. University of Missouri at Columbia 1977.

126) Dazu *Dissertation Abstracts* 38A, 1978, S. 5762A.

127) Unter anderem zu FOREIGN CORRESPONDENT, STRANGERS ON A TRAIN, NORTH BY NORTHWEST und FRENZY.

Nourmand, Tony / Wolff, Mark H. (eds.): *Hitchcock poster art / from the Mark H. Wolff Collection*. Art direction and design by Graham Marsh; text by Mark H. Wolff. London: Aurum Pr. 1999, 127 S.

128) Oversized book containing poster art and lobby cards from many of Hitchcock's films. A small number of unique book and album covers appear at the back.

Paglia, Camille: *THE BIRDS*. London: BFI Publishing 1998, 103 S.

129) This renowned feminist and critic re-examines Hitchcock's seminal film. Paglia points out key themes which society and feminist thinking need to readdress.

130) Dt.: *DIE VÖGEL: der Filmklassiker von Alfred Hitchcock*. Hamburg: Europa Verl., 2000, 144 S. (Filmbibliothek.).

131)Ital.: *GLI UCCELLI di Alfred Hitchcock*. A cura di Anna Di Lellio. Firenze: Liberal libri 1999, vii, 125 S. (Libral libri.).

132)In appendice: Tippi, Grace e le altre: Hitchcock, le donne, il cinema: colloquio con Camille Paglia di Anna Di Lellio.

Paini, Dominique / Cogeral, Guy (Red.): *Hitchcock et l'art. Coïncidences fatales*. Paris: Centre Pompidou / Mazotta, 2001, 506 S.

133)Contents: Guy Cogeval: What Brings You to the Museum, Mr Hitchcock? -- Dominique Païni: Associations, Constellations, Likenesses, Construction; The Wandering Gaze: Hitchcock's Use of Transparencies; Hitchcock in Quebec. -- Donald Spoto: Hitchcock, and the World of Dream. -- Sally Shafto: Hitchcock's Objects or the World Made Solid. -- Julia Tanski: The Symbolist Woman in Alfred Hitchcock's Films. -- Alain Bergala: Alfred, Adam and Eve. -- Jacques Aumont: Paradoxical and Innocent. -- Pierre Gras: Eating and Destruction. -- Nathalie Pondil-Poupard: Such Stuff As Dreams Are Made On: Hitchcock and Dali, Surrealism and Oneiricism. -- Henri Langlois (1914-1977: The Man Who Never Feared the Unknown. -- Gérard Genette: Hitchcock the Metaphysician. - - Robert Daudelin: Marnie: Early Testament?. -- Simon Beaudry: Hitchcock in Quebec: Code of Silence. -- Stéphane Aquin: Hitchcock and Contemporary Art. -- Jean-Louis Schefer: Hitchcock's Female Portraits.

134)Rev. (Christina White) in *Time Magazine*, 23 July, 2001.

135)Peter Conrad: The tainted saint. Alfred Hitchcock receives a tribute from his Francophone fans in a stunning show as exciting and surprising as a season of his films. In: *The Observer*, April 22, 2001.

Patalas, Enno: *Alfred Hitchcock*. München: Deutscher Taschenbuch Verl. 1999, 159 S.

Peeters, Benoît: *Hitchcock: Le travail du film*. Paris: Impressions Nouvelles 1993, 96 S.

Perry, Dennis R.: *Hitchcock and Poe: the legacy of delight and terror*. Metuchen, N.J.: The Scarecrow Press 2003 (The Scarecrow Filmmakers Series, 106.).

136)This first comprehensive study of the relationship between the tales of Edgar Allan Poe and the films of Alfred Hitchcock uncovers an unexpected range of affinities underlying the director's well-known regard for Poe. As an adolescent Hitchcock avidly read Poe and later acknowledged a direct influence: "I can't help but compare what I try to put in my films with what Poe put in his stories." Hitchcock's chief take-home lesson from Poe was that "fear is a feeling people like to feel when they are certain of being in safety." Thus, Poe's legacy to Hitchcock was an obsession to delight and terrify audiences simultaneously. This study explores the aesthetic of Poe and Hitchcock in terms of a set of common obsessions, techniques, and genres. The structure of the study revolves around Eureka, Poe's explicit and allegorical treatise on the development of the universe. Each chapter explores the similarities and differences between Poe's and Hitchcock's treatment of such issues as doubles, the perverse, voyeurism, and romantic obsession. While Hitchcock's films consistently mirror plots, imagery, and relationships within Poe's tales, Perry also shows how Hitchcock's resistance to the traditional trappings of

gothic tales sets his films apart from the works of Poe and gives them a unique touch.

Perry, George: *The films of Alfred Hitchcock*. London: Studio Vista / New York: Dutton 1965, 160 S. (Dutton Vista Paperback.).

137)Span.: Mexico City 1968.

Perry, George: *Hitchcock*. London/Basingstoke: Macmillan 1975, 126 S. (The Moviemakers.).

Philippe, Claude-Jean: *Alfred Hitchcock*. Paris 1988, 196 S. (Coll. "Les Noms du Cinéma").

Phillips, Gene [=Jean] D[aniel]: *Alfred Hitchcock*. Boston: Twayne Publ. 1984, 211 S., 14 Taf. (Twayne's Filmmakers Series.).

138)Repr. London 1986.

139)Chronologischer Überblick, mit einem eigenen Kapitel für jeden Film

Pillitteri, Paolo / Provenzano, Roberto (a cura di): *Fra suspense e psicoanalisi. Il cinema di Alfred Hitchcock*. Milano: Arcipelago 1991, 196 S. (Linee. 10.).

Piso, Michele: *Alfred Hitchcock: For loss of the world*. Ph.D. Thesis, Eugene, University of Oregon 1986, 223 S.

140)Marxistische Analyse: Hitchcocks Filme als Ausdruck von Entfremdung.

Price, Theodore: *Hitchcock and homosexuality. His 50-year obsession with Jack the Ripper and the superbitch prostitute - a psychoanalytic view*. Metuchen, N.J.: Scarecrow Press 1992, xviii, 416 S.

141)Ital.: *Hitchcock e l'omosessualità. Uno Sguardo psicoanalitico tra Jack lo Squartatore e la prostituta supertroia*. Trad. di M. Borrini. Milano 1995, 192 S.

Raubicheck, Walter / Srebnick, Walter (eds.): *Hitchcock's rereleased films. From ROPE to VERTIGO*. With a foreword by Andrew Sarris. Detroit: Wayne State University Press 1991, 302 S. (Contemporary Film and Television Series.).

142)Topics include: forms of desire and cinematic representation, gender, morality and black comedy.

Reichmann, Hans-Peter / Wurster, Maren (Red.): *Hitchcock in Frankfurt*. Frankfurt: Deutsches Filmmuseum 2000 (Kinematograph. 15.)/(Schriftenreihe des Deutschen Filmmuseums.).

Rieger, Eva: *Alfred Hitchcock und die Musik. Eine Untersuchung zum Verhältnis von Film, Musik und Geschlecht*. Bielefeld: Kleine Vlg. 1996, 254 S. (Wissenschaftliche Reihe. 84.).

Robertson, James: *I Dream of Alfred Hitchcock*. Kingskettle: Kettillonia 1999, 24 S.

143)The brochure takes its name from the title-poem of a collection consisting of dramatic monologues, lyrics, sonnets and other short pieces - all based on, or inspired by, Hitchcock's films.

Rohmer, Eric / Chabrol, Claude: *Hitchcock*. Paris: Ed. Universitaires 1957, 181 S. (Classiques du Cinéma. 6.).

144)Neuauflag. 1975.

145)Neuauflag.: *Hitchcock*. Préf. par Dominique Rabourdin. Paris: Ramsay 1986, 182 S. (Ramsay Poche Cinéma. 23.).

146)Engl.: *Hitchcock. The first forty-four films*. Transl. from the French by Stanley Hochman. New York: Ungar 1979, x, 178 S. (Ungar Film Library.).

147)Auszugsweise engl. auch schon in *Focus on Hitchcock*. Ed. by Albert LaValley. Englewood Cliffs, N.J.: Prentice-Hall 1972, S. 111-116.

148)Neuauflag.: Oxford: Roundhouse Publ. 1992, x, 178 S.

149)Ital.: *Hitchcock*. A cura di A. Costa. Venezia 1986, 144 S.

Rosetti, Riccardo (a cura di): *Tutti i film Hitchcock*. Milano: Savelli 1980, 175 S.

150)Einleitung von Truffaut. Vor allem filmographische Angaben und Auszüge aus der kritischen Rezeption.

Rothman, William: *Hitchcock - the murderous gaze*. Cambridge, Mass./London: Harvard University Press 1982, xii, 371 S. (Harvard Film Studies.).

151)Detailed formal explication of five films (THE LODGER, MURDER!, THE THIRTY-NINE STEPS, SHADOW OF A DOUBT, PSYCHO) based on an idea of the camera as "fundamentally ambiguous" in its expression of both the audience's passivity and the authorial voice - in the case of Hitchcock, a doubly enigmatic one.

152)Vorabdruck eines Kapitels als "Alfred Hitchcock's MURDER!. Theater, authorship, and the presence of the camera" in: *Wide Angle* 4,1, 1980, S. 54-61. Wiederabgedr. in: Deutelbaum, Marshall / Poague, Leland (eds.): *A Hitchcock reader*. Ames: Iowa State University Press 1986, S. 90-101.

Ryall, Tom: *Alfred Hitchcock and the British cinema*. London/Sydney: Croom Helm 1986, ix, 193 S.

153)Zugl. Urbana-Champaign, Ill.: University of Illinois Press 1986.

154)With a new introd. 2nd ed. London: Athbone 1996, xiv, 193 S.

155)Suggests that the contexts of film culture, the film industry, the thriller genre, and the models of film style available to filmmakers of the period need to be reexamined in order to appreciate Hitchcock's work in Britain.

Sadler, Nigel / Coxon, Victoria: *Alfred Hitchcock: from Leytonstone to Hollywood*. London Borough of Waltham Forest: Vestry House Museum 2000, [16] S.

Salje, Gunther: *Hitchcock: Regieanalyse - Regiepraxis. Vorlesungstexte mit Übungsaufgaben zum Drehbuchschreiben*. Röllinghausen: Media-Institut 1996, 262 S. (Reihe Praxisstudium Film/Fernsehen.).

Salvadori, Roberto (a cura di): *Alfred Hitchcock. La critica, il pubblico, le fonti letterarie*. [...] Firenze: La Casa Usher 1981, 141 S. (Saggi. 10.).

156)Atti del Convegno Internazionale di Studi "Premio Fiesole ai Maestri del Cinema", Nov. 1979.

Samuels, Robert: *Alfred Hitchcock's bi-textuality: Lacan, feminisms, and queer theory.* Albany: State University of New York Press 1998, ix, 166 S. (SUNY Series in Psychoanalysis and Culture.).

157) Combines Lacan's theory of ethics with a discussion of recent theories of feminine subjectivity and bisexuality while looking at Hitchcock's body of work. Its main idea is that a Hitchcock film allows expression to many usually suppressed or forbidden feelings and viewpoints, before returning us to some sort of 'normality' which is the socialised world we all inhabit - Lacan's symbolic realm - structured by language and a basically patriarchal, heterosexist outlook.

Sanders, Andrea: *Witnesses to the Cold War: A literary and cultural analysis of containments in 1950s narratives by Hitchcock, Mailer, Kerouac, Ellison, Arnow, and Nabokov.* Ph.D. Thesis, Chicago, Ill, University of Chicago 1996, iv, 342 S.

158) Mikrofiche-Ausg.: Ann Arbor, Mich.: Univ. Microfilms Internat. 4 Mikrofiches.

Sauls, Allison Houston Miller: *The ineluctable modality of the visible: Alfred Hitchcock's VERTIGO and the theories of space, time, and dimensionality.* Ph.D. Thesis, Emory University 1992, 472 S.

Schoen, Robert: *Hitch and Alma.* London: Xlibris 1998.

159) Unfilmable screenplay, speculating on the relationship between Hitch and the women in his life, notably wife Alma plus daughter Patricia and the various actresses whom the director cast and was fascinated by.

Schultz, Berndt: *Das Hitchcock Krimi-Kochbuch.* [Mord und Mahlzeiten.] Weingarten: Kunstverlag Weingarten 1995, 64 S.

160) Kochbuch zu Gerichten aus den Filmen Hitchcocks.

Shapiro, James David: *One-way mirror. Self-aware artifice in Hitchcock's narrative cinema.* Ph.D. Thesis, University of Berkeley 1991, 303 S.

161) Abstr. in: *Dissertation Abstracts* A53,5, 1992, S. 1511A.

Sharff, Stefan: *Alfred Hitchcock's high vernacular. Theory and practice.* New York: Columbia University Press 1990, vii, 258 S.

162) Sharff presents a new, in-depth study of both the film language and sequence of shots which make a Hitchcockian syntax. Close analysis of NOTORIOUS, FRENZY, and FAMILY PLOT.

Sharff, Stefan: *The art of looking in Hitchcock's REAR WINDOW.* New York: Limelight Editions 1997, x, 196 S.

Sierens, Frans: *Alfred Hitchcock.* Utrecht: Bruna & Zoon 1963, 192 S. (Zwarte Beertje. 688.).

163) Inhalt: (1) Hitchcock en die kritiek. (2) De formalist. (3) De suspense. (4) De onschuldige verdachte. (5) De opgejaagde jager. (6) Het vermoeden. (7) Een meesterwerk. (8) Het gevaarlijke gevoel van de liefde. (9) De jansenist. (10) De misantroop. (11) De humorist. (12) Het grote verband.

Simone, Sam Paul: *Alfred Hitchcock, advocate of freedom: A study of FOREIGN CORRESPONDENT, SABOTEUR, LIFEBOAT and NOTORIOUS.* Ann Arbor, Mich./London: University Microfilms 1982, 435 S.

164)Zugl. Diss. Brigham Young University 1982.

165)Dazu *Dissertation Abstracts* 42A, 1982, S. 1727A.

166)Überarb. als: *Hitchcock as activist: Politics and the war films.* Ann Arbor, Mich.: UMI Research Press 1985, xii, 203 S. (Studies in Cinema. 36.).

167)Repr. 1992.

168)Hitchcock is examined as a staunch activist in support of freedom and liberty. His films champion the United States and its government as the basic political form of the free-world ethic.

Simonelli, Giorgio: *Invito al cinema di Hitchcock.* Milano: Mursia 1996, 215 S. (Invito al Cinema. 3.).

Sims, Jethro M.: *Ernest Lehman, Alfred Hitchcock, NORTH BY NORTHWEST: a case study of narrative elaboration in Hollywood filmmaking.* Ph.D. Thesis, Austin, University of Texas 1990, xiii, 375 S.

169)Also: University Microfilm International 1990, 4 Microfiches.

Simsolo, Noël (éd.): *Alfred Hitchcock.* Propos d'Alfred Hitchcock. Panorama critique, Témoignages. Filmographie. Bibliographie. 60 documents iconographiques. Paris: Seghers 1969, 189 S. (Cinéma d'Aujourd'hui. 54.).

170)Der Band wird manchmal fälschlich als bereits 1964 von Philippe Demonsablon herausgegeben zitiert.

Sinyard, Neil: *The films of Alfred Hitchcock.* New York: Gallery Books 1986, 159 S.

171)Auch: London 1986, 159 S.

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