

Contents

1	Introduction	I
2	Land into Landscape, Landscape into Territory: Transformations of Space in German War Cinema, 1914–1918 (<i>The Diary of Dr. Hart</i> , 1917/1918; <i>Sword and Hearth</i> , 1916; <i>Inexpiable</i> , 1917)	22
3	Landscapes of Death and Memories of the Human: Distance, Scale, and the Double Map of the First “War-Sound-Film” (<i>Westfront 1918</i> , 1930; <i>Camaraderie</i> , 1931)	54
4	Combat Films and Their Aerial Spaces under the Nazi Regime (<i>Medal of Honor</i> , 1938; <i>Squadron Lützow</i> , 1941; <i>Above Everything in the World</i> , 1941)	79
5	Out of the War Mode: Demobilizing the War Genre in the Postwar Rubble Film (<i>Request Concert</i> , 1940; <i>The Great Love</i> , 1942; <i>Ways into Twilight</i> , 1949; <i>The Sons of Mr. Gaspary</i> , 1948; <i>Birds of Migration</i> , 1946/1947)	112
6	War in the Reconstructive 1950s: Genre, Espionage, and Cold War Subjectivities in the War Film (<i>Canaris</i> , 1955; <i>The Fox of Paris</i> , 1957; <i>Rommel Calls Cairo</i> , 1959)	135
7	Conclusion: Affective Geographies of the Fading Genre (<i>The Boat</i> , 1981; <i>Downfall</i> , 2004)	165
	Acknowledgments	177
	Notes	181
	Selected Bibliography	207
	Index	221