In his postscript, entitled "A Cinema of Liminality," Thomas Ballhausen notes the profound impact of the conflict on interwar film, even those that are not ostensibly about World War I. He notes that *The Hands of Orlac*, *The Cabinet of Caligari*, *Metropolis*, *M*, and many other films dealt with psychological trauma and, while the origins of this trauma are not explicitly the war, the audiences watching these movies were all living through a time rife with trauma. This observation about the nature of Expressionism is not new, but the reminder that film has always been a reflection of our deepest concerns is welcome.

As a whole, this text is a useful appraisal of the many national cinemas that exist in the post-Habsburg world and how these cultures have examined the events that led to the establishment of their nation-states. It should be particularly useful for scholars who study film in one particular ethnic or national context but want to know more about films made in another country. Even today, more than a century after the end of the war that also ended Habsburg power in Central Europe, there are important aspects of culture that cross national boundaries and increased understanding among all of the successor states of the Austro-Hungarian Empire.

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Georg Wieser, *Ein Staat stirbt: Österreich 1934–38*. Vienna: New Academic Press, 2018. 260 pp.

Ein Staat Stirbt has a fascinating backstory. The book was written on the eve of the Munich crisis by an Austrian living in exile named Otto Leichter, writing as Georg Wieser. It is cinematic, punchy, and fast-paced as it narrates the demise of independent Austria in a partisan tone—the author was no fan of the *Ständestaat*. But the book itself was forgotten for years, languishing in the Augustinerlesesaal of the Austrian National Library until scholar Béla Rásky, managing director of the Vienna Wiesenthal Institute for Holocaust Studies, found it there and began reading. He has now brought it to light again, offering a helpful introduction to the text and ensuring that it would be reprinted. It deserves to be read by a wide audience, both in Austria and America.

The era of the *Ständestaat* is receiving more attention as of late, although it remains a very politically charged topic to write about. Wieser's account,

written so close to the source, is of particular interest. It was accessible to exiles, not Austrians, at the time of publication and was intended as a plea for international intervention against fascism in all its forms. Yet it captures the concerns of Austrians, and particularly the Viennese, during the 1930s in a way that few accounts can claim to. As Rásky so rightly describes it in his introduction, the book is written in a style similar to a crime novel, tight and breathless, yet here the crime is the annexation of Austria. Wieser spreads the blame around: on those who crushed the workers in 1934, on Dollfuss and Schuschnigg for setting up a dictatorial regime, on the Catholic Church for abetting them, on Mussolini for inventing fascism and then getting so diverted in Abyssinia that he failed to protect Austria, and on Hitler for his unending greed. Wieser's thesis is that independent Austria died with the workers' freedoms in 1934; the ensuing four years were a farce that played out according to the whims of dictators. The tension between international politics and internal rule in Austria was too great for Dollfuss or Schuschnigg to overcome, according to the author, and thus they dug themselves deeper into authoritarianism and were blind to the "brown threat" of Nazism. Along the way, the reader gets fascinating sketches of daily life in the *Ständestaat*, including a chapter that opens with the drop in butter and veal consumption in the latter part of the 1930s as an illustration of the dip in quality of life that authoritarianism brought to the Viennese.

Terror and fear are the watchwords of this slim book. Wieser opens with the Nazis marching into Vienna and the mobs attacking Jewish citizens and closes with the Aryanization of businesses and economic misery of the summer of 1938. In between, he explores how Fascism and authoritarianism behave in all sorts of situations: how dictators treat each other, how regimes crush resistance, how resignation creeps into the population, how governments gloss over the loss of democracy. Readers also learn that the Social Democratic Workers Party of Austria did not give up in 1934 but rather continued to organize, smuggle in copies of the *Arbeiter-Zeitung*, and work for a return of labor power. Yet terror and fear remain the overwhelming motifs of the book, leavened only by the disdain the author uses to sketch the personalities of people like Dollfuss, Schuschnigg, and Starhemberg, who so misunderstood the stakes of their posturing.

In one of the most trenchant chapters for scholars of this period, Wieser outlines just how few people supported Schuschnigg in 1936. Group by group, he shows that the *Ständestaat* simply was seen as a lesser evil, rather

than a supported entity, in the waning days of independent Austria. Perhaps 30 percent of the population backed the government, in his estimation; surely not enough to make it a viable alternative given the "red" and "brown" undercurrents it was suppressing. This sobering assessment of failure does more to convince the reader of the "death" of Austria than even the dramatic chapters that bookend it.

Given the exciting new scholarship on the end of the First Republic and the popularity of the idea of annexation, the reprint of *Ein Staat Stirbt* comes at a welcome time. Its flashbacks, fast-forwards, what-ifs, and jagged chapters would make it perfect for a film treatment. Readers looking for an exciting narration of the dark days of Austria, 1934–1938, will not be disappointed.

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Dagmar C. G. Lorenz, *Nazi Characters in German Propaganda and Literature*. Studia Imagologica. Amsterdam Studies on Cultural Identity 24. Boston: Brill Rodopi, 2018. 185 pp.

The title of Dagmar C. G. Lorenz's new book *Nazi Characters in German Propaganda and Literature* immediately reveals its purpose, which is to fill a gaping vacuum in scholarly attention to fictional and autobiographical German-language Nazi figures as textual constructs from 1920 to 1950. Divided into three equally weighted sections of approximately forty pages each, it covers (1) the origins and conceptualization of Nazi figures immediately after the First World War; (2) the committed Nazi characters of the interwar years and the first half of the 1940s; and (3) the post—World War II "afterlife" of these Nazi representations. Convincingly throughout, Lorenz contrasts Nazi propagandist authors' supremacist textual constructs with the anti-fascist imaginative writers' depiction of heavily flawed Nazi characters. As a consequence, sets of authorial dialogues are reconstructed that captured the German and Austrian reading public's attention during the first half of the twentieth century.

Lorenz begins the first chapter by juxtaposing the 1919 Weimar Constitution with the 1920 Nazi Party program: the difference between them being "evident from the fact that the terms 'Jew' and '*Ausländer*' (foreigner) do not occur in the former but are central in the latter" (16). The four Nazi