experience of loss and the brutalization of politics to a reactionary understanding of the cinema in the Weimar Republic" (25). Choe reads texts about nerves and trauma as informing the specific representations of sexuality and neurasthenia in Reinert's film. Diegetic hallucinations, for instance, embody the psychoanalytic claim that the "severely traumatized self concocts hallucinations to rebuild a shattered external reality" (40). Along similar lines, the second and third chapters also consider how the medium was deployed to deal with loss. Choe first turns to the ghosts, spirits, and phantoms in F.W. Murnau's films *The Haunted Castle* (1921) and *Phantom* (1922) as figures that illuminate "the indexicality of history" and "the apprehension of nothingness as a condition of presence" (61). Chapter Three examines Fritz Lang's *Destiny* (1921), in which Death takes human form as a black-hatted grim reaper, as a work that "illuminate[s] questions of temporality," such as those raised in the works of Georg Simmel, Martin Heidegger, and Rainer Maria Rilke. Here, Death humanizes the cinematic moment (103). Chapter Four reads Paul Wegener's *The Golem* (1920) as proposing a new ethics of seeing and teaching its spectators "how to say 'You' to the cinema" (174). The final case study of two revenge films considers Fritz Lang's *The Nibelungen* (1924) and Arthur Robison's *Warning Shadows* (1923) and shows how these films "allow the spectator the opportunity to think and to recognize that indeed 'death is no conclusion'" and thereby "[bring] the ontological interrogations of the cinema [in *Afterlives*] to bear on an ethics of lived practice" (177). As perhaps emerges from this paragraph, the philosophical complexity and richness of this book complicates any attempt to quickly summarize its contents.

The virtues of *Afterlives* are many: Choe reads less well-known films both within the proximate historical and philosophical context of war-wounded Germany and as under-explored texts in dialogue with the canonical moments (*The Cabinet of Dr. Caligari*, *Nosferatu*, *Metropolis*, *The Golem*, *The Nibelungen*) of Weimar cinema. In this regard, this book helps expand the scope of Weimar film studies beyond the usual suspects, even as they remain present. Choe furthermore draws on a rich array of sources, particularly from psychoanalysis, philosophy, and literature. While the resulting weave of theoretical discourses makes for an intellectually rewarding read, it unfortunately comes at the cost of accessibility. In both language and tone, *Afterlives* is pitched at a high conceptual altitude, appropriately so for a book appearing as part of Bloomsbury's "Thinking Cinema" series, whose monographs focus on intersections of film and theory and philosophy. Yet one worries that as intellectually impressive as it is, *Afterlives* will likely remain a work by a specialist for other specialists (or specialists in training), which is a shame considering its deep erudition.

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Weimar Colonialism: Discourses and Legacies of Post-Imperialism in Germany after 1918.
Edited by Florian Krobb and Elaine Martin. Bielefeld: Aisthesis, 2014. 263 pages + 9 b/w and 7 color illustrations. €34,80.

With the end of the First World War and the signing of the Treaty of Versailles, Germany ceased to be a colonial power. The loss of colonies in Africa, the South Pacific, and China, the redrawing of European boundaries, and the occupation of

German territory by other Western powers did not, however, mean that Germans stopped fantasizing about past and future colonial glory. The myriad colonial fantasies produced by German politicians, authors, cultural organizations, and the popular press after the official loss of colonies in 1918 are the subject of Florian Krobb and Elaine Martin's multidisciplinary edited volume. As the editors rightly claim in their clear and comprehensive introduction, colonial fantasies predating the German empire have received extensive scholarly attention (e.g., in monographs by Russell Berman and Suzanne Zantop), while the dreams of empire that remained in the minds of Germans after the First World War have been given short shrift. *Weimar Colonialism* therefore fills an important gap in the scholarship on German "coloniality," the enduring presence of colonial discourses in the absence of actual colonies.

As the authors of the volume's eleven essays collectively show, the lack of real colonies allowed Germans to reimagine the recent past, to lament their present condition, and to look ahead to other areas of potential conquest. Decrying the injustice of Versailles, Weimar-era politicians, the leaders of colonial organizations, and imaginative authors took rhetorical revenge against the Western colonial powers that took over German territories by portraying French and British colonizers as weak and incompetent and German colonizers as superior. Ignoring the historical evidence of violent, paternalistic colonial practices, post-colonial Germans boasted of their "benevolent colonial methods" and "model rule" (15) that earned them the right to possess colonies. Colonial figures like General Paul von Lettow-Vorbeck embodied the myth of the benevolent leader who inspired the respect and loyalty of the indigenous people, and, as Jason Verber shows in his cogent essay, heroic tales of Lettow-Vorbeck's command of loyal Askaris (indigenous troops) in a successful East Africa campaign against British and Belgian forces lived on into the Weimar era and even into the first decades following the Second World War. Claims of loyal colonials, exaggerated or even falsified as they were, did not mean that German colonizers promoted close relations between white Europeans and black Africans. Indeed, a key element of German "model rule" was the ability to draw clear racial boundaries between colonizers and the colonized, something that French and British colonial powers allegedly failed to do. Fears of miscegenation that had already existed in the colonial discourse of Wilhelmine Germany were severely exacerbated in the Weimar era by the occupation of the Rhineland by French colonial troops (26). By sending black African troops into European territory, German critics argued, the French had brought "the spectre of reverse colonialism" to Europe (75), reversing racial power structures in order to shame and weaken the German nation. Elaine Martin's contribution to the volume demonstrates how Germans used overtly racist caricatures and novels to feminize the German metropole, depicting it as a woman ravaged by bestial black troops (the so-called Black Shame). In such tales of racial and sexual panic, the fledgling Weimar democracy was portrayed as sullied from the start. Conservative critics of the new republic decried the metropole as unsuitable and advocated for the conquest of uncharted territory or "Lebensraum" for the propagation of a healthy German populace. The concept of "Lebensraum" was later used by the National Socialists to justify the renewed expansion of German territory.

The Weimar colonial imagination, the editors and authors of this volume contend, was not only to be found in conservative political agendas or racially oppressive narratives that anticipated the extreme racism and expansionism of the so-called Third

Reich. Rather, there was "saturation of everyday life during the Weimar years with the colonial theme" (31), and popular art and literature offered, at times, more nuanced forms of coloniality. The strongest essays in the volume are those that probe these more ambivalent forms of colonial interest. Catherine Repussard's theoretically sophisticated analysis of pamphlets and journals on German colonial history marketed to middle-class German youth reveals the desire not only to groom a new generation of colonizers but also to escape the precarious nature of life in the Weimar Republic. The very idea of escaping to a wilder, more natural place, Repussard argues, appealed to ordinary Germans seeking community and empowerment in an unstable time (104). Florian Krobb's essay on German interest in the Middle East—from Turkey to Palestine—introduces readers to texts that expose fascinating tensions between military leaders, soldiers, and diplomats who held competing views on German-Ottoman relations. By revealing more subtle forms of the colonial idea, ones that opposed the arrogance and ignorance of the German military leadership, Krobb's work shows that there were critical voices within the German context itself (175, 179).

While Repussard's and Krobb's sources are written by authors who seek to impart knowledge of foreign territories to the general population, other sources reveal how colonial images were removed from their original contexts and used simply to satisfy the public's interest in the exotic. Brett Van Hoesen's excellent contribution on the misuse of photomontage in the Weimar popular press shows how a photo originally used to document one of the German colonial era's most violent events, the Herero uprising of 1904 in Southwest Africa, was repurposed as an April fool's joke in one of Berlin's most widely read newspapers. In this case, the popular press's uncritical appropriation of a visual technique used by avant-garde artists in Weimar to encourage the critical viewing of racial and gendered iconography results in what Van Hoesen calls "visual lying," in which "images from Germany's colonial past were manipulated and de-historicized" (131, 140). Hence, even those texts and sources that neither sought to actively glorify the German colonial past nor to champion further expansion still perpetuated a fascination with foreign, exotic spaces—particularly the African continent and the South Seas—that resulted in continued condescension toward indigenous people or, in the worst cases, in an erasure of their suffering.

Inspired by a 2012 conference, *Weimar Colonialism* features a variety of disciplinary approaches—historical, theoretical, literary, and sociolinguistic—leaving the reader with a collection of essays that are fairly uneven in quality. While the editors do their best to deftly draw together some of the more disparate contributions, this does not correct the fact that some essays offer rather unconvincing readings of primary texts (Hermes) or promise readings of certain visual and textual material and then fail to deliver those analyses (Onken). Overall, this reader would have liked to see a more precise engagement with key terms across all essays, so that the difference between settlement and colonization is made explicit, as is the tension within the volume between the use of "colonialism," as it appears in the title, and "coloniality," as it is explored in most of the essays. That said, Krobb and Martin's volume convincingly demonstrates that, in Weimar Germany, the cultural engagement with the colonial was more widespread and intricate than has heretofore been shown.

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