Contents

Clemens Zimmermann	
Introduction: Cinema as a Political Medium – Germany and Italy Compared from 1945 to the 1950s. The Aims of this Volume	1
Compared from 1745 to me 1750s. The Ains of this volume	
Claudia Dillmann	
Film Policies and Cinema Audiences in Germany	19
Ina Merkel	
Narrative Patterns in Anti-Fascist American, Soviet and European Films (1940–1950)	35
Daniel Jonah Wolpert	
Bodies of Evidence, Burdens of Proof. Reason before the Court of Cinema after the Third Reich	59
Bernhard Groß	
Building Figurations of Contingent and Substantial Communities. Differences between Italian and German Post-war Cinema Aesthetics	79
Christian Ku chl er	
Politics, Moral and Cinema. Catholic Film Work in Post-war Germany	101
Lukas Schaefer	
European Critical Film Culture. Italian and Western German Film Magazines in an International Context	115
Robert S. C. Gordon	
Production, Myth and Misprision in Early Holocaust Cinema. "L'ebreo errante" (Goffredo Alessandrini, 1948)	131

Contents

Maurizio Zinni	
"Italians and not Italians". Fascism and National Identity in Post-war Italian Cinema	151
Damiano Garofalo	
Images of Germans in Post-war Italian Cinema	165
Philip Cooke / Gianluca Fantoni	
Where Do We Go from Here? The Moral and Material Reconstruction of Italian Cinema after World War II (1945–1955)	179
Lutz Klinkhammer	
Popular and Catholic Cinema in Italy, 1944–1954. What Kind of Lessons about the Past Did the "Morally Sane" and Educating Film Communicate to Italian Audiences?	195
Index of Names	225
Index of Film Titles	229