they have lacked sufficient historical grounding. This volume, which includes contributions from historians, art historians, and film historians, takes a step towards remedying this by providing the first systematic, comprehensive survey of Frentz's photographic work.

Perhaps the most striking feature of the book is the broad sampling of images that it provides. The documentary aspirations of the anthology are announced by the end papers, which are full-page reproductions of contact prints: the first of the Polish campaign in 1939 and the second of Nazi officers and images of Berlin in ruins in 1945. In all, 11 sections devoted to reproductions of Frentz's photography are interspersed throughout the book. These are organized chronologically and thematically. They begin with Frentz's early work in a new-objectivist style (including stills from his 1935 propaganda film, *Hände am Werk*) and extend through his Nazi-era production: his collaboration with Leni Riefenstahl and his documentation of military technology, the *Bergbof*, and, importantly, his journey to Minsk with Himmler in 1941. The latter is represented by both photographs and entire contact prints; for the authors, this body of material demonstrates unequivocally Frentz's awareness and tacit support of massacres carried out by the SS in Eastern Europe under Operation Barbarossa. The Minsk photographs stand as a refutation of Frentz's own evasive responses to questions about his wartime participation in interviews conducted in later decades (11).

In the interpretations that accompany this comprehensive selection of visual material, the contributors provide historical and biographical context for Frentz's career. Some, like Karl Stamm's discussion of *Hände am Werk*, offer close readings of specific works. Other essays survey broader aspects of Frentz's wartime production. Kay Hoffmann addresses Frentz's filmic contributions to the *Wochenschau* from 1939 to 1945, while Klaus A. Lankheit considers Frentz's portraiture of Hitler and his retinue in public, at military headquarters, and in private moments during the war. Klaus Hesse's analysis of the 1941 Minsk campaign and Bernd Boll's reconstruction of Frentz's lost film of the fabrication of the so-called *Vergeltungswaffen* in 1941 stand out as studies of Frentz's proximity to both the technical and the ideological production of the Third Reich.

The anthology is a valuable model for the close examination of the role of photography and photographers within National Socialism; it offers a striking contradiction of Frentz's classification as "nur' Fotograf" by Allied authorities after the war (33).

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Despite the sincere desires of many politicians and jurists to punish the crimes of Nazi euthanasia, it was mostly extralegal forces on both sides of the Atlantic—“the
matrix of power relationships in the immediate postwar era" (2)—that played havoc with the prosecution of euthanasia killers. The quest for justice was bedeviled by concerns about preserving sovereign power (U.S.) or recuperating sovereignty (West Germany) in the years following Nazi Germany's defeat. This is the central argument of Michael S. Bryant's well-researched and lucidly argued work on the postwar prosecution of doctors and nurses involved in the killing of the mentally ill. Over five chapters examining transcripts and verdicts generated in the trials of euthanasia defendants, *Confronting the "Good Death*" ultimately concludes that—along with philosemitism and anticommunism—the euthanasia cases became increasingly instrumentalized around 1947 to enable West Germany to achieve full sovereignty. The geopolitical realities of the Cold War and their impact on the trials of Nazi defendants "cannot be overstated" (145). In concrete terms, the necessity to establish West Germany within the Western Alliance as a member in good standing aided, as Bryant argues, the psychological needs of the immediate postwar era, that is, a general and not so incomprehensible desire to forget the recent past. West Germany's quest for renewed sovereignty thus became anchored in a policy of increased leniency and even amnesty.

Numerous aspects make *Confronting the "Good Death*" an especially recommendable book: first and foremost, Bryant is willing to investigate in more concrete terms what, in studies concerning postwar Germany and postwar Germans, so often has vanished in the one-size-fits-all trope of a failed German reckoning after the war, that is, the familiar story of German evasion, silence, and moral blindness that leaves Germany's past "unmastered." Furthermore, he is willing to deal with Allied contributions to the amnesia that surrounded certain chapters of World War II. And here Bryant not only points to U.S. concerns about their own sovereignty that skewed their take on euthanasia (Nazi euthanasia and genocide in general had to be considered as a mere outgrowth of Germany's war of aggression); he also argues that the Americans' desire to integrate a redeemed West Germany into the bulwark against communism helped Germans "unmaster" their recent past. On 1 January 1951, the U.S. occupation authorities amnestied Nazi defendants convicted at Nuremberg with sentences of less than 15 years.

One of the strengths of Bryant's book is that it is by and large free of jargon and speculative psychological mumbo-jumbo about "the" Germans and their psychological deficiencies. Indeed, his sober reflection on the cases and case documents is as refreshing as his conclusion toward the end of his book when he seems to express concern about our moral positioning vis-à-vis the subject matter at hand: "our moral condemnation should be tempered by the awareness that resistance to publicizing atrocities committed in the name of the nation-state is not a peculiarly German phenomenon" (222–23).

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