

ritories before 1918. One may wonder whether under different conditions the National Democrats would have emerged as a strong party after World War II. The reviewer is more than doubtful.

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DYPLOMACJA NIEMIECKA, 1919–1945: ZARYS INFORMACYJNY. By *Henryk Batowski*. Katowice: Śląski Instytut Naukowy, 1971. 103 pp.

NIEMIECKA DZIAŁALNOŚĆ WYWIADOWCZA NA POMORZU, 1920–1933. By *Henryk Kópczyk*. Gdańsk: Wydawnictwo Morskie, 1970. 295 pp.

Both monographs deal with the international behavior of Germany and that nation's attempts and failure to regain after World War I its former political power, at the expense of its neighbors. Batowski's study is an analysis of why *détente* could not have worked in Europe, owing to the "aims and attitudes" of the post-Versailles German governmental power structure. His thesis, based on East European and Western sources, is that the Junker, Bismarckian tradition played a dominant role in state craft and diplomacy, even though officially, before 1933, the government was republican. Mercifully free of the heavy and often dubious interpretations that characterize some recent Soviet and East European works on this crucial period, the book stresses that the traditional German military and diplomatic hostility and prejudice toward Poland was momentarily overturned because of the Hitler-Piłsudski nonaggression declaration. Batowski explains that this important diplomatic reversal reflected Hitler's fear of war waged against him by France and Poland (p. 38). Unfortunately there is yet to be written a fully documented history of German-Polish relations during the years 1932–33 focusing on the question of a "preventive war." Warsaw, after a short period of indecision, welcomed the change in the German government. The French attitude during this period can only be described as resigned quiescence.

Batowski's work sheds no special light on the role of the Soviet Union from August 1939 to June 1941, and that country's impact on German policy. The diplomatic importance of the Hitler-Stalin Pact is almost ignored by the author. Stalin is mentioned only once. Batowski stresses that the *Auswärtige Amt* tractably carried out Nazi policy, which was an adaption of the traditional Bismarckian policy directed toward Russia; but at the same time Germany failed to understand that the Soviet Union had indeed a "new" kind of foreign policy (p. 64). Nevertheless, we have here a most useful and scholarly contribution to the story of German diplomacy, especially welcome because of its East Central European origins and its judgment of what the period ending tragically for Germany in 1945 was all about.

When one considers Danzig and the Polish Corridor as the main bone of contention between Germany and Poland during the period between the two world wars, it is difficult to understand why so little scholarly research has been initiated on the role of Danzig as a Trojan horse for German policy aimed at Poland. Kópczyk's book specifically covers German intelligence and infiltration of Poland during the period 1920–33, which began with the restoration of Pomerania as a new Polish state and ended with the expiration of the Weimar Republic, culminating on January 26, 1934, when Hitler signed a Polish-German nonaggression treaty.

This declaration for a time effectively closed the period of overt intelligence warfare between Poland and Germany. Kopczyk takes the view that the Hitler-Piłsudski pact was a maneuver on Hitler's part to secure a period of peace essential to his military preparations, and to neutralize Poland (p. 7).

This book deals primarily with the pre-Nazi period; the Weimar government was still viewed by the world as nationally pacific and domestically inept. Kopczyk's monograph is based on the examination of Polish police and intelligence records as well as the German and Polish press. The author shows the concentration of German intelligence activity in social, political, cultural, financial, and even sports organizations, as well as assorted amateur intelligence agents who contributed to the Weimar intelligence network. The activities of these organizations and individuals in Pomerania were associated with the Irredentist movement, which was popular among the German people. Kopczyk's method of aggregation has been nicely achieved by pointing out and tracing the extensive web of military and political efforts directed by the Weimar government against Poland.

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UMĚNÍ BAROKU V ČECHÁCH. By *Oldřich J. Blažiček*. Prague: Obelisk, 1971. 196 pp. Kčs. 150.

The main endeavor of Czech art historians is channeled, quite appropriately, into two periods—the fourteenth-century late Gothic and the eighteenth-century late baroque. For in these two periods, art in Bohemia reached an international level of accomplishment. Czech researchers have attempted synthetic presentations and written monographs on such leading artists as painters Petr Brandl, V. V. Reiner, and Jan Kupecký and sculptors M. B. Braun and F. M. Brokof—the architects faring less well.

Professor Blažiček's text was first published in German, French, and English editions by Artia in 1967, and it was only in 1971 that the Czech edition appeared, perhaps betraying the pragmatism of the *dirigeants* of culture. Blažiček divides his material into five parts, determined more or less historically. He has assembled an astonishing wealth of information, managing to cover even lesser-known artists and those of lesser interest. In each of the chapters he first discusses architecture, then sculpture and painting. His simultaneous discussion is especially rewarding for the style in which the three arts interacted particularly closely.

With an objective and unbiased approach, Blažiček does not try at all cost to make a case for a unique Czech character of style, a claim that would, of course, be absurd, especially for the early period, where the very names of the artists reveal their North Italian and Tyrolean origin. Some of the families became naturalized in Prague, unquestionably the artistic center of the land. Since the commissioners from among the new nobility and clergy were foreigners themselves, the influx from abroad continued throughout the entire period, turning then more to South German and Saxonian newcomers. Especially in architecture, the Italian influence is unrivaled. Strangely enough, eighteenth-century Flemish art, with its exuberant sculpture, had a minimal impact on Bohemia, contrary to our expectation, since Habsburgs ruled both territories. The baroque art of Bohemia is also studied by German and Austrian *Kunstgeschichte*, because of its