

Schwert, Kreuz und Adler. Die Ästhetik des nationalistischen Diskurses in Polen (1926–1939). Ed. Ulrich Schmid. Veröffentlichungen des Deutschen Polen-Instituts Darmstadt 32. Wiesbaden: Harrassowitz Verlag, 2014. 584 pp. Notes. Bibliography. Index. Illustrations. Photographs. Maps. €48.00, hard bound.

Given its long-term practice and self-imposed limitation of working with written sources alone, the scientific history community needs to be reminded to give stronger consideration to the use of images. The usage and evaluation of pictorial sources in academic historiography is an important issue, even more so in times and under circumstances of strong, even overwhelming influences of the reproduction of images in all sectors of life today.

This recent volume addresses this need by focusing on interwar Poland's nationalist discourses in three topical sections: 1) institutions and ideological positions of national discourse, 2) nationalism and literary aesthetics, 3) and art as a national project. An introduction to method and terminology and a summary frame the volume; two appendices on the consulted periodicals and the historical protagonists are included. In more detail, the contributions cover aspects of aesthetic production and reception, the inclusion and/or exclusion of ethnic groups (namely Jews), and gender approaches as well as cultural fields like time, space, the body, communities in literature, and issues of visual arts (sculpture, architecture, painting) in national discourses.

The merit of this work is largely two-fold. On one hand, it accepts the challenge of writing political history based on aesthetic criteria. The editor's methodological approach pragmatically focusses on the nation as *Gesamtkunstwerk* (17) based on relevant research in visual history and in close contact with the discussion around the definition of nation and of fascism(s). Most of the authors use the potential of discovering, presenting and evaluating pictorial sources and resources in quite satisfying ways. Examples include: the editor Ulrich Schmid, in his article on discourse as a discursive category and on the conceptualization of the Polish nation; Pascal Trees on the reception of fascism and National Socialism in Poland; Monika Bednarczuk on the so-called Jewish question; Isabelle Vonlanthen and Ulrich Schmid on the appropriation of Polish space in literature; Sabina Schaffner on the body of the nation (as soldier, commander, mother, beloved); Joanna M. Sosnowska on the Polish sculpture of memory; Marek Czapelski on the project for the Church of Providence as an example of monumental ecclesiastical architecture; Iwona Luba on the brotherhood of St. Luke as an example of male history painting; and Lechosław Lameński on Stanisław Szukalski as an example of historical art "against Paris" (409). On the other hand, the volume features a period of Polish history, which, particularly in national-historical discourse, was for a long time marginalized or at least characterized by a lack of balanced perspectives. The period of Joseph Piłsudski's dictatorship was marked as fascist and therefore largely ignored by the communist historiography; with the end of the communist regime, however, the period of inter/prewar Poland for large parts of society became the object of romantic transfiguration. It is advantageous and not surprising that most of the volume's authors began their professional academic careers after 1989, with some explicitly belonging to the younger generation. Furthermore, the two appendices bundle fundamental information on protagonists and periodicals about cultural life in interwar Poland; the index, generally a rare feature in collective anthologies, is divided into a part for personal names and a part for place names.

It is disappointing that in some of the contributions the pictorial understanding is reduced to the uncommented and therefore unsatisfying reproduction of protagonists' portraits. Furthermore, since the editor is the author of seven and the co-author of four of the 20 contributions; Monika Bednarczuk is the author of three and Isabelle

Vonlanthen the co-author of four articles, one is torn between considering the book a monograph (by one or more authors) or a collective anthology. This issue is made more problematic by the lack of information on the circumstances of the volume's genesis (conference volume, research project?) on the one hand and on the authors' institutional affiliations on the other. The only revealed fact in this regard is that the editor, Ulrich Schmid, is Professor of Russian culture and society at the University of St. Gallen in Switzerland.

Nevertheless, the volume handles the challenges of using sources and methods that remain atypical to refocus on arguably taboo topics and chronologies supremely well. It can therefore without a doubt be called innovative.

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The People's Own Landscape: Nature, Tourism, and Dictatorship in East Germany. By Scott Moranda. Ann Arbor: The University of Michigan Press, 2014. x, 230 pp. Notes. Bibliography. Index. Illustrations. Photographs. \$70.00, hard bound.

Scott Moranda's *The People's Own Landscape: Nature, Tourism, and Dictatorship in East Germany* explores the "intertwined histories of tourism and landscape planning" (2) in East Germany from 1945 through 1989. Moranda notes that tourism was a form of nature use that brought together the state and large numbers of its citizens. He examines state agencies and landscape policy, as well as the tourists who began to view the right to consume nature pleasures as a part of the "social contract" (5) with their government. He also analyzes the evolving role played by a diverse "conservation bloc" of architects, doctors, leisure theorists, sports theorists, and social hygiene experts who advocated for active landscape management. The conservation bloc, by tying nature conservation to restorative activities for workers, promoted landscape management as integral to East Germany's goals of productivity and economic growth.

Moranda's title is a play on words that conveys his central argument. "People's Own Landscape" references not only the standard labelling of state-owned enterprises as "people's own," but also the extent to which citizens found "common ground" (10) with the state and helped co-create East German nature. As Moranda argues, "the countryside evolved into a world created (or, from some points of view, destroyed) by both authorities and consumers, even though the regime shared a greater share of the power and agency in the process" (6).

Moranda's monograph draws from an impressive array of sources, including state, county, and district archival files, newspapers, reports prepared by personnel at recreational areas, and citizen letters of complaint. Individual chapters focus in-depth on specific debates, discussions, and initiatives involving conservation and recreation. One particularly interesting chapter explores the culture of camping in East Germany, showing how camping sites, hardly private escapes from the state, as some have argued, were instead "hybrid spaces" (80). These sites revealed both the constant presence of the state, with which one had to cooperate to gain both access and equipment, and the desires of citizens, who rejected the state's initial call to "rough it" (83) and instead called for materially comfortable camping experiences accessible to all.

The People's Own Landscape offers impressive chronological scope, carefully tracing the evolution of landscape planning discussions throughout East Germany's