

national, peaceful *Völkerstaat*, a Danubian Switzerland, a pivot of peace. His is a new and original outlook which differs from those classical theories that interpret the decline of the Austro-Hungarian monarchy as a consequence of nationality problems and slow inner disintegration. Highly readable and well written, based on extensive research in little-known archives and primary sources, this book—or at least substantial sections of it—calls for an English translation. It is a volume of major significance, written by an Austrian but also by a European with a humane world outlook, with talent and political acumen, and with the sensitivity of a philosopher.

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WITTGENSTEIN'S VIENNA. By *Allan Janik and Stephen Toulmin*. New York: Simon and Schuster, 1973. 314 pp. \$8.95, cloth. \$3.95, paper.

This work is properly titled, for the authors' analysis of Wittgenstein's *Tractatus Logico-Philosophicus* and the unfinished *Philosophical Investigations* takes up only two of the nine chapters. The rest of the book concentrates on the Viennese atmosphere in which Wittgenstein grew up, and on the philosophers, literary men, and scientists whose conclusions were the inspirations for his arguments.

The basic thesis is that by 1900 "men in all fields of thought and art in Vienna" were ready for a "comprehensive critique of language, designed to draw together and generalize, in philosophical terms, all the more localized and particular critiques of established means of expression and communication already familiar in (for example) logic and music, poetry and architecture, painting and physics" (p. 165). Fritz Mauthner had attempted such a *Sprachkritik*, but there was need for a more rigorous treatment of the problem. Wittgenstein, member of a wealthy and talented family, apparently finished the *Tractatus* during the summer of 1918 after a stint in the army which brought him closer to his fellow man than would ever again be the case.

The analysis of Vienna's "last days" begins with an admirable summary of Karl Kraus's gifts for polemic and satire, but this reviewer is not convinced that Vienna's conscience was always more than a crank. A recent hearing of Offenbach's *Tales of Hoffmann* (Kraus doted on Offenbach and hated Lehár) increases one's doubts. Yet Kraus felt that he was doing for language what Adolf Loos was accomplishing in architecture and design, and the authors add that Wittgenstein and Arnold Schönberg were working away in their own fields in the same "struggle against moral and aesthetic corruption" (p. 93).

The villains were many: Franz Joseph, Col. Alfred Redl, the *Neue Freie Presse*, anti-Semitism, bourgeois hypocrisy, sexual frustration, sham constitutionalism, excessive ornamentation in design. Loos, Kraus, and Schönberg were notorious rebels before 1914, but it is rather an irony that Wittgenstein's concepts became the "foundation stone of a new positivism or empiricism" in Vienna and also in the England to which he migrated. Mathematicians, philosophers, and physical scientists held seminars at the University of Vienna to discuss the *Tractatus*, but the final confrontations with a rather diffident Wittgenstein revealed grave difficulties. Though four-fifths of the treatise could be used "as a source of forthright, no-nonsense positivist slogans" (p. 219), Wittgenstein broke completely with the logical positivists.

Obvious admirers of Wittgenstein, the authors note that he once jotted down,

"What is history to me? Mine is the first and only world" (p. 243). They have more respect for the antecedents of Vienna's malaise. Their airiest comment, that the constitutional structure of the nineteenth-century Habsburg state "claimed divine right, simply as a means of removing its operations from the sphere of moral judgment" (p. 242), at least is worth a good debate at *Jause* time. Thanks to excellent organization, cogent arguments, and a patent realization of the complexity of the scene they describe, Janik and Toulmin add notably to the reconstruction of the Viennese cultural milieu prior to World War I.

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AUSTRIA AND THE AUSTRIANS. By *Stella Musulin*. Foreword by *W. H. Auden*. New York and Washington: Praeger Publishers, 1972. 248 pp.

This volume, by the Austrian correspondent of the London *Economist*, is neither a travel guide nor a popular history. It is rather a mishmash of information about the chief geographical features of the country; pithy descriptions of architectural and artistic monuments and other matters of interest to the casual traveler; a few basic facts and myths—not always the most important ones—of Austrian history; and vignettes of interesting, sometimes fascinating, personages in Austrian history.

Through the device of allotting a chapter to each province and devoting only a single introductory chapter to Austria as a whole, the author perhaps overemphasizes the sharp contrasts and subtle differences in temperament between the various provinces of Austria. By overseasoning her account with graphic tales of picturesque but often relatively unimportant persons, she, perhaps inadvertently, gives the reader a distorted picture of the real nature of the Austrian people. True, Baroness Musulin has been unable to discover legends about an Austrian Dracula to lure uninitiated tourists to his haunts, but she has provided them with too many juicy tidbits about such eccentrics as Philippine Welser, who constructed a bathtub that held 180 gallons of water (pp. 63–65); Maria Clementine Sobieski, who, in spite of the efforts of George I and Charles VI to prevent it, succeeded in escaping from Innsbruck to marry James Edward Stuart (pp. 65–68); Eva Kraus, the housemaid in Schönbrunn with whom Napoleon fell in love (pp. 92–93); Anna Plochl, the twelve-year-old daughter of a Styrian postmaster with whom Archduke John fell in love when he was thirty-four (pp. 143–49); and Anna Neumann, who, after five previous nuptials, at the age of eighty-two married the twenty-eight-year-old Count Georg Ludwig von Schwarzenberg for the deliberate purpose of devoting all her vast fortune "to a good cause" (pp. 112–14).

Austria and the Austrians was obviously not written by a professional historian. In actual fact, of the numerous works of first-rate contemporary Austrian historians the author has made use of only one: Erich Zöllner's *Österreich, sein Werden in der Geschichte*. However, the book was not intended for historians but rather, as W. H. Auden says in his foreword, for English tourists who know so little about Austria that they are "apt to imagine that Salzburg is a city in the Tyrol" (p. 17), and perhaps even for cinema directors "in search of perfect material for a movie" (p. 19). For such persons there are, in Auden's words, "few books of this kind that are at one and the same time so instructive and such fun to peruse" (p. 21).

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