

this reviewer's opinion, despite an obvious recentralization in Czechoslovakia, until now none of the Communist countries in Europe has fully reverted to the direct planning, mostly in physical terms, of Stalin's era; all these countries pay some attention to economic variables in money terms, such as cost and the return to the factors of production. In fact, Hungary continues to develop economic reforms in the direction of a substantially decentralized economic decision-making process, coordinated by market forces.

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THE JUDGE IN A COMMUNIST STATE: A VIEW FROM WITHIN. By Otto Ulč. [Athens:] Ohio University Press, 1972. xiv, 307 pp. \$8.75.

The author, a Czech expatriate, served as an assistant criminal judge in Pilsen (Plzeň) and as a district judge in a small rural town (Stříbro) for a total of six years, after graduating from the law school in Prague in 1953 at the age of twenty-three. The book is his "view from within" thirteen years later and a continent over. The first one-third of the story deals with "what the judge is and how he is made," and the rest is concerned with the "adjudication proper" (p. xii). The preface promises no "scholarly treatise." It warns that documentation has been "kept to a minimum" and that the book is "almost footnote free." The author explains that an "anecdotal episode seemed . . . more relevant and more revealing than the esoteric jargon likely to be of interest only to the initiated" (p. x).

After such disclaimers, the reader does not expect much from Professor Ulč; nor does he get much. A good part of the episodic material seems inane. The frequent sexual vignettes may have rocked the Stalinist fifties, but they sound corny in the seventies of Woody Allen humor. Luckily the anecdote is not the author's sole literary vehicle. He can and does write seriously and reflectively as well. For example, the chapters "Lay Assessors: The Role of Theoretical Majority" and "Judge, the Competitor and Producer" are informative and insightful. On the whole, however, the "informal and easy-going" narrative (p. x) is characterized by a failure to demarcate the areas of personal experience from hearsay and belief and is punctuated by dubious cross-systemic generalizations. It is also marred by a mocking overuse of socialist clichés (like "toiling masses") as a stylistic device.

The volume is technically pleasing except for a few slip-ups, such as the running head on page 161 and the chapter number on page 175. There is no index.

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IGNAZ SEIPEL: CHRISTIAN STATESMAN IN A TIME OF CRISIS. By *Klemens von Klemperer*. Princeton: Princeton University Press, 1972. xvi, 468 pp. \$17.50.

In his day, Prelate Ignaz Seipel was an important figure in the political scene of Europe, and a dominating one in that of his own country. Rising with meteoric suddenness at the age of only thirty-eight to a leading position in the Austrian Christian Social (consistently miscalled here Socialist) Party, he held ministerial

rank in the ephemeral last Austrian government of the Monarchy, played a role in mediating the emperor's retirement, and in the new republic quickly became the intellectual and soon the titular leader of his party. Chancellor from 1922 to 1924, and again from 1926 to 1929, he presided over some of the most important events in the history of the republic, including the League of Nations reconstruction operation of 1922; and even during his years of retirement, up to his premature death in 1932, he was always a very great, although not always undisputed, power behind the scenes.

His stature as a statesman was acknowledged by his bitterest enemies. Whether the presence of so commanding a figure in the ranks of one party in a small country was boon or curse to it is a question less easily answered. Mr. von Klemperer divides the previous literature on Seipel into hagiography and demonology, and the *mot* is not altogether unfair. His own work, unquestionably the best in its field to appear, steers a commendably sane course between the two extremes. It is particularly valuable for its clear delineation and explanation of the strange evolution of Seipel's ideas from the detached academic outlook of his early writings through the "accommodative" attitude which made possible his party's participation in a coalition with the Social Democrats in 1919–20 to the uncompromising hardness of later years, when he played what seems to have been a decisive part in steering Austria, via the Heimwehr, into the arms of fascism. Seipel emerges from this scholarly analysis neither angel nor demon, perhaps smaller than either—a man of great ability but also great limitations. It is a thoroughly convincing picture, for which those not committed to either extreme position will be grateful.

While the analysis of Seipel's spiritual pilgrimage constitutes the most valuable part of the work, and probably reflects the author's own chief interest, he has, of course, to show the background against which this took place. He does this accurately enough, but lightly, and students of the history of the period will still need to consult the standard "straight" histories for fuller details.

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A TALE OF THREE CITIES [VIENNA, BUDAPEST, PRAGUE]. By *Ernst Roth*. New York: Charles Scribner's Sons, 1971. xi, 178 pp. \$6.95.

The further removed we are from the "golden age" of Central Europe under the Habsburgs, the more nostalgic we may become. Compared with the blessings of peace and surface tranquillity, the difficulties of the Habsburg Monarchy seem trifling indeed. The nostalgia for that era is both capitalized upon and reinforced by those who grew up then and in whose remembrance a yearning for their lost youth and for the lost "Eden" fuse imperceptibly. Ernst Roth was born and raised in Prague, lived in Vienna, and visited Budapest; he offers a glittering account of these three cities, interlaced with wit, sympathy, and a mellow-sweet charm, which is known to be the trademark of the very world he describes. Thus his book is most enjoyable to read, but it is not a reliable historical guide to dispel ignorance as he suggests in his introduction. The portrait he paints is that of the middle-class "paradise," where, as in Vienna, "nothing was extravagant, neither wealth nor poverty" (p. 30)—the world of bourgeois complacency and comfort, the military