

Lichtung – Ludwig Wittgenstein and Ingeborg Bachmann

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The present contribution aims to bring to light the pivotal role of Austrian poet and philosopher Ingeborg Bachmann for the publication of Ludwig Wittgenstein's writings in German – the writings of a philosopher who once observed: "*Ich glaube meine Stellung zur Philosophie dadurch zusammengefaßt zu haben indem ich sagte: Philosophie dürfte man eigentlich nur dichten.*"

Introductory Note

Drawing upon the holdings of the *Deutsches Literaturarchiv* in Marbach am Neckar and the Austrian National Library in Vienna, the letters between Ingeborg Bachmann, Paul Celan, and Suhrkamp publishing director Siegfried Unseld lie at the core of our contribution and demonstrate the key role of the Austrian poet in initiating the *Werkausgabe* of Wittgenstein's writings in the German-speaking world. The historical source material — re-printed here both in facsimile and in English translation — is supplemented by excerpts from an interview Karol Sauerland conducted with Ingeborg Bachmann in Warsaw in 1973. The contribution is preceded by a foreword by Ilse Somavilla, which serves as an introduction to the topic and also brings to light the poetico-philosophical affinities between Bachmann and Wittgenstein: the similarity in their overarching concern, in their writing style, in their *Denkbewegung*.

Foreword

Ludwig Wittgenstein and Ingeborg Bachmann: An Ethical Approach to Language

Ilse Somavilla

Both Ludwig Wittgenstein and Ingeborg Bachmann felt obliged to language, i.e. to a correct approach to language. Both were distinguished by a respect towards the word – a respect which is to be regarded as an ethical one, which in the sense of Karl Kraus manifests a man’s morality.

It was Paul Engelmann who, as arguably the first among the numerous readers of Wittgenstein, drew attention to the ethical attitude underlying the latter’s philosophising, and who also perceived this attitude in his friend’s way of life.

Wittgenstein’s uncompromising pursuit of a high ethos in life, which he associated with “decency”, purity and truthfulness, can equally be observed in his writings, and this with regard to content as well as to form: Regarding content in distancing himself from unfounded speculations or “blethering” about questions which are not subject to scientific explanation, leading to his bracketing of metaphysics in philosophy; regarding form in his style and writing: a style “*simplex sigillum veri*”, which manifests itself in a pursuit of utmost precision and clarity of formulation, a radical reduction of language; an almost obsessive search for the best possible, adequate expression, the right – the “redeeming” – word. A style “*sub specie aeternitatis*” exhibiting the connection between ethics and art, which Wittgenstein designated a “general human necessity” and which he in particular demanded from an author, as from any artist.¹

Already in 1917 Engelmann recognised Wittgenstein’s attitude of silence towards the unsayable and sent his friend a poem by Ludwig Uhland accompanied by the note: “Uhland’s poem is a wonder of objectivity. Almost all other poems (even the good ones) attempt to utter the unutterable, here that is not attempted, and precisely because of that it is achieved.”²

¹ Cf. Wittgenstein in *Denkbewegungen*: “Style is the expression of a general human necessity. This holds for a writing style as for a building style (and any other). Style is general necessity seen *sub specie [a]eterni*.” (Wittgenstein 1997: 28).

² Letter from Paul Engelmann to Ludwig Wittgenstein, 4.4.1917, quoted after: Wittgenstein – Engelmann (2006: 23).

Wittgenstein reacted with enthusiasm: “The poem by Uhland is really magnificent. And this is how it is: if only you do not try to utter what is unutterable then *nothing* gets lost. But the unutterable will be – unutterably – *contained* in what has been uttered!”³

The effort to preserve the unsayable in poetry, the restraint to a silent, implicit “showing”, was in particular also inherent to Georg Trakl, whose poems Ludwig von Ficker sent to Wittgenstein during the First World War. Wittgenstein’s moving reply: “Thank you for sending me the poems of Trakl. I don’t understand them; but their *tone* fills me with happiness. It is the tone of true men of genius.” – Words which reveal Wittgenstein’s sense for the unsayable contained in Trakl’s poems – in their “tone”.⁴

The careful and sensitive handling of the word, the silence vis-à-vis the unsayable, the subtle boundary between speech and silence, which Kierkegaard saw as a sign of “inwardness”, leading to essential action⁵, Wittgenstein and Engelmann knew how to observe, and this may also be said of Ingeborg Bachmann. The latter’s approach to language manifests itself in her writings as one of utmost sensitivity and reflection. One feels the same respect and earnestness towards language, an earnestness which she had admired in Wittgenstein according to her own account. Of a direct influence, however, she did not wish to speak, since she saw too big a difference between philosophy and literature. But precisely in this she might have erred, for it was Wittgenstein himself who emphasised in a letter to Ficker that his work was “strictly philosophical and at the same time literary”.⁶ The addition that “there is no blethering in it”, refers to the suspension of ethical-religious and metaphysical questions, by way of which the ethical “is delimited from within, as it were”.⁷

³ Letter from Ludwig Wittgenstein to Paul Engelmann, 9.4.1917, quoted after Wittgenstein – Engelmann (2006: 29).

⁴ Letter from Ludwig Wittgenstein to Ludwig von Ficker, 28.11.1914 (postmark), quoted after Wittgenstein (1969: 22).

⁵ Cf. Kierkegaard in *Kritik der Gegenwart*: “What is it to chatter? It is the annulment of the passionate disjunction between being silent and speaking. Only he who can remain essentially silent can speak essentially, only he who can remain essentially silent can act essentially. Silence is inwardness.” (Kierkegaard 1922: 44).

⁶ Letter from Ludwig Wittgenstein to Ludwig von Ficker, presumably late 1919, quoted after: Wittgenstein (1969: 33).

⁷ Letter from Ludwig Wittgenstein to Ludwig von Ficker, presumably late 1919, quoted after: Wittgenstein (1969: 35).

And here Wittgenstein meets again fully with Bachmann, who turned herself with harsh criticism against German metaphysics and precisely for this reason also appreciated Wittgenstein, who understood how to separate science and philosophy from metaphysics, as Engelmann describes it in his memoir.

However, it wasn't merely the restraint with respect to metaphysical questions, but, probably, above all the underlying *depth* in omitting superfluous words – akin to the subtlety of poems – which Bachmann felt in Wittgenstein's language.

The combination of a scientific with a humanistic world view implies the connection between a scientific-analytical and equally intuitive-poetic approach, which distinguishes Wittgenstein's thinking and writing.

His concern in the *Tractatus* – to draw a limit to the expression of thoughts – in order to illuminate the unsayable via the sayable, the unthinkable via the thinkable, has apparently moved Bachmann in a similar manner as Wittgenstein experienced it in the “tone” of Trakl's poems.

Why Bachmann over time bid farewell to poetry and dedicated herself solely to writing short stories, radio plays and novels may be difficult to understand. She herself commented on this transition in a sober and laconic manner, as emerges from her conversation with the Polish philosopher and German scholar Karol Sauerland.

Personal diary entries, however, convey a different impression – namely that of a sort of resignation over an impending diminishing in the poetic expression:

My poems have abandoned me. / I look for them in all the corners of the room. / Don't know out of pain how to write down a pain, don't know anything anymore. [...] Farewell, you beautiful words, with your promises. / Why have you abandoned me?⁸

It was, likely, the ethical demand towards writing, which Bachmann no longer felt herself capable of fulfilling. That is, when she, in the awareness of *knowing* how to write poems, did no longer feel the need – “the necessity” – to write poems, which she considered as the prerequisite for creative writing. Without this necessity nothing new could be created.⁹

⁸ Bachmann (2000: 11).

⁹ Bachmann (1991: 40).

This was probably accompanied by the feeling of failure vis-à-vis language in the field of poetry. In this respect she felt very similar to Wittgenstein, who throughout his life was wrestling with language, who, indeed, was engaged in a true “struggle with language”.¹⁰ And he, too, felt the demand to give the utmost.¹¹

Despite the awareness of a futile running against the limits of language and the ensuing verdict of silence about essential matters, the work with and upon language was for both Wittgenstein and Bachmann an existential necessity: “My existence is a different one, I only exist when I write, I am nothing when I don’t write; I am completely alien to myself, fallen out of myself, when I don’t write.”¹²

The necessity to write is linked to solitude, which despite its burden is indispensable for creativity. Only in times of loneliness did Bachmann feel artistic inspiration; to break out from it involves the danger of losing depth, of becoming superficial, shallow in poetry: “I had solitude and cry, / that I so easily let it go, / for it came to give”.¹³

The importance of solitude – of an exile – was also particularly evident to Wittgenstein, who time and again retreated to places where he could think and write in complete seclusion. Although in doing so he occasionally reached the boundaries of the bearable, at times was even close to madness, he also experienced days of joy and thus once noted: “I thank God that I have come to Norway into the loneliness!”¹⁴

The joy in philosophising meant to him joy in his “own strange life”.¹⁵

In the pursuit of an ethical approach to language imposed upon herself – the resolute respect for the limits of the sayable – Bachmann seems to have felt an intellectual kinship to Wittgenstein. Similar to Engelmann in 1948, in

¹⁰ Cf. MSS 110; 273; 153a, 35r; TS 211, 292.

¹¹ Cf. in this regard his letter dated 9.2.1937 to Ludwig Hänsel, in which he urges the latter “to let it cost himself much” when writing articles (Hänsel, 1994: 142). Cf. also his remark to Norman Malcolm: “You can’t think decently if you don’t want to hurt yourself” (Malcolm, 1984: 93 et seq.).

¹² Cf. Bachmann, Acceptance Speech upon the Conferral of the Anton Wildgans-Prize for Literature, Wien, 2.5.1972 (Bachmann 1978: 294).

¹³ 3rd stanza of the poem “Towards a Winter ...”, in Bachmann (1984: 15).

¹⁴ Wittgenstein (1997: 187).

¹⁵ Cf. *ibid.* 108.

her reception of the *Tractatus* only a few years later she drew attention to Wittgenstein's deeper concern.¹⁶

Thereby, she helped to shed light on essential thoughts of the philosopher, who in later years recurringly employed the metaphor of light: philosophical problems are clarified by illuminating what before has lain in the dark.

Only via a radical, new way of thinking – by grasping the “difficulty in its depth”, by pulling out the problems “by the root” – can philosophical confusions be brought to light.¹⁷

Only then will we be able to *see* and thus be able to reach the unreachable, to transgress our limits, so to speak – even at the risk that these limits recede once again into the distance as we are approaching.¹⁸ Therefore, it is the task of the philosopher as of the artist to open our eyes – in Wittgenstein's words: to see the world “*sub specie aeternitatis*”.

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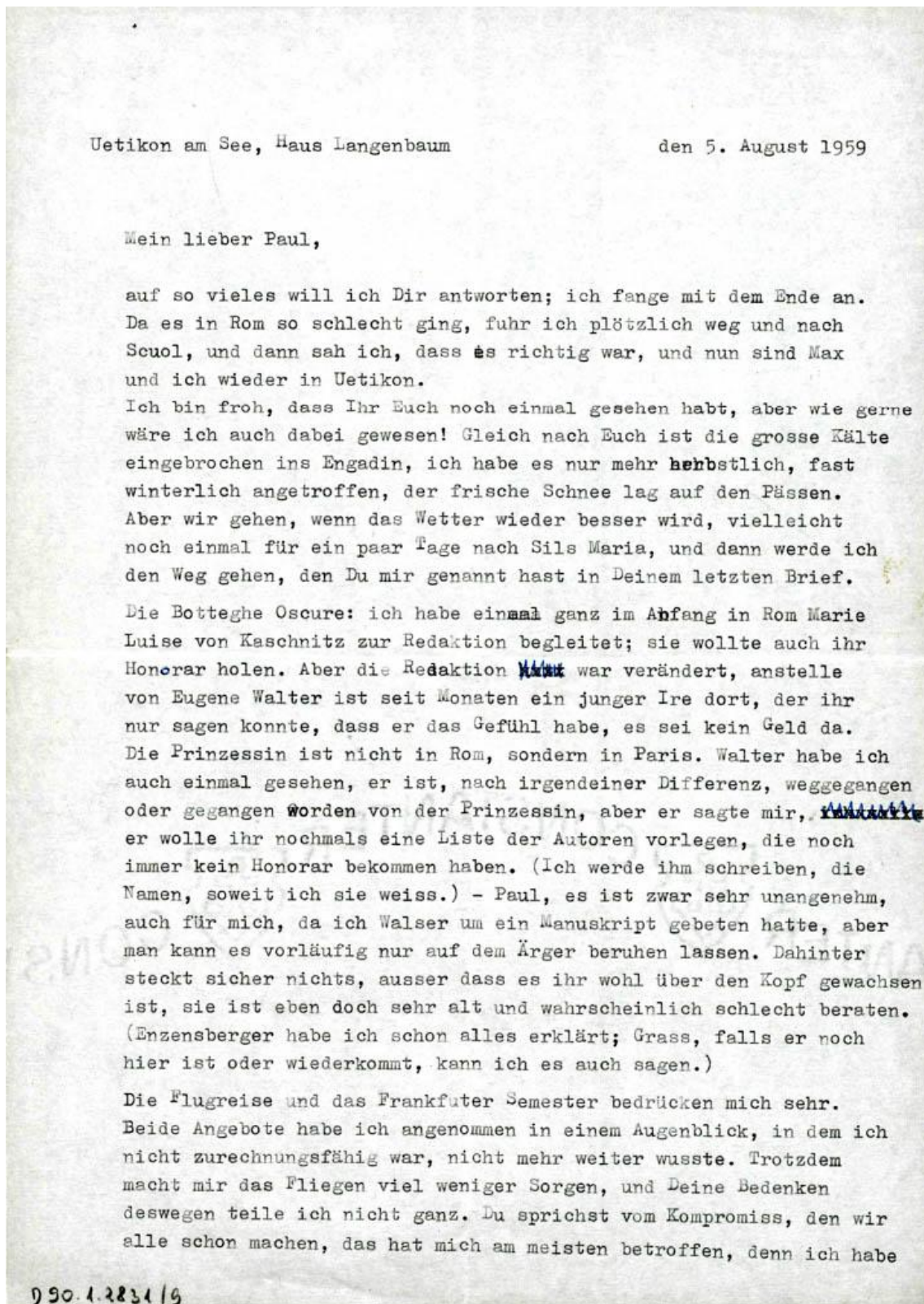
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¹⁶ In her essay “*Ludwig Wittgenstein: Zu einem Kapitel der jüngsten Philosophiegeschichte*”, Bachmann emphasised that it were not “the clarifying, negative propositions, confining philosophy to a logical analysis of scientific language”, which secure his work the highest rank, “but rather his desperate concern for the inexpressible, charging the *Tractatus* with a tension in which it annuls itself.” (Bachmann, 1953: 540; re-printed in Wittgenstein, 1960: 8).

¹⁷ Cf. MS 131, 48, 15.8.1946; published in CV, 1980: 48e.

¹⁸ Cf. Bachmann, “*Die Wahrheit ist dem Menschen zumutbar*”: Acceptance Speech upon the Conferral of the Radio Play Prize of the German Union of the War Blind (*Hörspielpreis der Kriegsblinden*), Bonn, 17.3.1959, in: id. (1978: 275) and id. (2021: 260)

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Facsimile #1: *Ingeborg Bachmann to Paul Celan*, 5th August 1959Deutsches Literaturarchiv Marbach, Nachlass Paul Celan, Sign. D:Celan D 90.1.2831/9¹⁹

¹⁹ We are indebted to Dr. Jan Bürger and Prof. Dr. Helmuth Mojem, Manuscripts Department, Deutsches Literaturarchiv Marbach, as well as to Dr. Heinz Bachmann, Oxfordshire, on behalf of the heirs of Ingeborg Bachmann, for their kind permission to publish this letter. In addition, we would like to express our sincere

für mich dieses Gefühl so wenig gehabt bisher - für mich fängt der Kompromiss mit Frankfurt an, weil ich fürchte, damit etwas zu tun, was ich nie tun wollte, und ich suche nun einen Ausweg. Da es sich kaum mehr rückgängig machen lässt, will ich versuchen, der Gefahr, die ich sehe, zu begegnen, indem ich mich nicht über literarische Fragen verbreite, nicht rede "über", damit dem Geschwätz nicht noch ein Geschwätz hinzugefügt wird.

Bitte Paul, schreib mir, ob Du glaubst, dass man mit einem grossen Zweifel und aus vielen Zweifeln heraus doch etwas sagen darf!

Über die Flugreise denke ich anders, ich sehe darin eine Arbeit, die anstrengend ist und für man soundsoviel Geld bekommt, und ich brauche nur zu schreiben, was ich schreiben will, es mag schlecht oder unwichtig sein, aber ich verlasse oder verzeichne mich deswegen nicht. Ich sehe die Gefahr wirklich nur in dem "ehrvollen" Frankfurt, denn dort, wo das Verdächtige nicht auf der Hand liegt, kommt man mit ihm ins Gleiten. Die Reise ist wahrscheinlich töricht, aber ich fürchte mich nicht, etwas Dummes zu tun; danach kann ich Eric~~h~~ wenigstens sagen, wo es wirklich Elefanten gibt und wie es in der Südsee aussieht, und sein kopfschütteln-der Vater wird nachsichtig sein, wenn ich verspreche, nie wieder hinzugehen.

Paul, da die Reise Ende Oktober in London endet, könnte ich über Paris zurückfahren. Ich hoffe es. Dann könnten wir uns doch bald sehen.

Heute hat mich Herr Neske angerufen, wegen des Beitrags für die Heidegger Festschrift, und ich muss Dich dazu etwas fragen, denn es gehört für mich zum Kompromiss. Bitte, wenn Du kannst, gib mir eine kurze Antwort darauf - ich weiss nicht, was ich tun soll. Ich habe doch vor Jahren eine kritische Heidegger-Arbeit geschrieben, und obwohl ich dieser obligatorischen Fleissübung keinen Wert beimesse, habe ich doch meine Einstellung Heidegger gegenüber nie geändert, seine politische Verfehlung bleibt für mich indiskutabel, ich sehe auch, nach wie vor, die Einbruchsstelle^{gefahr} in seinem Denken, in seinem Werk, und zugleich weiss ich auch, weil ich sein Werk wirklich kenne, ~~nixbedeutendexist~~ um die Bedeutung und den Rang dieses Werks, dem ich nie anders als kritisch gegenüberstehen werde. - Hinzu kommt noch, dass ich gerne, wenn nun endlich die deutsche Wittgenstein-Ausgabe gemacht wird, die Einleitung machen würde - und wenn ich sie nicht machen sollte, so^{indes} weil ich fürchte, dass meine Fähigkeiten nicht hinreichen, aber es wäre ein aufrichtiges Bedürfnis.

Ich weiss ja schon seit langer Zeit, dass ich einen Beitrag zu der Festschrift ~~geben~~ soll, ich wollte es auch, freute mich, als ich hörte,

D 90. 1. 2831/9

thanks to Dr. Michael Hansel, Österreichisches Literaturarchiv, ÖNB Wien, for his unwavering goodwill in accessing Ingeborg Bachmann's *Nachlass* and his valuable assistance in establishing contact with the heirs.

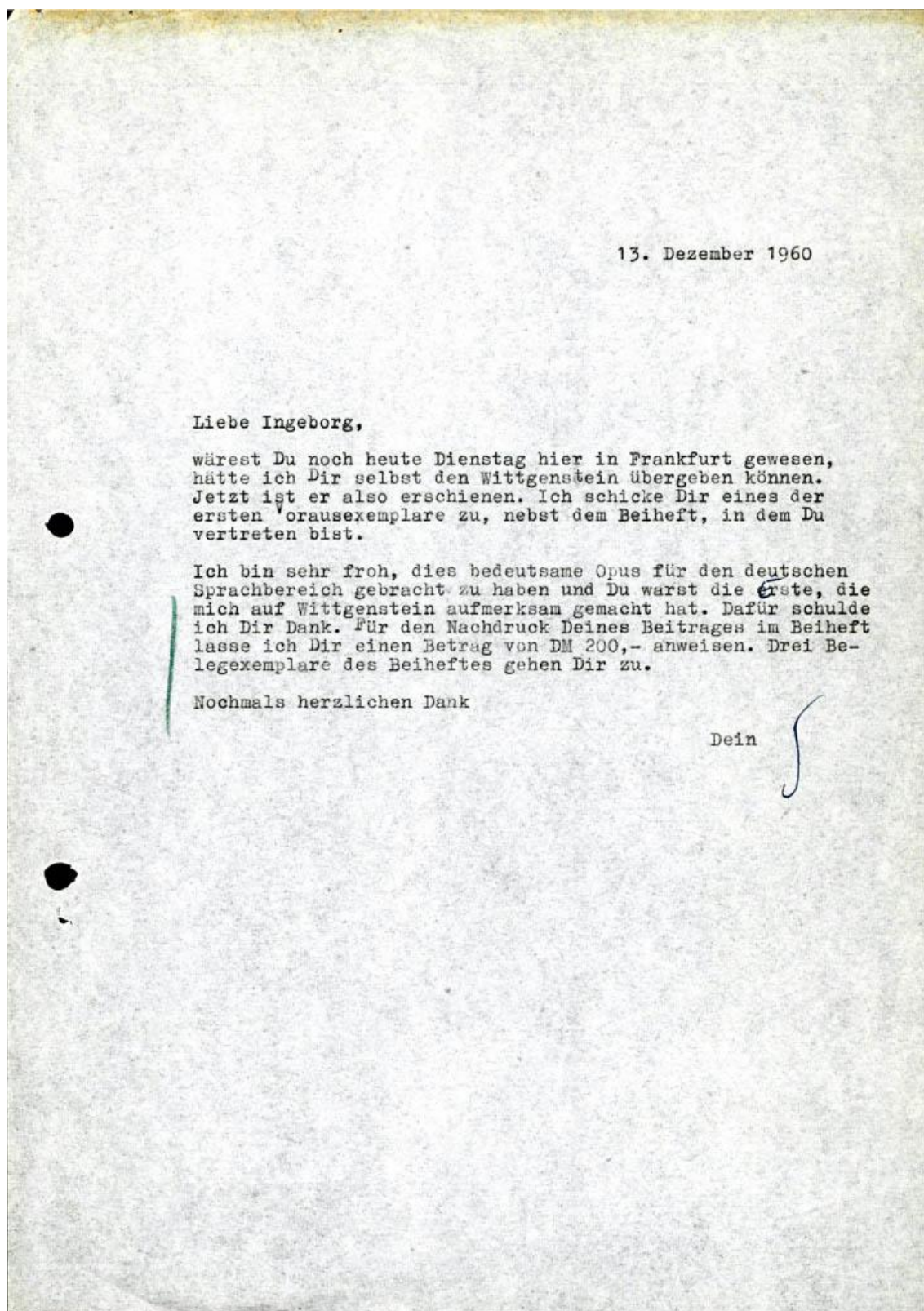
dass Heidegger meine Gedichte kennt, aber das uneingestandene Zögern seit Monaten ist nun ein eingestandenes. (Wenn ich Neske absage, so werde ich es ohne Erklärung tun, denn ich möchte kein überflüssiges Geréde, auch keine Kränkung, ich möchte mich nur vor mir selber richtig verhalten und Dich fragen. Und ich möchte vor allem Dich nicht irre machen, Deiner Zusage wegen, denn es gibt kein schematisch richtiges Verhalten; wir würden uns ja jeder Lebendigkeit berauben.)
Ich schreibe bald wieder. Ich denke viel an Dich.

*Reini
wichtig*

D 90.1.283119

Facsimile #2: *Siegfried Unseld to Ingeborg Bachmann*, 13th December 1960

Deutsches Literaturarchiv Marbach, Siegfried Unseld Archiv, Sign. SUA:Suhrkamp SU.2010.0002²⁰



²⁰ We are indebted to Dr. Jan Bürger and Prof. Dr. Helmuth Mojem, Manuscripts Department, Deutsches Literaturarchiv Marbach, as well as to Meri Melkonyan, Suhrkamp Verlag, Berlin, for their kind permission to publish this letter.

Translations of facsimiles

Ingeborg Bachmann to Paul Celan, 5th August 1959 (excerpt)

Deutsches Literaturarchiv Marbach, Nachlass Paul Celan, Sign. D:Celan D 90.1.2831/9

Uetikon am See, Haus Langenbaum

5th August 1959

My dear Paul,

[...]

Today, Mr. Neske called, regarding the contribution to the Heidegger-*Festschrift*, and I have to ask you something, because it is part of the compromise for me. Please, if you can, give me a short answer. — I do not know what I shall do. I wrote years ago, as you know, a critical thesis on Heidegger, and even though I attach no value to this mere exercise of diligence, I still haven't changed my stance towards Heidegger, his political misconduct remains for me beyond discussion, I also, still, see the point of penetration for it in his way of thinking, in his work, and at the same time I am aware, for I really know his work, of the importance and rank of this work, towards which my stance will never be other than critical. — Besides this, if now finally the German Wittgenstein edition is being made, I would like to do the introduction — and if I shall not do it, then it will be because I fear that my skills do not suffice, but it would be a sincere desire.

[...]

Yours, Ingeborg

Siegfried Unseld to Ingeborg Bachmann, 13th December 1960

Deutsches Literaturarchiv Marbach, Siegfried Unseld Archiv, Sign. SUA:Suhrkamp
SU.2010.0002

13th December 1960

Dear Ingeborg,

If you had still been today Tuesday here in Frankfurt, I could have handed over the Wittgenstein to you personally. So now he has been published. I send you one of the first advance copies, alongside the *Beiheft*, in which you are represented.

I am very glad to have brought this important opus for the German-speaking world and you were the first who drew my attention to Wittgenstein. For this I am indebted to you. For the reprint of your contribution in the *Beiheft* I get you remitted an amount of DM 200,-. Three author's copies of the *Beiheft* are being sent to you.

Once again a dear thank you.

Yours S.

Karol Sauerland: *Interview with Ingeborg Bachmann*, 1973 (excerpt)
in: *Literatur und Kritik*, H. 86/87, Juli/August 1974, pp. 363 et seqq.²¹

Sauerland: You wrote a very interesting essay about Wittgenstein in 1953 in the “*Frankfurter Hefte*”. There you said at one point that the influence of Wittgenstein upon literature is yet to come. Aren’t you nevertheless surprised about the influence that Wittgenstein today has, for example in Handke or elsewhere?

Bachmann: It is almost twenty years ago, it frightens me, a little bit, but less that I foresaw something that really turned out to be the case, because at that time nobody actually wanted to believe it ... I was studying in Vienna back then. This whole literature of course had been burnt by the Nazis and a librarian then led me into the cellars — as you do know, whole Vienna rests on cellars — of our National Library. It was no professor, no one brought me to it, but I myself searched around, I found this book, i.e. I didn’t discover it, in England one already had known Wittgenstein for a long time, but for us he was all new. His work could only be published in Germany, for in Austria there were no journals, and one had no possibilities for publishing. This isn’t the first time thus — this is already the fourth, fifth, even sixth generation which is dependent on the German publishing houses, on the German journals. One deemed this to be something so obscure, so abstruse and somehow — not really serious — one thus refused to believe me that this man is important. I then urged the publishing house — this was the Suhrkamp-Verlag — so long that they have to print Wittgenstein, for one cannot get hold of him any longer ... It did happen, and they produced a cheap edition for students. It reached such a high print run as such a work may possibly reach. And I am very glad that I did this back then. I have been very strongly influenced by Wittgenstein. There is already a new generation, whose most important author is Peter Handke, also an Austrian, who in turn has been influenced by Wittgenstein.

Sauerland: How do you evaluate the influence of Wittgenstein on your work? Does it lie only on the linguistic level or does it also express itself in the logical realm? I see above all the linguistic influence. But perhaps I see this wrong.

Bachmann: It may be there, but I cannot properly estimate it. A direct influence ... that, I believe, doesn’t exist. For between philosophy and writing the difference is too big. What I really have learned, however, and therefore I am

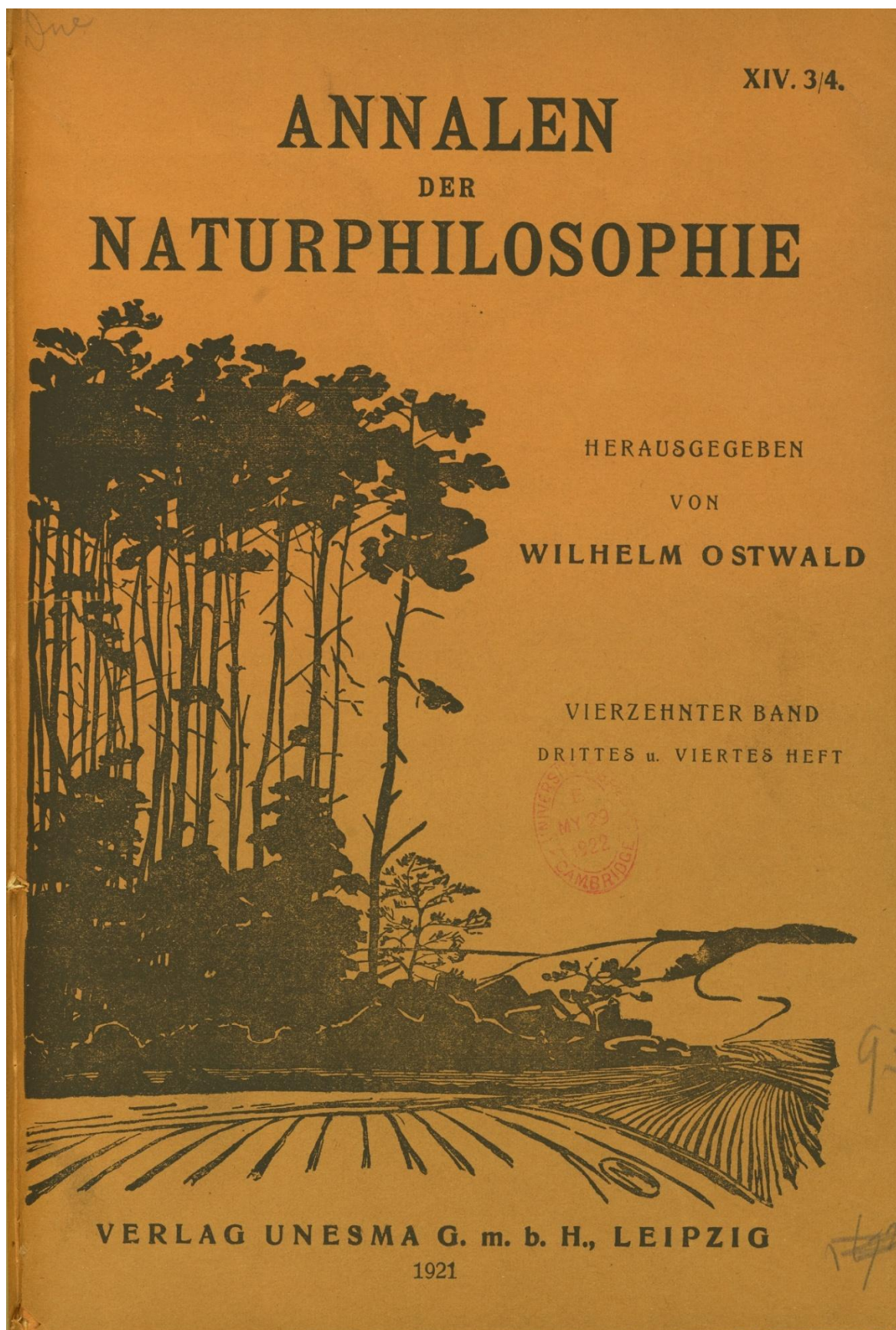
²¹ We are much indebted to Prof. Dr. hab. Karol Sauerland, Warszawa, for his kind permission to re-publish excerpts from his conversation with Ingeborg Bachmann in May 1973, as well as to Dr. Irene Fußl-Pidner, Ingeborg-Bachmann-Forschungsstelle, Literaturarchiv Salzburg, for her kind courtesy in furnishing us with a copy of the interview.

speaking of influence, is an incredibly precise way of thinking and a clear expression ... The motto of the “*Tractatus*” is by Ferdinand Kürnberger, who wrote under the Metternich censorship and was rediscovered only now. He was a truly great critic and writer. And there it says: “... and whatever a man knows, whatever is not mere rumbling and roaring that he has heard, can be said in three words.”²² And in Wittgenstein it is even more beautiful then, I mean the ending of course: “Whereof one cannot speak, thereof one must be silent.”²³ Incredibly important for me was then another influence: the Vienna School. There has already always been in Vienna a fierce battle against German metaphysics: Down with German metaphysics, which is our misfortune! The *Wiener Kreis* then spread as Vienna School across the whole world, by way of the emigration. However, it has been of little influence ... Yes, I have to say something at this point, something which might interest you very much in Poland. We had only one ally, and this were the Polish: We helped each other during those days, the Polish logicians and us.²⁴

²² “... und alles, was man weiß, nicht bloß rauschen und brausen gehört hat, läßt sich in drei Worten sagen. (Kürnberger)”. The quote is drawn from Kürnberger, Das Denkmalsetzen in der Opposition, *Deutsche Zeitung*, 15.11.1873, p. 1; re-printed in: id., *Literarische Herzensachen*, Wien 1877, p. 340.

²³ “Wovon man nicht sprechen kann, darüber muß man schweigen.” (Wittgenstein, *Tractatus Logico-Philosophicus*, London: Kegan Paul, 1922, § 7).

²⁴ We owe our heartfelt thanks to Dr. Hans Marte, formerly Director General of the Austrian National Library, Vienna, for his unfailing helpfulness and invaluable personal recollections of his journey with the late Ingeborg Bachmann across Poland in 1973.





Picture 1. Outside view of the Austrian National Library (formerly: Hofbibliothek), Josefsplatz, Vienna (ÖNB Bildarchiv Sign. WH 740-Pos)



Picture 2. Group picture of the “lower” library personnel in front of the main entrance of the Austrian National Library, Josefsplatz, Vienna, 1947 — among them the librarian who led Ingeborg Bachmann “into the cellars” and towards Wittgenstein’s work. (ÖNB Bildarchiv Sign. 196811-C)

Our investigations have brought to light that “*the book*” by Wittgenstein which Bachmann — upon the hint of a National Library custodian — discovered in the library’s deep storage was, in all likelihood, the German first printing of the *Logisch-Philosophische Abhandlung* in Ostwald’s *Annalen der Naturphilosophie* from 1921, rather than the bilingual German–English edition published the following year by Kegan Paul, Trench, Trubner & Co. in London under the title *Tractatus Logico-Philosophicus*.

The copy of the German–English 1st edition of the *Tractatus* (ed. London: Kegan Paul 1922), now held in the Manuscript Collection of the Austrian National Library under shelf mark 2110011-B ALT RARA, found its way into the library’s holdings only a few years ago through an antiquarian acquisition — hence only decades after Bachmann’s descent into the cellar vaults. The accession records from those years, referred to as “*Einlaufbücher*” in the ÖNB’s internal parlance, likewise bear witness that no English copy of the *Tractatus* was at that time incorporated into the holdings (see especially *Einlaufbuch* No. 55). It may therefore be regarded as assured that it cannot have been but the ochre-yellow “brochure” which the young Ingeborg Bachmann held between her hands then.

The question at issue was first raised by Professor Dr. Alois Pichler (Wittgenstein Archive, University of Bergen) on the margins of the 7th Symposium of the International Ludwig Wittgenstein Society (ILWG), “70 Years of Editing Wittgenstein”, held at the Università degli Studi di Milano in October 2022. What had at the time been an *ad hoc* conjecture has subsequently been substantiated on the basis of the aforementioned archival materials. Our sincere thanks go to Dr Anita Eichinger, Director of the *Wienbibliothek im Rathaus*, and to Mag. Christa Müller, Head of Collection Development at the Austrian National Library, both Vienna, for their valuable guidance on this matter.²⁵

²⁵ We would like to express our sincere gratitude to Joshua Eisenthal, University of Washington, who, on the occasion of the 44th International Wittgenstein-Symposium 2023 in Kirchberg a.W., carefully advised us on questions of English style. In addition, we would like to draw the reader’s attention to Dr. Peter Keicher’s – hitherto unpublished – detailed investigations on the present subject, conducted since 2016 in the framework of an independent research project funded by the Austrian Academy of Sciences (ÖAW), which surpass our modest contribution by far in both extent and depth.



Picture 3. Ingeborg Bachmann and Suhrkamp publishing director Siegfried Unseld, circa 1957 (Siegfried Unseld Archiv, DLA Marbach)