

CONTENTS

LIST OF ILLUSTRATIONS	vii
ACKNOWLEDGMENTS	ix
INTRODUCTION: The Origins of Viennese Jewish Modernism	1
PART 1: GENRES OF MEMORY	
1 Freud's Modernism in <i>Leonardo da Vinci and a Memory of his Childhood</i> (1910), "The Moses of Michelangelo" (1914), and <i>Moses and Monotheism</i> (1938)	24
2 Hofmannsthal's Jewish Pantomime: <i>Der Schüler</i> (The Student, 1901)	54
PART 2: HYBRID PLOTS, VIRTUAL JEWS	
3 How a Viennese Modernist Becomes a Jew: Beer-Hofmann's <i>Der Tod Georgs</i> (The Death of Georg, 1900)	78
4 Anatomies of Failure: Jewish Tragicomedy in Schnitzler's <i>Der Weg ins Freie</i> (The Road into the Open, 1908) and <i>Professor Bernhardt</i> (1912)	101
PART 3: PERFORMING THE HEBREW BIBLE	
5 Mythic Memory Theater and the Problem of Jewish Orientalism in Hofmannsthal's Ballet <i>Josephslegende</i> (Legend of Joseph, 1912)	128
6 The Forgotten Modernism of Biblical Drama: Beer-Hofmann's <i>Die Historie von König David</i> (The History of King David, 1918–33)	150
CONCLUSION	175
NOTES	179
BIBLIOGRAPHY	213
INDEX	221