

Table of Contents

	Page
Acknowledgments	v
1. Introduction	1
2. Austro-Hungarian Militarism Versus Pacifism 1880-1889	12
2.1 Schnitzler's Early Ideas on Patriotism and the Causes of War	12
2.2 Schnitzler's Experience in the Military	16
2.3 Bertha von Suttner and Liberal Opposition to Militarism	18
3. Absolutism and Civil Unrest. Schnitzler's Literary Experimentation 1890-1899	22
3.1 Schnitzler's Campaign Against the Militarist Institution of the Duel	22
3.2 Early Historical Drama: Revolution and Feudal Wars	34
4. Schnitzler's Rejection of Austrian Militarism and His Early Critique of War: 1900-1913	44
4.1 Viennese Society and the Austro-Hungarian Officer	44
4.2 On War and Heroism in the Historical Dramas	54
4.3 "Die Hirtenflöte": The Conflict of Reason and Emotion	64
5. The First World War and the "Weltruin": 1914-1919	70
5.1 Schnitzler's Troubled Reaction to the Outbreak of the War	70

5.2	Schnitzler's Relations with the European Peace Movements and Independent Pacifists	77
5.3	The Myth of "Die große Zeit" and Schnitzler's Rejection of War in "Und einmal wird der Friede wiederkommen..."	87
5.4	The War Fragments: "Kriegsgeschichte" and "Der Oberstabsarzt"	94
5.5	Social Criticism and a Return to the Duel as a Dramatic Theme	99
5.6	Politics and Schnitzler's "Schweigen"	108
6.	Postwar Reflections and a Look Into the Future: 1920-1931	
6.1	The Myth of "Die versunkene Welt." Schnitzler's Analysis of the Causes of the First World War	112
6.2	A Return to the Historical Drama: Diplomacy, Absolutism, and "Phantasielosigkeit"	112
6.3	War and the Later Fragments: "Boxeraufstand," "Abenteuernovelle," and "Der Landsknecht"	120
7.	Conclusion	129
	Notes	135
		138
	Appendix 1	
	Appendix 2	179
	Appendix 3	181
	Appendix 4	184
		187
	Bibliography	192
	Name and Title Index	205