

A COMPANION TO THE WORKS OF
Arthur Schnitzler



EDITED BY DAGMAR C. G. LORENZ

A Companion to the Works of Arthur Schmitzler

Studies in German Literature, Linguistics, and Culture

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Contents

Schnitzler's Principal Works vii

Introduction 1

Dagmar C. G. Lorenz

The Author and His Audiences

The Social and Political Context of Arthur Schnitzler's
Reigen in Berlin, Vienna, and New York: 1900–1933 27

Gerd K. Schneider

“ . . . nothing against Arthur Schnitzler himself . . . ”:
Interpreting Schnitzler on Stage in Austria in the
1950s and 1960s 59

Evelyn Deutsch-Schreiner

Contexts

The Problem and Challenge of Jewishness in the City of
Schnitzler and *Anna O.* 79

Elizabeth Loentz

Which Way Out? Schnitzler's and Salten's Conflicting
Responses to Cultural Zionism 103

Iris Bruce

The Writings

The Self as Process in an Era of Transition:
Competing Paradigms of Personality and Character
in Schnitzler's Works 129

Dagmar C. G. Lorenz

Schnitzler's Turn to Prose Fiction:
The Depiction of Consciousness in Selected Narratives 149

Felix Tweraser

A Century of Intrigue: The Dramatic Works of Arthur Schnitzler <i>Elizabeth G. Ametsbichler</i>	187
Arthur Schnitzler's Puppet Plays <i>G. J. Weinberger</i>	205
"Medizin ist eine Weltanschauung": On Schnitzler's Medical Writings <i>Hillary Hope Herzog</i>	227
Schnitzler and the Discourse of Gender in <i>Fin-de-siècle</i> Vienna <i>Katherine Arens</i>	243
The Overaged Adolescents of Schnitzler's <i>Der Weg ins Freie</i> <i>John Neubauer</i>	265
"Thou Shalt Not Make Unto Thee Any Graven Image": Crises of Masculinity in Schnitzler's <i>Die Fremde</i> <i>Imke Meyer</i>	277
The Power of the Gaze: Visual Metaphors in Schnitzler's Prose Works and Dramas <i>Susan C. Anderson</i>	303
Suicide as Performance in Dr. Schnitzler's Prose <i>Eva Kuttentberg</i>	325
The Legacy	
The Difficult Rebirth of Cosmopolitanism: Schnitzler and Contemporary Austrian Literature <i>Matthias Konzett</i>	349
Notes on the Contributors	371
Works Cited	375
Index	399

Arthur Schnitzler

Principal Works by Year of First Appearance

When available in translation, English title and date of appearance are given.

- 1885 "Er wartet auf den vazierenden Gott" (short story)
- 1888 "Das Abenteuer seines Lebens," one-act play; "Paracelsus," one-act play (Paracelsus, 1995)
- 1889 "Über funktionelle Aporie und ihe Behandlung durch Hypnose und Suggestion"
"Anatol," one act (Anatol. Prologue, 1986)
"Amerika," "Mein Freund Ypsilon," "Der Andere" (short narratives; poems)
- 1890 "Alkandi's Lied" (dramatic poem)
"Die Frage and das Schicksal," (A Question of Fate, 1986)
"Anatols Hochzeitsmorgen" (dramatic scenes, Anatol cycle)
- 1891 "Das Märchen" (drama)
"Weihnachtseinkäufe," (Christmas Shopping, 1986)
"Reichtum" short story (Riches, 1977)
"Abschiedssouper" (A Farewell Dinner, 1986)
- 1892 "Der Sohn. Aus den Papieren eines Arztes," novella (The Son, 1977)
- 1893 *Anatol*, dramatic cycle (engl.: *Anatol*, 1917; 1999)
- 1894 "Blumen" (Flowers, 1913), "Die drei Elixiere," "Sterben" (Dying, 1977), "Der Witwer" (The Widower, 1986) — short stories
- 1895 *Sterben* (book edition)
"Die kleine Komödie," novella (The Little Comedy, 1977)

- 1896 *Liebelei*, drama (Light-o'-love, 1912; Playing With Love, 1914; Love Games, 1983; Dalliance, 1986; Flirtation, 1999); "Die überspannte Person," drama (The High Strung Woman, 1986)
 "Ein Abschied," short story (The Farewell, 1913)
- 1897 "Die Frau des Weisen" (The Wife of the Wise Man, 1926; The Sage's Wife, 1913), "Der Ehrentag," "Die Toten schweigen" (The Dead Are Silent 1913; 1986, The Dead Don't Tell, 1975) (short stories)
 "Halbzwei," drama (One-thirty, 1986)
- 1898 *Die Frau des Weisen*, short stories ("Die Frau des Weisen," "Ein Abschied," "Der Ehrentag," "Blumen," "Die Toten schweigen")
Freiwild (drama)
- 1899 "Der grüne Kakadu," drama (The Green Cockatoo, 1914; 1995; 1999; At the Green Cockatoo, 1986), *Das Vermächtnis*, drama (*The Reckoning*, 1907; *The Legacy*, 1911), *Die Gefährtin* (dramas, book editions)
 "Um eine Stunde" (narrative)
- 1900 "Der blinde Geronimo und sein Bruder" (Blind Geronimo and his Brother, 1913; 1929, 1986; The Blind Man and his Brother, 1975), "Leutnant Gustl" (None But the Brave, 1931; Lieutenant Gustl, 1982) — novellas
 "Reigen" (drama, 200 copies, Hands Around, 1914; *Merry-go-round*, 1952; The Love Game, 1956; La Ronde, 1954; The Round Dance, 1983, *The Blue Room*, 1999)
- 1901 "Frau Bertha Garlan," "Lebendige Stunden," narratives (Living Hours, 1977)
 "Sylvesternacht. Ein Dialog," drama (New Year's Eve, 1986)
Leutnant Gustl
Der Schleier der Beatrice
Frau Bertha Garlan, novel (*Bertha Garlan. A Novel*, 1914).
- 1902 "Die Fremde," (The Stranger, 1929), "Andreas Thameyers letzter Brief" (Andreas Thameyer's Last Letter, 1929), "Die griechische Tänzerin," (Greek Dancer, 1924; The Greek Dancing Girl, 1929), "Exzentrik" (narratives)

- Lebendige Stunden. Vier Einakter*, one-act plays (“Lebendige Stunden” [Living Hours, 1906]; “Die Frau mit dem Dolche” [The Lady With the Dagger, 1904]; “Die letzten Masken”; “Literatur” [Literature, 1914, 1918])
- 1903 “Der Puppenspieler,” one-act play (The Puppeteer, 1966)
 “Die grüne Kravatte” (short story)
Reigen (book edition)
- 1904 “Der tapfere Cassian,” musical one-act drama (*Gallant Cassian. A Puppet Play in One Act*, 1914)
 “Das Schicksal des Freiherrn von Leisenbohg,” novella (The Fate of the Baron, 1929)
Der einsame Weg, drama (The Lonely Way, 1915; 1924)
- 1905 “Das neue Lied,” novella; “Die Weissagung,” novella (The Prophecy, 1929)
 “Zum großen Wurstl” (burlesque)
Die griechische Tänzerin, novellas, book edition: “Der blinde Geronimo und sein Bruder,” “Andreas Thameyers letzter Brief,” “Ekzentrik,” “Die griechische Tänzerin”
- 1906 *Zwischenspiel*, comedy (Intermezzo, 1915; 1924); *Der Ruf des Lebens*, drama; *Marionetten*, three one-act plays, “Der Puppenspieler,” “Der tapfere Cassian,” “Zum großen Wurstl” (Marionettes, The Puppeteer, The Gallant Cassian, The Great Puppet Show, all 1995)
- 1907 “Die Geschichte eines Genies,” novella, “Der tote Gabriel,” novella (Dead Gabriel, 1929)
Dämmerseelen. Novellen (“Das Schicksal des Freiherrn von Leisenbohg,” “Die Weissagung,” “Das neue Lied,” “Die Fremde,” “Andreas Thameyers letzter Brief”); “Die Verwandlung des Pierrot,” pantomime (The Transformation of Pierrot, 1995)
- 1908 “Komtesse Mizzi oder Der Familientag,” drama (Countess Mizzie, 1915; 1924)
 “Der Tod des Junggesellen,” short story (The Death of a Bachelor, 1929; A Confirmed Bachelor, 1974; The Death of the Bachelor, 1975)

- 1908 *Der Weg ins Freie*, novel (*The Road in the Open*, 1913)
- 1910 *Der junge Medardus* (drama)
Der Schleier der Pierrette. Pantomime in drei Bildern, libretto (*The Veil of Pierrette*, 1995)
- 1911 “Die dreifache Warnung,” novella; “Der Mörder,” novella (*The Murderer*, 1929); “Die Hirtenflöte” (*The Shepherd’s Pipe*, 1922); “Das Tagebuch der Redegonda,” novella (*Redegonda’s Diary*, 1915)
Das weite Land, drama (*The Vast Domain*, 1923; *The Undiscovered Country*, 1980)
- 1912 *Professor Bernhardt*, comedy (*The anti-Semites: Professor Bernhardt*, 1920; *Professor Bernhardt. A Play*, 1936; *Professor Bernhardt and Other Plays*, 1995)
Novellen (“Die Hirtenflöte,” “Der Tod des Junggesellen,” “Der Mörder,” “Der tote Gabriel,” “Das Tagebuch der Redegonda,” “Die dreifache Warnung”)
Gesammelte Werke in zwei Abteilungen
- 1913 *Frau Beate und ihr Sohn*, novel (*Beatrice*, 1926; *Mother and Son*, 1974)
Elskovsleg (silent film based on *Liebelei*)
- 1915 *Komödie der Worte*, three one-act plays (*Comedies of Words*, 1918, 1995: “Stunde des Erkennens” [*The Hour of Recognition*, 1918, 1995]; “Große Szene” [*The Big Scene*, 1918; 1995]; “Das Bacchusfest” [*The Festival of Bacchus*, 1918; *The Bacchanale*, 1995])
- 1916 “Meine Stellung als Ahnherr der jüdischen Literatur” (debate with Stefan Zweig)
- 1917 *Doktor Gräsler, Badearzt*, novella (*Dr. Graesler*, 1930)
Fink und Fliederbusch, comedy (*Fink and Fliederbusch*, 1995)
- 1918 *Casanovas Heimfahrt*, novella (*Casanova’s Return to Venice*, 1930; *Casanova’s Homecoming*, 1959)
- 1919 *Die Schwestern oder Casanova in Spa* (drama)
Drei Akte in einem
- 1921 *The Affairs of Anatol* (silent film, USA)

- 1923 *Der junge Medardus* (silent film, Vienna)
Komödie der Verführung, comedy (*Aurelie's Waltz*, 1983)
- 1924 *Fräulein Else*, novella (*Fräulein Else*, 1930)
- 1925 *Die Frau des Richters*, novella (The Judge's Wife, 1977)
- 1926 *Der Gang zum Weiher* (drama)
Traumnovelle, novella (*Rhapsody; a Dream Novel*, 1927;
Dream Story, 1999)
- 1927 *Spiel im Morgengrauen* (novella)
Der Geist im Wort und der Geist in der Tat (philosophical texts)
- 1928 *Therese. Chronik eines Frauenlebens*, novel (*Theresa. The Chronicle of a Woman's Life*, 1928)
- 1929 *Im Spiel der Sommerlüfte*, drama (In the Play of Summer Breezes, 1996)
- 1931 *Daybreak* (film based on *Spiel im Morgengrauen*); *Flucht in die Finsternis* (novella); *Traum und Schicksal* (novellas)
- 1932 "Der letzte Brief eines Literaten" (The Last Letter of an Artist, 1986); "Der Sekundant" (The Second, 1986) — narratives
- 1955 "Anatols Grössenwahn," one-act play (Anatol's Delusions of Grandeur, 1986)
- 1966 *Das Wort. Tragikomödie in 5 Akten* (The Word, 1996)
- 1967 *Aphorismen und Betrachtungen*
- 1968 *Jugend in Wien. Eine Autobiographie* (*My Youth in Vienna*, 1970)
- 1969 *Zug der Schatten. Drama in neuen Bildern*, drama fragment (A Procession of Shades, 1996)
- 1977 *Entworfenes und Verworfenes. Aus dem Nachlaß*

Films

Elskorsleg. Dir. Holger Madsen. Copenhagen: Nordisk Films Kompagni, 1913. (Based on *Liebelei*).

The Affairs of Anatol. Dir. Cecil DeMille, Jeanie MacPherson. Chatsworth, CA: Image Entertainment, 2000 (original Hollywood, Metro Goldwyn Mayer, 1921).

- Der junge Medardus*. Vienna: Sascha Films, 1923 (silent film).
- Liebelei*. Vienna: Sascha Films, 1927 (silent film).
- Fraulein Else*. Vienna: Sascha Films, 1929 (silent film).
- Daybreak*. Script Arthur Schnitzler. Hollywood: Metro Goldwyn Mayer, 1931. (Based on *Spiel im Morgengrauen*).
- Liebelei*. Dir. Max Ophüls. New York: Kino International, 1996 (Germany, Janus Films, 1932).
- La Ronde*. Dir. Max Ophüls. France: Pacific Film Archive Collection, 1950.
- La Ronde*. Dir. Roger Vadim. Screenplay by Jean Anouilh. France: Paris Film Production, 1980.
- Herrera, John. *Romance/Romance*. Cherry County Playhouse and Bristol-Myers Squibb Co. in association with the Arts & Entertainment Network, 1992. (Act I. Based on *The Little Comedy*).
- Blind Geronimo and His Brother*. New York: Carousel Film & Video, 1992.
- Leutnant Gustl. Vier Folgen*. Read by Helmut Lohner. Berlin: Deutsche Welle TV, 1997.
- Eyes Wide Shut*. Dir. Stanley Kubrik. Warner Bros., 1999.

Other Adaptations

- LaChiusa, Michael, and Paul McKibbins. *Hello Again: A New Musical*. New York: S. French, 1986.
- Hare, David. *The Blue Room*. New York: Grove Publications, 1998. (Drama based on *La Ronde*).
- Kanin, Fay and Michael. New York: S. French, 1986. (Based on *The Affairs of Anatol*).
- Stoppard, Tom. *Undiscovered Country*. London: Faber and Faber, 1980. (Drama based on *Das weite Land*).

Introduction

Dagmar C. G. Lorenz

ARTHUR SCHNITZLER'S LIFE coincides with a momentous period in Central European history. His own family's ascent took place in the context of Vienna's evolution into a modern metropolis with its unmistakable landmarks: the ostentatious Ringstrasse and the expansive projects of Otto Wagner which included the Stadtbahn; the Karlsplatz; the Secession building; and the progressive hospital developments in the outskirts of the metropolitan area, notably the psychiatric hospital Steinhof. Art Nouveau, epitomized by the paintings of Gustav Klimt — a painter to whom Schnitzler was especially partial — and the designs of the innovative group of painters, architects, and designers known as the Wiener Werkstätte, whose goal it was to make even the functional buildings and interiors of the Habsburg capital aesthetic. Then, during the First World War, Schnitzler witnessed the collapse of the society with which he had closely identified, as had the majority of middle-class Jews.

The images of Schnitzler that emerge from the critical literature are multifaceted. There is the aspiring young author and bon vivant of Vienna's "golden" *fin-de-siècle*, who creates and at the same time makes problematic the existence of playboys and *flâneurs*. There is the physician and scientist of Jewish descent who became known for his experimentation with hypnosis, only to be later discredited. There is the successful dramatist who already in mid-career was receiving awards such as the Grillparzer Prize for Comedy in 1908, and the Vienna Volkstheater proclaimed 1909 the "Schnitzler Year." Schnitzler's fiftieth birthday was celebrated by twenty-six performances of his plays on German-speaking stages. Finally, there is the ladies' man who proudly flaunted his conquests and yet never achieved happiness in his personal life; the ill-fated admirer of a married woman; the deceived lover; the unhappily married man; and finally, the grief-stricken father. The older Schnitzler was plagued by depression and real and imagined ailments.

Schnitzler was born in Vienna's Second District, then a fashionable part of the city, on May 15, 1862, the son of the Jewish laryngologist Johann Schnitzler (1835–1893) and his wife, Louise, née Markbreiter

(1838–1911). In his early childhood years the family moved to the Schottenbastei in the Inner City. After graduating in 1879 from the renowned Vienna *Akademiegymnasium*, among whose students were also Hugo von Hofmannsthal, Richard Beer-Hoffmann, and Peter Altenberg, Schnitzler enrolled at the University of Vienna that same year as a student of medicine. From 1882 to 1883 he served as a volunteer at the military hospital in Vienna. In 1885, at about the time he became acquainted with Sigmund Freud, he completed his doctorate in medicine. Schnitzler's numerous travels to the European cultural centers and resorts throughout his life were characteristic of a man of his class whose life alternated between times of leisure and luxury and his professional career.

Following a journey to Italy in 1885 he became an intern at the *Allgemeines Krankenhaus* in Vienna and, soon thereafter, at the Poliklinik. In that same year he started a correspondence with Theodor Herzl that lasted until Herzl's death in 1904. In 1886 Schnitzler traveled to Meran for health reasons and met Olga Waissnix, the wife of a wealthy hotel owner, whom he courted in the following years. Until 1893 he worked at different Viennese hospitals, including the Poliklinik, and studied several medical specialties: dermatology, sexually transmitted diseases, and diseases of the larynx. He also served as managing editor of the *Internationale medizinische Rundschau*, which his father had founded, and was active writing poems, short stories, and dramatic works that appeared in local papers and journals. In the 1890s, Schnitzler was affiliated with the avant-garde circle *Jung Wien* (Young Vienna), to which Hofmannsthal, Felix Salten, Karl Kraus, Hermann Bahr, and Beer-Hoffmann also belonged. Schnitzler enjoyed the bohemian lifestyle cultivated by the aspiring authors and journalists of the *Jung Wien* circle, and he had several affairs. His relationship with Marie (Mizi) Glümer, the prototype of the "süße Mädels" characters in many of his works, was particularly important for his development as a writer.¹ In 1893, Schnitzler, following the same double standard as his male characters, ended his three-year liaison with Glümer because of her admitted infidelity, and he began a turbulent affair with the actress Adele Sandrock. When in 1893 his father died, Schnitzler resigned his position at the Poliklinik and went into private practice. But his literary career was his primary interest all along, as is evident from his remarkable productivity.

In the late 1880s Schnitzler published several short stories in the Viennese journal *An der schönen blauen Donau*, and the first segments of the *Anatol* cycle, a loosely structured series of one-act plays, began to appear in 1890 in different literary venues. In 1893 the book version of the entire cycle was published in Berlin (*Anatol: Mit einer Einleitung von*

Loris; Anatol, 1911) and established Schnitzler as a major dramatist. The *Anatol* cycle is a document of the directionless and dissolute lifestyle of young leisure-class men in the capital of the Austro-Hungarian Empire. Even in this early work, however, Schnitzler does not merely paint a complacent or idealized portrait of his peer group but reveals also the unspoken despair underlying the luxurious boredom of his privileged protagonists. Sensitive to the issues of his era — psychology, the burden of convention, class conflicts, morality, and the challenge of individualism — Schnitzler was one of the most performed dramatists of the early twentieth century.

Like *Anatol*, *Liebelei* (1896; *Light-o'-love*, 1912), a drama about class and gender-role expectations, infatuation, attachment, and betrayal, was an instant success. In this work Schnitzler takes issue with the prevailing code of honor and the resultant tragedies: men being called upon to kill or be killed in a duel to safeguard their so-called honor, and young women being encouraged to take their own lives or abort their unborn children to safeguard theirs. Subsequent shorter works include the one-act play *Der grüne Kakadu* (1899; *The Green Cockatoo*, 1913), which is set at the eve of the French Revolution and combines the theme of love and jealousy with political intrigues and social conflicts. *Der grüne Kakadu* examines the implications of revolutionary change and upheaval for the individual, a theme to which Schnitzler returned throughout his career, for example in *Der junge Medardus* (1910; *Young Medardus*). Appearance, play-acting, and life collide in his early experimental drama, which blends class conflict and romantic intrigue.

While in *Liebelei* the female protagonist's lower-middle-class circles are an important aspect of the drama, in *Freiwild* (1898; *Free Game*, 1913) one of the major characters, Karinski, is modeled after Schnitzler's friend, the bon vivant Richard Tausenau, and the play scrutinizes the male environment of officers and "gentlemen." Schnitzler presents a stark portrait of the corruption in the imperial military. He exposes problems associated with the traditional homosocial bonding fostered in all-male institutions, showing that it leads to alienation from civilian life and promotes a predatory attitude toward women. The elitist single lifestyle imposed upon the members of the officer corps is shown to be the breeding ground for addictive behavior, a ruthless kind of competitiveness, alcoholism, and compulsive gambling. Schnitzler also reveals the difficulties women have in a male-dominated society as they try to emancipate themselves, because they are assigned a status of dependency.

In the later part of the twentieth century these and Schnitzler's later controversial dramas such as *Reigen* (1903; *Hands Around*, 1920) and

Professor Bernhardt (1912) are part of the regular fare at German-speaking and international stages. At a time of extraordinary productivity in 1894 Schnitzler met the voice teacher Marie Reinhard and fell immediately in love with her. The result of their liaison was a stillborn child in 1897. The remorse this event seems to have caused Schnitzler is reflected in the novel *Der Weg ins Freie* (1908; *The Road to the Open*, 1932). In this work the relationship between the protagonist, Georg Wergenthin, and his Gentile lover, Anna Rosner, comes to an end after she has a miscarriage,² an event that leads to reflection and reorientation on Wergenthin's part. Schnitzler often allowed his own experiences and those of his friends to inform his writing as far as plots and characters were concerned.

Schnitzler found himself at the center of Central European artistic and intellectual life. He repeatedly traveled to the cities that *fin-de-siècle* and early twentieth-century Central Europeans considered gathering places for members of the high society, Prague, Karlsbad, Marienbad, Paris, London, Berlin, Milan, and Copenhagen, and he enjoyed the friendship of important writers such as Salten, Kraus, Max Burckhard, Paul Goldmann, Jakob Wassermann, Georg Brandes, and later Robert Musil, Heinrich Mann, and Ernst von Dohnány, who composed the score for *Der Schleier der Pierrette* (1910; *The Veil of Pierrette*, 1995). At the height of his career, in 1903, he married the actress Olga Gussmann (1882–1970), although he continued his affairs and encounters with other women. He had known Gussmann since 1899 and had a son with her, Heinrich, who was born in 1902. Lili, their daughter, with whom Schnitzler had a particularly close relationship, was born in 1909.

The controversies involving some of Schnitzler's works did not have an adverse effect on his phenomenal success. In 1896, for example, the then-witty periodical *Simplicissimus* featured the one-act play *Die über-spannte Person* (1896; *The High Strung Woman*, 1986), inspired by Schnitzler's affair with Sandrock; the issue was confiscated because of moral considerations. A much more serious setback involved the dramatic cycle *Reigen*, which portrayed sexual relations between members of all classes and which therefore was condemned by some as pornographic and immoral. In its ten dramatic scenes, each of which ends in the sexual union of the respective couple, *Reigen* exposes the reality beneath the Victorian façade of propriety and decency. In few other works of the time are the links between wealth, social standing, and the luxury of bourgeois morality exposed more succinctly. *Reigen* makes evident that the morality of the upper classes depends on the immorality and corruption of the underprivileged. The play attracted international attention because of its supposedly offensive content and was censored in most European countries. The

play was outlawed in Germany in 1904. In 1912 a planned performance in Budapest was forbidden. The first production of the entire work took place in 1920 in Berlin, where it immediately became the object of protracted public controversies and legal battles.

Schnitzler's reputation as a prose writer is based on his narrative innovations as well as the boldness of his topics. The novella *Leutnant Gustl* (1900; *None but the Brave*, 1926) is rightfully known as an avant-garde work because of its innovative use of interior monologue as a means of revealing the protagonist's deepest thoughts and feelings. This work also contributed to the author's notoriety because of its allegedly disrespectful and slanderous attitude toward the Austrian military. The scandal cost Schnitzler his rank as an officer of the Austrian imperial military reserves. By making the link between poverty and immoral (if not criminal) behavior transparent, Schnitzler breaks a taboo carefully upheld by the more sentimentally inclined authors of his era such as Rainer Maria Rilke or Hofmannsthal.

Rather than positioning himself at the center of the class whose privileges he enjoys, Schnitzler designs a de-centered narrative point of view and dramatic characters apt to explore the world of the bourgeoisie from the margins. The protagonist of *Leutnant Gustl*, for example, aspires to an upper-middle-class status, but constant worries reveal how far removed he is from actually achieving his ideal. In *Fräulein Else* (1924) the narrative point of view is that of a young woman whose privileged status is jeopardized by her father's financial troubles. Thoroughly familiar with the bourgeois code and at the same time standing apart from it, Schnitzler was both chronicler and critic of his class, one whose illusions, neuroses, and transgressions he reveals masterfully and clinically.

Similar to other writers and intellectuals in *fin-de-siècle* Vienna, which had been governed by a notoriously anti-Semitic mayor, Karl Lueger, since 1895, Schnitzler became increasingly interested in Jewish concerns. In his novel *Der Weg ins Freie* he reviewed the background and aspirations of Viennese Jews at the verge of assimilation and examined the political and existential choices some young Jews make in their search to achieve integration while others try to preserve their distinct identity. Motivated by hostilities and legal problems his father had encountered as a physician and head of the Poliklinik, Schnitzler featured in *Professor Bernhards* a Jewish doctor who comes into tragic conflict with his anti-Semitic environment as a result of his impeccable professional ethics. Schnitzler's drama, which shows the problems of bigotry and scapegoating in the context of the medical profession, must be considered the precursor of not only Friedrich Wolf's drama *Professor Mamlock* (1935),

about the persecution of a professor of medicine by the Nazis, but also the episode in Lion Feuchtwanger's documentary novel *Die Geschwister Oppenheim* (1934; *The Oppermanns*, 1934) about a physician whose career is destroyed after Adolf Hitler's rise to power in 1933.³ In these works the protagonist is an assimilated Jewish physician, a man committed to his profession and convinced of the benefits of scientific progress. Like Schnitzler's Bernhardt, Mamlock and Gustav Oppenheim are products of the privileged humanistic educational system, Gymnasium and university, and consider themselves first and foremost Germans. Schnitzler's own less than optimistic attitude differed markedly from that of his father's generation. Having experienced the rise of anti-Semitism in Central Europe in the 1880s and 1890s — beginning with the founding of the Anti-Semitic League by Wilhelm Marr in 1879, the mass exodus of Russian Jews to the West after the assassination of Czar Alexander II, the ritual-slaughter trial of Tisza Eszlar in Hungary, the Dreyfus affair that began in 1886 in France, and the manifesto of the anti-Semitic Christian-Social Association against the freedom of Jews and in favor of restricting immigration. Schnitzler was aware of the seriousness of the problem.

Schnitzler's distrust of the social establishment and his skepticism toward heroic causes, patriotism, and military virtues were already apparent in *Der junge Medardus*, a drama set in the Napoleonic era, which reveals how enmeshed personal desire, ideology, ambition, and patriotism can become. The pervasive skepticism in this play expresses Schnitzler's own position at the beginning of the First World War. Partly because of his lack of martial fervor — together with Kraus he was one of the few intellectuals not in support of the war — and partly because his works were not relevant at a time of national mobilization, his popularity suffered considerably. However, in the momentous year of 1913/14 *Liebelei* became Schnitzler's first play to be adapted for motion pictures by a Danish producer, Holger Madsen. Schnitzler's interest in movies began to bear fruit during the war years when he became the target of calumnies, and *Der junge Medardus* was taken off the theater program in Berlin. He provided the scripts for several movie versions of individual works.

Schnitzler's public discussion with Stefan Zweig about Jewish-Austrian literature in 1916 and his preoccupation with his autobiography in the following year reveal the need on the author's part to review his life and revise earlier-held positions. In 1919 Schnitzler voted for the Social-Democratic Party in an attempt to distance himself as far as possible from the extreme right.⁴ In 1920 he cast his vote for the Jewish National Party.⁵ The rise of extreme nationalism and anti-Semitism in the aftermath of the lost war had made the prominent Schnitzler more vul-

nerable to attack than ever before. The production of *Reigen* in Berlin in December 1920 was followed by a public outrage. Anti-Semitism clearly played a role in the charges that by having a play with explicit sexual content produced Schnitzler had caused a public disturbance. In 1921, when the *Reigen* scandal took up almost all of Schnitzler's energies, his wife divorced him.

In 1921 the silent movie *The Affairs of Anatol* was released by Metro-Goldwyn-Mayer, and in 1923 Austria's leading motion-picture company, Sascha Film, produced a silent movie based on *Der junge Medardus*. In 1927 the silent movie *Liebelei*, on which Schnitzler had collaborated, opened in Berlin, followed in 1929 by the silent *Fräulein Else*, starring Elisabeth Bergner. The same year Schnitzler became president of the Austrian PEN Club, and in 1926 he was honored with the distinguished *Burgtheaterring*, an award for playwrights. Despite these and many other public recognitions he received in the final decade of his life, Schnitzler became increasingly isolated, partly because of physical and psychological ailments, partly because of the increasingly radical political atmosphere in Germany and Austria.

This isolation notwithstanding, he created some of his most profound and complex works in the last ten years of his life, including the novels *Therese: Chronik eines Frauenlebens* (1928, *Therese: The Chronicle of a Woman's Life*, 1928) and *Flucht in die Finsternis* (1931; *Flight into Darkness*, 1931). Some of his best novellas and dramas were written during these years, including *Fräulein Else*, *Die Frau des Richters* (1925; *The Judge's Wife*, 1977), *Traumnovelle* (1926; *Rhapsody: A Dream Novel*, 1927), and the dramas *Der Gang zum Weiher* (1926; *The Way to the Pond*, 1992), *Komödie der Verführung* (1924; *Aurelie's Waltz*, 1983), and *Im Spiel der Sommerlüfte* (1930; *In the Play of Summer Breezes*, 1996). The perceptions and experiences of women and emotionally fragile men are explored with great insight and sensitivity in these later works. In *Therese*, for example, Schnitzler examines the predicament of a woman struggling to make ends meet. Therese makes a living as a private tutor. Being constantly on call and under the supervision of her employers she has to forego the luxury of a private life. The novel reveals the economic and emotional difficulties Therese faces in a society with only limited career options for women. In *Flucht in die Finsternis* Schnitzler traces the mental illness of a man who gradually loses touch with reality and ends up murdering his brother and killing himself. Schnitzler masterfully describes the murderer's paranoid perceptions and subtly reveals the victim's complicity, which consists of refusal to face up to his brother's actual condition.