

<i>Acknowledgments</i>	xi	
<i>Introduction</i>	I	
PART I		
<i>Prewar</i>		
FAIRY-TALE EMPIRE		
1	Hofmannsthal's Viennese Celebrity	13
	and Princess Zita's Habsburg Marriage	
2	Emblems of Imperial Marriage	25
	The Golden Apple, the Silver Rose, the Human	
	Shadow, the Dirigible Balloon	
3	Descent from the Imperial Heights	40
	Karl, Zita, and Hofmannsthal in Galicia	
4	Marriage and Childbirth in the Imperial Dynasty	54
	and the Fairy-Tale Opera	
	Subterranean Development and Artistic	
	Collaboration	
5	“A Traitor Wind”	71
	Treachery in the Opera and in the Empire	

6	<i>Hexentanz</i>	89
	The Renunciation of Motherhood and the Assassination at Sarajevo	

PART II
Wartime
HABSBURG CATASTROPHE,
OPERATIC TRANSFIGURATION

7	<i>Menschenblut</i>	109
	The Sons of Adam and the Outbreak of War	
8	“The Shadow Hovering in the Air”	128
	Wartime Propaganda, Musical Patriotism, and Operatic Collaboration	
9	“Spirit of the Carpathians”	144
	Military Service, the Preoccupations of Wartime, and the Trials of Separation	
10	<i>The Empress at the Threshold</i>	161
	The Imminence of Catastrophe and the Last Romantic Opera	
11	<i>Empress Zita</i>	180
	Imperial Motherhood and the Pursuit of Peace	
12	<i>Departure from Schönbrunn</i>	207
	The End of the Habsburg Monarchy and the Rebirth of Austrian Culture	

PART III
Postwar
THE AFTERLIVES OF EMPRESSES

13	<i>The Emperor and the Empress</i>	227
	In Exile in Switzerland and on Stage in Vienna	
14	<i>Premiere 1919</i>	247
	<i>Die Frau ohne Schatten</i> , the <i>Märchenkaiser</i> , and the Viennese Critics	

15 Imperial Afterlife	266
The Politics of Hungarian Habsburg Restoration and Austrian Operatic Repertory	
16 “The Thread of Past Time”	290
Postimperial Perspectives in the 1920s	
17 Nazi Germany and Austrian Anschluss	305
Political and Operatic Prospects in the 1930s	
18 The Empress in America	331
Escape from Nazi Europe	
19 The Empress Returns	347
Zita and <i>Die Frau ohne Schatten</i> after World War II	
<i>Notes</i>	367
<i>Index</i>	417