

Author's Note

This work is a revision of a doctoral thesis completed at the University of Otago in 1995 under the supervision of Assoc. Prof. August Obermayer. The original intention remains: to provide a retrospective analysis of Fritz Hochwälder's entire dramatic œuvre, focusing on the central theme of the role of conscience. The citations in parentheses should be self-explanatory: references to plays in the collected dramas published by Styria give the volume first, followed by page number; while the unpublished works are cited by either name or the initials of the title (e.g. DP = "Der Prozess") and page number.

In quoting from the unpublished typescripts, every effort has been made to reproduce faithfully Hochwälder's intentions, although illegible hand annotations at times made this difficult. However, to aid reading and clarity, two areas of the original typescripts have been standardized in line with the published works: the names of characters speaking in passages of dialogue have consistently been rendered in capitals, although Hochwälder himself varied this from typescript to typescript; and Hochwälder's rather enigmatic use of spacing around punctuation, particularly notable in early typescripts, has been standardized to that of the published plays and the practice used throughout this book.

The full title of plays are given when they first appear, thereafter by the accepted abbreviations; for example, *Donadieu. Schauspiel in drei Akten* is subsequently given as *Donadieu*.

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Finally, I dedicate this to our two other joint creations, born between thesis and book: Rachel and Sarah.

“Recht tun heißt: sich reinigen vom eignen Bösen”

- Die Herberge

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