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Novel Tape dictated Jan 18 2006, revised Feb 6, 2006

original summary

In the spring, Klara decides that Angela is much too old to keep sharing a room with Adi and, given the need for more space, they rent the huge loft space over the mill and Alois actually builds a couple of walls so there's a few more rooms in it.

Indeed, one of the reasons for the move is that Angela have some privacy. This is enormously important to Klara who feels that this will be an opportunity for Angela that she, Klara, never had. It is of the utmost importance. She wants Angela to become a fine, middle-class, married lady and that will come to be in just a few years. So she is the one who pushes Alois to move to the mill, despite her doubts because there's much more work

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involved. The mill has chambers that were once used for storage, and there will be a lot of work to fix up the rooms.

All the same, that's just as well because Angela and Adi have been getting very much on each other's nerves which, and that irritates Alois. He would like to lay hands on Adolf. "You wish me not to beat the boy, but he's very trying. I saw him cuff Edmund and then he told me it was an accident. I had to give him one for that."

In turn, to soften him, Klara tells him how Adi was caught smoking, and Alois reacts with laughter. Klara had told Alois the story to give him some idea of how important kindness is to Adi, and how the kindness of the Abbot after the priest's reprimand opened the boy to a sweet understanding. "I didn't know big men could be so kind," Adolf had told Klara, deciding not

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to mention Der Alte. He knows Klara has never liked Der Alte nor trusted him.

In any event, Alois next discovers that the priest who had all but exercised an anathema upon Adi, did not make the decision to forgive him. To the contrary, it was the Abbot. To Alois, that is a perfect example of calculation. The Abbot did not wish to lose his star pupil. So Adi was not forced to leave the school.

Klara repeats: "Adi needs kindness. He needs kindness so much. He is so starved for kindness from a man."

And Alois shakes his head. "No," he tells her, "you had better understand it is all to the good that he started smoking. Maybe in time to come, he will like tobacco as much as me, and maybe he will even become a

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real guy." At which point, he laughs and laughs, until finally he begins to cough.

Klara thinks, "Yes, a tough guy like you, who will cough himself to death."

The two of them are much more concerned with Paula. More frequently, indeed, often every day, since infancy, Klara has been whispering to her, "You will be my darling."

For the time being, Klara has lost her interest in sex and D.T. is not certain whether it is an oncoming of menopause or whether she is disheartened by her fears concerning Paula. She thinks often of the night Paula was conceived, and the fine time they had in the house in Hafeld that night. "Hope and disappointment," she repeats to herself often, and then, with the admission of a little self-pity, "the story of my life."

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D.T. remarks that these are only faint beginnings, but they are harbingers of a new distrust in God. Since that is much too large a set of feelings to come to mind, the form it takes is that she becomes closer to Paula.

In his turn, Alois is very taken with the child for she is an attractive little girl, and at times, he dandles her on his knee and says, "You will be my princess." He has fantasies of a time when he will be old and she will be the loveliest young lady in town. He, as much as Klara, begins to dream of a proper wedding and wonders if he will have the money for a spanking good dowry and a wedding to match, then laughs at himself for impractical thoughts. After a visit to the town doctor, however, Klara comes back with the news that the child may be a touch retarded. She has been slow to talk; she has been slow to walk; and—she confesses it to Alois—she has been

worried. There have been too many signs. The child has been much too slow in developing.

Alois falls into a depression. The news spoils Lambach for him. Now each day, given those gifts of perception that could spot a smuggler across a room, he studies the way the child speaks a little, walks a little, smiles a little with a smile exceptionally vacant. Now, he feels as if little Paula is even beginning to lose her looks. That has to be a fact: people who are born dumb—not stupid, but dumb—began to have a look on their faces, and that look denies them any opportunity of great beauty.

One reaction to Paula's condition is that Adi, in reaction to the depression of his parents, is becoming rougher with Edmund who has become the true bright light of the family; no question of retardation there. He's sweet; he's funny (must give evidence); and he runs around all the time.

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He's full of energy. Adi forms a habit of tripping him every time he runs by.

The boy just gets up without weeping, hardly noticing it, and keeps running around the upstairs of the mill.

Finally, Adi starts hitting him and eventually hits him hard enough for him to start crying, at which point, when his parents descend on him, Adi offers for an excuse, "Alois-Junior used to bother me."

And Alois-Senior says, "Yes, and you had your mother to protect you from him."

As a result, Alois starts to give whippings to Adi. In the beginning there's no force, no real force, behind them. They have a certain ritual quality, stinging but not heavy.

Alois is concerned about his own health, his heart. Since the depression over Paula, he's been aware of a great heaviness in his lungs and

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heart and he's almost afraid to hit Adi too hard. Moreover, the last thing he wants is to return to that night when he beat Alois-Junior into unconsciousness.

The truth of the matter is his old feeling of restlessness has come back to him—despite his increasing age, despite his general fatigue, despite his depression over the two boys and Adi's cruelty to Edmund—he is also uneasy about the blacksmith. He cannot quite put his finger on it, but Adi is always downstairs watching the blacksmith work, and the blacksmith, in his turn, is beginning to step up in terms of familiarity. Once or twice, he is almost on the edge of becoming rude.

Much can be made of Adi's excitement watching how the iron is heated white-hot and Preisinger then attaches objects to it, welds them to it, beats them into shape. He is making everything from carriage ^{axles} ~~axles~~ to iron

wheels—horseshoes for the mules are, of course, the center of his work.

Also, he can repair pots and pans. Soon enough, he and Klara come to know each other. You wouldn't call it a flirtation, certainly not with Klara, but often enough they are together discussing various kinds of cooking utensils, enough for Alois to become subtly jealous. One more reason for Alois to feel Preisinger is becoming too important.

Preisinger's business is with the farmers in the area, and occasionally with travelers whose horses have lost shoes, or have trouble with a shoe. Merchants in the area depend upon him all the time, and on top of that, as he points out to Klara and to Adolf who is all ears, he does know quite a bit about the diseases of horses. "I have on occasion, Frau Hitler, doubled on occasion as a veterinarian. I am excellent at that if I say so myself. We know more than the vets do when it comes to understanding trouble with horses'

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~~"I should be glad to show"~~
 he thinks: "Later, if there is too much of these religious leanings, I can
 always step on them." To the boy, he says, however, "As long as you
 continue to get marks as good as this, I will not lay a hand on you—provided
 you do nothing crazy."

Adi in turn ~~was~~ thinking that the
 D.T. can remark: "The boy wished to have the same exceptional
 would come a time when he would be able
 to possess the same power / atmosphere of authority over all the other monks that the Abbot ^{now} possessed. *(text)*

For a little while, this seemed the highest ideal to which a human being could
 aspire. Mystery and authority were combined and that seemed as powerful as
 a magic potion to him."

Indeed, this overcame him so completely that one time when he is
~~he shares with Angela~~
 alone in his room at the Gasthof Leingartner, a room, incidentally, that he
 shares with Angela, he takes one of her dresses and drapes it around his
 shoulders as if it were a vestment. ~~And~~ ^{then} he climbs up on a chair and delivers a

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~~He tells Adi that he has a fine voice when he~~
~~sings young, a gift from his poor mother & father~~
~~because she sang in the church at Dettighausen~~
~~songs he sang on the road from Linz to Hafeld with the dray horse Graubauer~~
~~And do you remember Adi, how I remembered~~
~~all those times I sang to our family~~
~~and the wagon. And so he agrees that Adi can join the choir if they accept~~

~~they accept~~ (his first report card shows
~~firm, which they do. Adi, in turn, is so impressed by the silence in the church~~

~~that blends~~
~~and the black garb of the monks and the music that he wonders if one day he~~

~~might be a monk. And he then assumes that he might even rise to the highest~~

~~authority; be the supreme authority over all of the other monks. Since~~

~~marks are excellent, the monks do take an interest in him and he feels even~~

~~more important than he did at the school in Hafeld.~~

~~Actually, Alois had given him permission~~

~~At the Benedictine school, he gets twelve "1s" on his courses. That is~~

~~Indeed, Alois is so pleased that his son~~
~~has received Firsts in all twelve of his courses~~
~~the highest grade and his father is so pleased that that is the reason he allows~~

~~him to sing in the choir. As he says to Adolf: "I believe in rewards for excellence,~~

~~excellence, I may not agree with what you wish to do now, but I believe you~~

~~are entitled to be rewarded for the excellence you have shown." To himself,~~

and
 the
 wagon?
 "I
 remember,
 Papa."
 "Yes,"
 says
 Alois,
 "Why
 not?
 So in
 the
 choir
 if they
 think
 you
 are
 good
 enough."

text