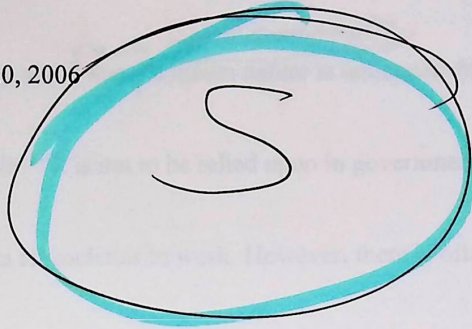


Novel dictation January 20, 2006



New Chapter.

In school there is a book by an author named Friedrich Ludwig Jahn who ^{has shaped} speaks of the racial force which ~~is behind all history, has shaped it.~~ Jahn

calls for a national leader. ^{Quote:} "A great fuehrer, cast of Iron and Fire.

The people will honor him as a savior and forgive all his sins." Adi actually

writes out this last sentence. "The folk will honor the savior and forgive all

his sins." The book is one of many in the school. For the most part the

students have been given Kant and Goethe and Schleiermacher. These are

all optional for the advanced students. Adolf assumes, instinctively, that he

will be able to understand all of them, but of course it is much too early for

^{However,} ~~him and~~ he does react negatively to the thought of legal constitutions. ^{That is because} Alois

^{speaking} is always ^{such ~~and~~ concepts,} talking favorably about that. "Human nature is undependable," he

will say at the kitchen table. "It is not to be relied upon in government.

Law. Law is what enables all societies to work. However, there is often a

problem with law, ^{if} laws are made by bad people then you ~~will~~ have a bad

world, a bad society." He tries to explain this to Adolf. "^{And so} what you

need are legal constitutions that have been constructed over the years with

great solemnity and great devotion by the very best people. It does not

matter if it is a democracy or a monarchy; ^{what is important are wonderful}

laws and ^{a profound respect for reason} reason."

Adi reacts ~~most~~ negatively to this thought. He prefers Jahn. Reason,

he sees, as dangerous. Like the sirens that are supposed to swim in the

Rhine and lead you to ^{your death by as they sing} destruction and drowning by singing sweet songs that

bewitch your head. What is more important is to ^{obtain a} recognize that strength,

personal strength, large enough to enable you to become a savior of your

~~That~~ people ~~will also~~ take care of your sins. All ~~your~~ ^{one to} sins ~~will be~~ forgiven, yes, if

you are a great savior. ~~The~~ ^{a little} smaller matters will ~~(disappear)~~. The powers that

be have no interests in small matters. ~~So~~ ^{he} ~~he~~ rejects Goethe and Schiller.

Their humor annoys him. ~~And the~~ other two, Kant and Schleiermacher he

simply can't read. Adi's true pleasure are the ~~(Grimm brothers fairy tales)~~ ^{fairy tales of the}

~~How he loves the Brothers Grimm!~~ He not only absorbs all the stories, but

delights in telling them to Edmund who, of course, is too young to read. ~~+~~

~~he won't be old~~ he's about to go to school in another six months or year. He keeps repeating

to Edmund that the stories ~~keep saying the same thing: there is a great~~ ^{always speak of the need}

~~—necessity~~ for obedience among children. Children must obey their parents,

~~and~~ ^{they} must also listen to their older brothers. He reads one story called

The Girl Without Hands ^{which} ~~that~~ is full of relish for him. It is about a father who

is ordered by the Devil to sever the hands of his young daughter. The father

takes pains to explain to the child (perhaps some of the dialogue can be

made up here by Adolf) that, "I don't want to do it. But these are orders. It is not for me to question orders that have been given by a very high authority. No, I must certainly obey them. And in turn," Adi says, "So is the daughter also obedient; even dutiful. She says to him, 'Father dear, you do with me what you will. For I am your child.' And then she puts her hands upon the chopping block, ~~and her~~ ^{with a} father lifts up a big cleaver and ~~he~~ ^{he} whacks ~~he~~ ^{he} chops off her hands."

D.T. inserts himself at this point ^{to} and says, "I must remark that the Brothers Grimm had, by 1815, sold more copies of their fairy tales than ^{other books} anything else in Germany with the ~~sole~~ exception of the Lutheran Bible.

~~Needless to say,~~ the Maestro took ~~a certain~~ pleasure in this."

Now ^{the} ~~that~~ story of the Girl Without Hands gets mixed up in Adi's mind with another child who has died. But in this case it is a child who has died because she was disobedient. He would use the two examples of the

obedient child and the disobedient one ~~as he would tell it~~ to Edmund. "They

~~bury her,~~ ^{the disobedient girl,} Adi tells Edmund, "but she ^{even} remains disobedient ^{after} even though she

^{It is one} is dead. ^{That arm insists} One of her arms insists on pushing through the dirt that is above

^{That} her. ^{her} This arm stretches upward and when they see it in the cemetery, they

^{relatives} come out and ^{force} they try to lay it down again and cover it with more dirt, but

^{too} that arm is ^(tells this story in the forest, by a mound) so strong! It rises again and again until finally her mother goes to

the fireplace and takes the heaviest poker ^{that they have} and she beats the arm

^{poker, until the arm goes back into its grave,} with the ~~rod~~ until finally the girl withdraws this arm and ^{and} is able to find some

^{of} rest in the grave."

^{It is} Edmund is shivering and crying and laughing as he hears these stories.

"Would you do that to me?" he asks Adolf.

^{so} "Only if you should die and be restless ^{that} and I would see your arm

come out of the grave ^{then}, yes, I would do that to you."

"Oh," says Edmund, "I don't know if I would like that ^{or not.}"

Adolf: "It hardly matters ^{what} ~~whether you would like it or not~~. It is what

will have to be done." He ~~then~~ ^{It is} tells him another story about a queen ~~who~~ ^{with}

~~who has children that are disobedient~~ ^{she} boils her ~~children~~ ^{them to death} for being disobedient and then feasts ~~on them~~ ^{upon}.

⁴⁰ "It is only queens who do that," says Edmund, "That is true, is it not?"

My mother would never do it to me."

Adolf: "Maybe not our mother, ^{maybe} no. ^{probably} Maybe you have to be a queen to ~~do~~ ^{do}

~~to~~ ^{then} boil your own children ^{and} eat them. But ^{nobody can} you cannot take these matters for

granted."

^{Now} Then Adolf offers what he ~~considers~~ ^{would say is} the best of the stories. A young

man is ordered to sleep with a corpse. "Think of it," he says, "in time to

come you may have to sleep next to a dead man." ~~This has all been worked~~

~~up, story after story, intensity after intensity, horror after horror.~~ Edmund

shrieks at this point and faints. Angela is shaking her head and making

signals to Adolf to stop telling the story ^{stop} ~~which~~ ^{heard it from} she has come in on in the

middle. She now goes to tell Klara who is outraged ~~and~~ terrified at the implications of all this, ~~She~~ ^{she} abuses Adi. ~~She no longer calls him Adi.~~ She calls him Adolf. She says, "Adolf! I will give you a choice. This is so dreadful ~~that you will~~ have to be punished."

Adolf: "Why? ~~I didn't know~~ ^{wasn't} I was doing anything bad. He loved the stories. He kept asking me for more."

Klara: "I ~~have to~~ think that you knew what you were doing. ~~In any~~ event, ^{well} whether you knew ~~what you were doing~~ or not, this is so awful that I ^{will} ~~can only offer you one small choice. Either I~~ tell your father and he will decide what to do with you, or, I will give you one good present less for Christmas." ^{with vengeance — It is so unfair. I do my best to entertain my brother badly kid become.} Adolf complains, ~~but~~ finally accepts the second option. Yet, seeing the shrewdness and cleverness with which he agrees, as if he assumes he will get that present after all, Klara changes her mind and does tell Alois.

(We could have a scene in the bedroom at night where they discuss it.)

At this point Alois goes in for as ^{good} a ^{the most} whipping that he has given

Adolf since they moved into the house in Leonding. ~~Although~~ ^{At} this time

Adolf is determined to make no outcry. He thinks of Preisinger all the ^{while} ~~time~~

^{And of the author Friedrich Ludwig Jahn.}
~~and~~ little Paula, who happens to witness it, presses herself against the wall

and watches with awe ^{for} ~~that~~ Adi will ^{Even} ~~make~~ no sound. ~~And~~ as he beats him

with his hand, Alois is beginning to feel that he has ^{one more} ~~another~~ Junior on his

^{deal with} ~~hands~~ (and the boy must shape up or he will ^{become} ~~be~~ just like his older brother.

Indeed, even as he is thinking that, Adolf is ^{also} ~~remembering~~ Alois, Jr's personal

strength, ^{enough that} ~~and~~ this aids him. It strengthens him ~~so~~ ^{that} he does not have to weep.

He decides, even as he does not cry, that his own strength is ~~valid and~~ ^{valid} great,

~~that~~ ^{for} that he has more strength than his younger brother, Edmund. Yes, he does.

So he is justified in acting cruelly to a younger brother. Strength is ^{holds} ~~its own~~

^{justice.} ~~justification.~~ He even feels the force of command that had come to him after

he had experienced the fire in the forest ^{what a mixture then} ~~and the mixture~~ of fear and resolve

that he had ^{had} to pass through ^{he had lived in the fear} for weeks until he knew he was safe and not be ^{scared} ^{would} ^{be} ^{like}

~~discovered for the fire or punished for it~~ His ego has hardened, yes. And

D.T. remarks: "It is a task for us. In hardening the ego we encase it, so to

speaking. This reduces ^{the} ^{of the ego,} its flexibility ~~but~~ intensifies the person's resolve to

remain on course. Later, if necessary, we can ^{alter} ~~smash into~~ it." D.T.

continues, "I will say that I monitored the whipping of Adolf. It was most

important to me as well as him that he not weep; that he not ^{even} cry out. ~~And so,~~

~~I was able, usually to increase or diminish the intensity~~ ^{while} ~~since~~ a weak

whipping from Alois, ~~which had become the custom,~~ ^{would} served no purpose so

far as hardening Adi's sense of his own strength. I ^{was ready to} ~~would~~ diminish the

intensity if I thought it would go too far and the boy would break. ^{Equally, I was} ~~I would~~

^{ready to} ~~increase it~~ ^{should} when it became too easy. ~~And this,~~ ^{this} of course, had to be done in

the face of ~~all of~~ ^{his} Alois' rage on one hand, and temerity on the other.

Because Alois' fear of over-straining his heart was still another factor.

~~(tape stops and starts abruptly here and we lose a couple words...)~~

~~and such a glancing would work~~

worked against the necessity I saw to seed Adi's soul with large funds of

his father's rage and ^{thereby} strengthen his ability to undergo pain. And of course I

did my best to have the boy ^{believe} think that his father's anger had nothing to do

with ^{the son's} ~~the son's~~ activities, ^{but} ~~only~~ ^{exhibited} the father's ugliness of character. The point

was to develop ~~intense~~ hatred in Adolf for Alois. ~~Hatred~~ intense enough to

serve many a purpose. And yet, balance was ^{also} ~~always~~ so crucial to our

activities. I did not wish to ~~allow~~ the antipathy to become so excessive that

it could literally destroy the ^{Adolf's} usefulness of ~~the client~~ in time to come, ^{by leaving}

^{him too unstable,} ~~Immense~~ ^{can enjoy no dependable} hatreds in childhood that ~~have no~~ outlet will also destroy the

usefulness of the client ~~in time to come~~. They will ~~not~~ be well prepared for

~~their projects, but~~ too full of errant impulses and destructive rages." One

product of this heavy whipping ^{which I anticipated} was that Adolf ^{came out} of it hating Edmund

as well, ^{indeed} hating him ~~more and more~~ after the whippings. When he sees Klara

singing a lullaby to Edmund before putting him to sleep, Adolf's feelings are

so outraged that he decides to run away from home, ^{he} and makes a point of

telling this to Edmund shortly after the lullaby, ^{once Klaus has left the room} At which point his younger

brother begins to cry and runs to tell his father. Adolf has a dialogue with

Alois in which he says, "It's a lie! My brother is always telling lies. This

one I will not forgive him for. This lie is atrocious! I'll get him for this!"

Alois is sufficiently concerned to lock Adolf in a room on the ground

floor whose windows have bars. Alone there, Adolf tries to squeeze through

and discovers that his clothing, particularly the metal buttons on the clothes,

seem to make the difference; they keep hanging him up. So he withdraws

from the bars, takes off his clothes, and stark naked attempts to wriggle

through the bars again. Just then he hears the sound of his father's footsteps

coming towards the room. Alois' tread is heavy and the sound is most

noticeable. Adolf pulls away from the bars but there he is, stark naked. He

seizes a nearby table-cloth and wraps it around himself just as Alois comes

in and the father takes in the entire situation at once and roars with laughter.

He yells for Klara and insists she come to the room. He ~~fleece~~ ^{freezes Adolf} Adolf with a

look, "~~Stay where you are!~~" when the boy began to move. And when Klara

comes in the room ^{Alois} he points to Adolf with a prodigious scorn and says,

"Look at the toga boy, ~~look at the~~ ^{look at} toga boy!" Klara shakes her head and

leaves the room. At which point Alois can't resist saying, "So you were

trying to run away! I tell you it wouldn't be such a total loss if you did ~~run~~

~~away~~, but I forbid it. You know why? Not because I would miss you, I

forbid it ~~only~~ because I would then have a ~~need~~ to call in the police when we

discover ~~that~~ ^{and they can't} you are missing, ~~You know, they~~ would probably put me in

jail." This was an outright lie, but Alois was full of momentum ~~at this point~~.

"How your mother would weep! Her son is lost and her husband is in jail,

~~and~~ ^{Shame} Shame has come upon the family!" To his amazement after having

stood up to the whipping, Adi is now crying. At this time Alois repeats the words "Toga Boy".

Adi's hatred towards Edmund increases. Alois has his regrets. He wakes up that night worrying and wondering if Alois, Jr. had been a product of too many beatings and the next time he's with ^{Mayrhofer} Meyerhoffer, the subject

comes up of parental punishment and Alois lies like a thief. He even says it

to himself, "Oh, you are lying like a thief." But ^{Mayrhofer} Meyerhoffer's good opinion

is crucial to him, ^{strikes} and so he says, "I never ~~hit~~ my kids. ~~I never touch them.~~ I

^{however, that} I must admit ~~I~~ bawl them out frequently." He says this for two reasons. To

^{Mayrhofer} cover the possibility that Meyerhoffer might find out from the neighbors

~~where he'd raised his voice sufficiently and the other was to maintain~~

^{not} Meyerhoffer's respect. How could a parent ~~NOT~~ bawl out his children at

the very least? "Adolf," says Alois, "is the one I have to scold most often. I

tell him how ^{badly he lives, how} bad is his behavior. He can be a miserable

NEW CHAPTER.

Some work has yet to be decided, how much work should be done on
 Edmund's measles. The symptoms are available in the research folder but
 the question is how much will be connected to it and the problems are many
 of course, preventing against infection, stuff like that. It'll take some
 thought. At present I'm going to skip over that and go to the period right
 after he dies which is followed by two days before the funeral.

The day of the funeral Alois says that he won't go, and at first he
 won't even say why. He just tells Klara that it is impossible ~~for him to go.~~

She accuses him of refusing to attend because he hates the priest so, the
 same priest ~~that~~ ^{who} has been encouraging the Czech people. They argue over
 this. She is referring to a sermon that the priest had given in which he spoke
 of the need for a soup kitchen to take care of tramps and migrant farm

workers, many of whom were Czech. Alois speaks of it as ~~socialism~~

interference with local politics. (tape stops, a few words lost) rank appeal to

the selfish ones who have no loyalty to the Empire
the worst sort of Czech people. She may mention that his friend Karl

like
Wesserry is Czech, but that can be decided later. In any event, his real

motive soon comes out. He begins to weep. He tells Klara, "I cannot

control my feelings today. Would you have me break down in the church?

For the first time, she reacts to
A church that I hate?" She reacts to this. "Yes, this church that you hate that *that we want like this*

But it can a little *then, I can speak*
I go to that gives me peace and consolation and a sense of the family....

to our little Gustav and Jela and Otto, and even more
it is very funny to burst into tears - and to sob
The conventions of this argument are not clear to me yet. In any *over lost*
turns and conversions *colossal*

that
event, the quarrel is finally settled by Alois agreeing not to beat Adolf any *all little our just lost*

more. "You must stop doing that," she tells him, "for now he is your only

hope. Why must you beat him into the ground?" So Alois takes a vow, if

she will not go to the funeral *but* and stay with him today because he needs her,

He breaks down again and weeps, hugs her, and tells her that he needs her, and ~~he~~
~~has~~ never said this before, Yes, he declares,
 that he will take a vow, yes, he will not strike Adolf again. Only the very

worst actions by the boy could break this vow, he tells himself (D.T.)
 Few marriages exist where a vow is not
 countermanded by a secret covenant with oneself;
 D.T. then remarks how interesting it is that Klara agrees not to go to

(See page 19. Agathe & Angela leave)
 the funeral and will accompany Alois to Linz on this day. He senses that she

is beginning to wonder if it is the fate of her family to be destroyed.

pp 19
 22

"What is now going through her," D. T. remarks, "is a phenomenon

common among pious people. Piety is so often a protection against

recognizing in themselves how profoundly angry they are at God ~~for not~~ who has

failed to treat) since usually
 treating them properly. If they then proceed to submerge this wrath, as far

as we are concerned, the pestilential waters of modesty and guilt they are all

do not make good clients for as, they are,
 the same difficult allies for us to employ comfortably whenever we catch

however,
 one of them. And they are just as uncomfortable for the Cudgels. In many

In the event we do use

cases we actually prefer some of them, since pious people can be
 most useful for

deranging those in their family
 enraging, even ~~de-ranging~~ those who are less pious, and resist constant ~~(the~~

~~tape stops abruptly here.)~~

~~In turn~~ *and* on this long day when Klara and Alois stay at home, Alois is
 savaged by thinking *openly* ~~openly~~ for the first time of his incest. He wonders if he

and Klara are polluted people. If so, Edmund, ~~this child of incest~~, may be

better off dead. Again he weeps. When she says to him at one point,

"Maybe we should go to the church after all," (this is after the children have

there,
 already left). He says: "For me to break down ~~in church?~~ Worse than

death." Klara wonders: What is wrong with weeping in church if one's

heart is broken? She begins to wonder if Alois is evil. Or if he belongs to

the evil one. And then she wonders if she is too. She had taken that vow

when Alois, Jr. was on the ground. Indeed it may be better if they stay

It may be that evil
 away. ~~Evil~~ people attending a funeral can affect the fate of the departed, she

~~thinks~~. Slowly over that long day, as they stay at home, her feelings mount.

She becomes more and more aware of her fury with God. So much so that

she is now afraid to go to church. Yes, how could one ever bring such ^{an impassioned} fury

into the place? That ^{would prove} ~~would be~~ ^{another} equal to taking a vow of allegiance to the

Devil ~~all over again~~. Indeed her rage is so complete that D.T. has to make a

^{gauche} (decision as to whether to ^{entice} ~~look to take~~ her on as a client. She would be a ^{to becoming} ~~new habit~~ most impressive gain, but ^{affordable} ~~so much work~~. ^{Such a rearrangement of} ~~She would be~~ a most divided soul ^{at best} ~~at best~~.)

~~Even as the Cudgels are wary of taking on divided souls, so are we. Klara~~

~~She could end by nevering back to the Cudgels, could turn on us as well and become a rebel. And miscalculations of that~~

^{alms} ~~order~~ ~~and to~~ reach the attention of the Maestro ^{more than our successes.}

~~A little earlier before they were left alone ^{this} and that should be a scene~~

~~in its proper place chronologically rather than a flashback to it. Klara talks~~

Earlier, back on p 17, Klara talks

to Angela and explains to her that she must go in Klara's place, that Angela

must represent the family. She can say that her parents are too stricken,

~~Which,~~ ^{is} says Klara, is true. She doesn't trust herself to go. She's afraid,

she'll have a breakdown. "Look," she continues, "your father is having ^{a breakdown.} ~~one~~

I have never seen him weep before. ~~This is terrible.~~ He is almost out of his

mind. ^{It is so terrible for him.} I cannot leave him alone. I must not leave him alone! Angela, ^{today,} you

must ^{act as} ~~become~~ the woman of the family. For today at least, you must be the

woman." And to Klara's surprise she has a most disturbing insight. She

recognizes that for the first time in her life that she, most pious Klara, is

furious with God. No wonder she also feels close to a breakdown.

Angela speaks: "You must go ^{with Adolf and me} to the church. It will be a scandal if you don't."

Klara: "You are much too young to worry about scandal. Tell them

we are ill, ^{have to} that will ~~be~~ sufficient."

"Will you stay home at least, will you stay in the house?" says

Angela. You must not go out and be seen."

Klara: "It depends on your father."

Angela says, "You are his slave."

Klara: "Silence yourself!"

So Angela goes with Adi and to his surprise they ~~are~~ going alone.

And when he asks her, Angela says to him only, "Before we go, you must take a bath. You are smelling awful again today."

Left alone with Alois, Klara cannot bear to think of how many deaths have been in her family and of her own children. Cannot God let up?

Cannot God have mercy? Where is God's mercy? She feels a frightening weariness in herself. She is tired of taking the fault on herself. D.T.,

tempted to try turning her into a client, suspects he would be called off by

the Maestro. "It is too complicated. Restraint," he mentions to the reader,

"is also one of the gifts we ^{are expected to} must acquire." It could be that no more will be

gained by taking on so contradictory a person as Klara is at this point. Yes,

^{all that might} no more could be gained ^{is to} than ~~depressing~~ the Cudgels for losing her. For

given the work of truly acquiring a new and difficult client, this is hardly

worth the effort. Restraint.

Chapter

At the funeral ~~iself~~ Adolf hears none of the words. His head is ablaze

with thoughts ^{life} and cannot listen to the sermon. He shakes hands

automatically with people. He and Angela are numb. Angela makes certain

efforts but he just looks at the ground and nods unhappily. ~~unhappily,~~

~~unhappily.~~ He is thinking of how Alois had said to him in the hour that

Edmund had died, "You are now my only hope." Adolf comes to recognize

that up to then, yes, it was true, his father had seen Edmund as the only

hope. He ^{had known that} ~~understood it,~~ yet he did not ^{want} like to recognize it. ~~Yet he had not~~

~~understood it at all.~~ He begins to think more and more about how he had

treated Edmund. He tells himself, "Yes, it was much the way Alois, Jr. had

acted towards him." ^{this} ~~And for some odd reason for the boy this did not~~

^{temporarily} inspire a sense of righteousness. He was only doing what had become his

right to do. But ^{soon enough,} instead he feels true dread. D.T. remarks, "The ⁴cruelty

within a family when ^{if} is passed from parents to children and from older children to younger ones, will alert the Cudgels and they often discharge their displeasure into the younger sibling ~~and~~ they fill the child with dread."

So at this funeral Adolf is more than aware of how deep and unrelenting the

anger of the angels ^{must have} ~~has~~ become. Another part of his dread is that he feels his

mother has failed him. She has abandoned Edmund, ^{and so she has} at his funeral ~~and~~

^{a abandoned him,} ~~himself~~ as well, ^{over,} on this day. Let Klara feel guilty ~~about~~ the death of

Edmund, rather than himself. But then he is close to weeping himself. He

thinks of how Klara used to call him "Ein Liebling Die Gotter—A beloved

of God." He remembers how she used to tell him all the time that he was a

special child, a beloved child, ^{ital} Ein Lieblings-Kind, and in one way or another

he had come to believe that he had survived, unlike Gustav and the others

because he, according to his mother, had been especially selected by destiny.

Selected for some special purpose. Everything in Klara's attitude had communicated that to him. "So," says D.T., "my work after Edmund's death are to bring Klara's words back to him; remind him of what he knew when he was three. Yes, he, Adolf, was the one selected to go on living."

Several nights after ~~Edmund's death and~~ the funeral, D.T. even

prepared a dream etching. An angel ^{speaks} spoke to Adolf and ^{tells} told him ~~as much~~.

So Adolf is able to justify ^{that} his cruelties to Edmund ^{will yet be justified} on the basis that he is the

~~survivor. He is there to escape the ordinary death of mortals. He has been~~ ^{because he has been spared. If he remains loyal to} ~~will become~~
^{commands from above he will}

^{spared} spared because he may be God's particular gift to the people. At this point

^{disquisition.} D.T. embarks on a ^{disposition} disposition. "It is very difficult to believe in ^{that is because it is} one's own ^{their} ~~own~~

^{human} death. Deep within, every ~~one~~ expects to be immortal. And to a degree this

is true. Many are immortal. That is, ^{they are} ~~qualifiably~~ immortal. They are born

again, which is to say not in a church, not by receiving the passing hand of a

priest or a reverend, not by being dunked in water, no, no, no! They are

the question is whether this belief in himself was being implanted too soon. Yet, it is not as impossible as it sounds

qualifiably immortal; they are born again, ^{if} which is to say they are

reincarnated. This is part of the D.K.'s working principle. The D.K. sees

himself as an artist. ^(As) So the Maestro has so often remarked: ^{Among the} Not the best of
galactic gods, he is not the best of
^{he is among} artists, not the most talented but perhaps ^(the) most dogged. So he is always

looking to improve on his creations. Yes, as the Maestro has said, the

Dummkopf ^{choosing to give a rebirth to many}
Dummkopf will do it over and over by ^{of} having his unsatisfactory men and ^{his most}

women ^{deep down} reborn. And that is why no human being ^{ever} really believes that he

or she will cease to exist ^{deep down}. And they would ^{ever} say it aloud if they did

not wish to appear ridiculous. Indeed the real anxiety ^{over death}, remarks

D.T., ^{one} is that the new life, because of the possible waste of the last life ^{once}

^{could be more perilous, more a case of living}
judged and balanced, will be then more perilous." And he could go off

^{under the sword of the Dummkopf's wrath}
~~again into the notion of how reincarnation works for the D.K. that one's~~

~~Since one's new placement~~
~~new position in life is a reflection of how you lived your last life. Bare as~~

^{the Maestro does}
hell, etc. While ^{all together, we does} we do not know the answer completely, ^(something??) we ~~not~~ impart it to us, we are concerned

that there is a place ^{where} the unconscious portion that in the unconscious of every human being ^{exists} ~~is~~ the belief that one is immortal. Perhaps it is the unconscious itself that is immortal, ~~as more than~~ ^{and has merely been} loaned to the human being, ^{with whom it} But it shares a common knowledge to a good degree. Then D.T. adds: "This belief in immortality, however, causes enormous difficulty ^{for us,} ~~since~~ ^{particularly,} all too many of our clients ^{late in}

life, come to the conclusion that if they atone for their sins they will be re-

born. ~~It is an error in so far as we can determine.~~ ^{that} But it does play havoc

with many of our ^{with that dependable} dispositions of clients since the DK often makes curious ^{and all too often} ~~they are in error. The~~ D.K. may not give a ^{fig about atonement.} ~~Often he chooses to reincarnate~~ choices and selects relatively abominable people who ^{are} perfect for us but

^(to be born again.) ~~are~~ chosen by him, nonetheless ^{because he} for reincarnation. That is ^(can't get) feels

there is something exceptional in them that ^{safer to develop on} ~~was lost~~ the last time out." D.T.

^{might} ~~at this point could~~ even make a reference ^{here} to Jung, ~~who was Swiss, and so~~

~~had a~~ tape stops.

At this point a decision has to be made on whether to get into a disposition on Jung or not. In any event, D.T. wonders if the Maestro has also developed a species of reincarnation and might even have input on some of the DK's councils. ^{It's} ~~It's~~ too large a question for D.T. ~~to even begin~~ to know the answer. But it does surprise him that so many of our meanest agents are reincarnated. However it is done, however it takes place, the maestro does seem to know which of our clients are chosen by the DK to be reincarnated. Have we penetrated the Cudgels, monitors of reincarnation? Or does this come as a species of agreement between the DK and the Maestro? "To speak of this with greater authority," says D.T. "I would have to know what the DK sees as his vision of the future. ^{Is it compatible to} ~~Does it too contain~~ the ruthlessness of our Maestro? ^{ruthlessness} ~~Is that~~ indeed a necessary passion in ^{there} ~~human~~ ^{we have?} ~~beings?~~

Toward the end of the funeral and afterward Adolf feels abandoned

~~and wonders if Klara will not go to his funeral as well. He actually makes~~

~~this remark as they come out of the church and there will have to be some~~

~~many of the churchgoers pay attention~~
 attention paid to Angela being red-faced and protesting how terrible her
 parents feel and they send their regrets and love to everyone, and it's just a

terrible day for them—they are both in bed, on and on, Red faced in line,

yet excited to be the hostess of the occasion ~~so to speak~~ right there on the
 steps of the church, Adi is just taken with interest at the power of being the

center of interest. But once they are alone they walk off into the forest and

then Adi ~~speaks~~ ^{says} it aloud: He says, "Why do I know that my mother will not

~~be there at~~
~~go to~~ my funeral as well?"

Angela berates him: "Klara is the finest person I have known. The

kindest. No one is more good! How can you say something like that? She

is suffering for your father. How he loved Edmund!" And when Adi shoots

a look of pure hatred at her for that remark she adds, "As well he should.

Edmund was a beautiful child. I cannot say that of you. Even on this day of your brother's funeral, you still have an unpleasant body odor."

"What do you mean?" says Adi. "I took a bath. You know that."

Indeed she had forced him. "Going to the funeral, smelling as you do! Get into the tub!"

"It will take too long to make the hot water."

"Do it with cold water."

Etcetera...

"No," he said, "do not speak to me that way. I do not have an unpleasant odor. I took a bath."

Angela says: "Bath or no bath. You may not be a good person, Adolf." He is so furious with her at this that he walks off into the snow. She, terribly upset, follows him. And the moment they are out of ear-shot of

all the other people at the service she yells at him ~~more until~~ ^{so loudly that} he runs off.

Alone in the forest in the snow Adolf begins to have fears of his own death

as he thinks of Gustaf and Ida and Otto and Edmund. And he sees ~~Edmund's~~ ^{Edmund's}

arm rise out of the grave just as he had seen ^{and recalls the} a look of terror in Edmund's eyes ~~when he had been~~
~~when he'd told him~~ ^{been read} the story from Grimm. Angela finally catches up to him

and silently they walk home. They return to find Alois with a red ~~swell to~~ ^{swollen}

~~the~~ face. His father turns to him, weeping. "You are now my life," he says

to him. He embraces Adolf and begins to weep all over again. Adolf ~~is still~~

~~with resentment~~ He feels the words are false. Alois had believed that

Edmund was his only hope. Now he cannot even pretend that anything

otherwise is true. "I hate my father," Adolf says to himself.

Novel dictation January 20, 2006 Second Draft. Feb. 7, 06

NEW CHAPTER

In school there is a book by an author named Friedrich Ludwig Jahn who speaks of the racial force which has shaped all history. Jahn calls for a national leader, "A great fuehrer, cast of Iron and Fire. The people will honor him as a savior and forgive all his sins." Adi actually writes out this last sentence. "The folk will honor the savior and forgive all his sins." The book is one of many in the school. For the most part the students have been given Kant and Goethe and Schleiermacher. These are all optional for the advanced students. Adolf assumes, instinctively, that he will be able to understand all of them, but of course it is much too early. However, he does react negatively to the thought of legal constitutions. That is because Alois

is always speaking favorably about such concepts. "Human nature is undependable," he will say at the kitchen table. "It is not to be relied upon in government. Law. Law is what enables all societies to work. However, there is often a problem with law. If laws are made by bad people then you have a bad world, a bad society." He tries to explain this to Adolf. "What you need are legal constitutions that have been constructed over the years with great solemnity and great devotion by the very best people. It does not matter if it is a democracy or a monarchy. What is important are wonderful laws, and a profound respect for reason."

Adi reacts negatively. He prefers Jahn. Reason, he sees, as dangerous. Like the sirens that are supposed to swim in the Rhine and lead you to your death by drowning as they sing sweet songs that bewitch your head. What is more important is to obtain a personal strength, large enough to enable you to become a savior of your people. That will take care of your

sins. All sins are to be forgiven, yes, if you are a great savior. Smaller matters will all disappear. The powers that be have no interests in small matters. Whereupon, he rejects Goethe and Schiller. Their humor annoys him. The other two, Kant and Schleiermacher he simply can't read. Adi's true pleasure are the fairy tales of the Grimm brothers. He not only absorbs all the stories, but delights in telling them to Edmund who, of course, is too young to read. He keeps repeating to Edmund that the stories always speak of the need for obedience among children. Children must obey their parents. They must also listen to their older brothers. He reads one story called The Girl Without Hands which is full of relish for him. It is about a father who is ordered by the Devil to sever the hands of his young daughter. The father takes pains to explain to the child (perhaps some of the dialogue can be made up here by Adolf) that, "I don't want to do it. But these are orders. It is not for me to question orders that have been given by a very high

authority. No, I must certainly obey them. And in turn,” Adi says, “So is the daughter also obedient; even dutiful. She says to him, ‘Father dear, you do with me what you will. For I am your child.’ And then she puts her hands upon the chopping block. Her father lifts up a big cleaver and with a whack he chops off her hands.”

D.T. inserts himself at this point to say, “I must remark that the Brothers Grimm had, by 1815, sold more copies of their fairy tales than other book in Germany with the exception of the Lutheran Bible. The Maestro took pleasure in this.”

Now the story of the Girl Without Hands gets mixed up in Adi’s mind with another child who has died. But in this case it is a child who has died because she was disobedient. He would use the two examples of the obedient child and the disobedient one. “They bury the disobedient girl,” Adi tells Edmund, “but she even remains disobedient after she is dead. It is

one of her arms. The arm insists on pushing through the dirt that is above her. That arm stretches upward and when they see it in the cemetery, her relatives come out and try to force it down again and cover it with more dirt, but that arm is too strong! (He tells this story in the forest by a mound.) It rises again and again then until finally her mother goes to the fireplace and takes the heaviest poker they have and she beats the arm with the poker until the arm goes back into its grave, and the girl is able to find some rest."

Edmund is shivering. He is crying and laughing as he hears these stories. "Would you do that to me?" he asks Adolf.

"Only if you should die and be so restless that I would see your arm come out of the grave. Then, yes, I would do that to you."

"Oh," says Edmund, "I don't like that."

Adolf: "It hardly matters what you would like. It is what will have to be done." He tells him another story. It is a story about a queen who has

children that are disobedient. She boils them to death and then feasts upon them.

“Only queens who do that,” says Edmund, “That is true, is it not? My mother would never do it to me.”

Adolf: “Maybe not our mother, maybe no. You probably have to be a queen to dare to boil your own children, then eat them. But nobody can take these matters for granted.”

Now Adolf offers what he would say is the best of the stories. A young man is ordered to sleep with a corpse. “Think of it,” he says, “in time to come you may have to sleep next to a dead man.” Edmund shrieks at this point and faints. Angela is shaking her head and making signals to Adolf to stop telling the story for she has heard it from the middle. She now goes to tell Klara who is outraged. Terrified at the implications of all this, she

abrades Adi. She calls him Adolf. She says, "Adolf! I will give you a choice. This is so dreadful. You will have to be punished."

"Why? I wasn't doing anything bad. He loved the stories. He kept asking me for more."

Klara: "I think that you knew what you were doing. Whether you knew or not, this is so awful that I will tell your father and he will decide what to do with you, or, I will give you one good present less for Christmas." Adolf complains with vehemence—It is so unfair. I do my best to entertain my bratty kid brother. Finally, he accepts the second option. Yet, seeing the shrewdness and cleverness with which he agrees, as if he assumes he will get that present after all, Klara changes her mind and does tell Alois.

(We could have a scene in the bedroom at night where they discuss it.)

At this point Alois goes in for a good whipping, the most that he has given Adolf since they moved into the house in Leonding. This time Adolf is determined to make no outcry. He thinks of Preisinger all the while And of the author Friedrich Ludwig Jahn. Little Paula, who happens to witness it, presses herself against the wall and watches with awe for Adi makes no sound. Even as he beats him with his hand, Alois is beginning to feel that he has one more Junior to deal with and the boy must shape up or he will become just like his older brother. Indeed, even as he is thinking that, Adolf is also remembering Alois, Jr's personal strength, and this aids him. It strengthens him enough that he does not have to weep. He decides, even as he does not cry, that his own strength is great, that he has more strength than his younger brother, Edmund. Yes, he does. So he is justified in acting cruelly to a younger brother. Strength holds its own justice. He even feels the force of command that had come to him after he had experienced the fire

in the forest. What a mixture then of fear and resolve that he had had to pass through. For weeks he had lived in the fear someone would talk. His ego has hardened, yes. And D.T. remarks: "It is a task for us. In hardening the ego we encase it, so to speak. This reduces the flexibility of the ego, but intensifies the person's resolve to remain on course. Later, if necessary, we can alter it." D.T. continues, "I will say that I monitored the whipping of Adolf. It was most important to me as well as him that he not weep; that he not even cry out. While a weak whipping from Alois would serve no purpose so far as hardening Adi's sense of his own strength. I was ready to diminish the intensity if I thought it would go too far and the boy would break. Equally, I was ready to increase it should it become too easy. Of course this had to be done in the face of Alois' rage on one hand, and his temerity on the other. Because Alois' fear of over-straining his heart was still another factor and such a slackening would work against the necessity I

saw to seed Adi's soul with large funds of his father's rage and thereby strengthen his ability to undergo pain. And of course I did my best to have the boy believe that his father's anger had nothing to do with the son's activities, but only exhibit the father's ugliness of character. The point was to develop hatred for Alois intense enough to serve many a purpose. And yet, balance was also so crucial to our activities. I did not wish the antipathy to become so excessive that it could literally destroy Adolf's usefulness in time to come by leaving him too unstable. Immense hatreds in childhood that can enjoy no dependable outlet will also destroy the usefulness of the client. They will be well too full of errant impulses and destructive rages."

One product of this heavy whipping, which I anticipated, was that Adolf should come out of it hating Edmund as well, hating him indeed more after the whippings. When he sees Klara singing a lullaby to Edmund before putting him to sleep, Adolf's feelings are so outraged that he decides to run

away from home. He makes a point of telling this to Edmund shortly after the lullaby, once Klara has left the room. At which point his younger brother begins to cry and runs to tell his father. Adolf has a dialogue with Alois in which he says, "It's a lie! My brother is always telling lies. This one I will not forgive him for. This lie is atrocious! I'll get him for this!"

Alois is sufficiently concerned to lock Adolf in a room on the ground floor whose windows have bars. Alone there, Adolf tries to squeeze through and discovers that his clothing, particularly the metal buttons on the clothes, seem to make the difference; they keep hanging him up. So he withdraws from the bars, takes off his clothes, and stark naked attempts to wriggle through the bars again. Just then he hears the sound of his father's footsteps coming towards the room. Alois' tread is heavy and the sound is most noticeable. Adolf pulls away from the bars but there he is, stark naked. He seizes a nearby table-cloth and wraps it around himself just as Alois comes

in and the father takes in the entire situation at once and roars with laughter.

He yells for Klara and insists she come to the room. He freezes Adolf with a

look when the boy began to move. And when Klara comes in the room

Alois points to Adolf with a prodigious scorn and says, "Look at the toga

boy, our toga boy!" Klara shakes her head and leaves the room. At which

point Alois can't resist saying, "So you were trying to run away! I tell you it

wouldn't be such a total loss if you did, but I forbid it. You know why? Not

because I would miss you, I forbid it because I would then have to call in the

police when we discover that you are missing, and they would probably put

me in jail." This was an outright lie, but Alois was full of momentum. "How

your mother would weep! Her son is lost and her husband is in jail. Shame

has come upon the family!" To his amazement after having stood up to the

whipping, Adi is now crying. At this time Alois repeats the words "Toga

Boy".

Adi's hatred towards Edmund increases. Alois has his regrets. He wakes up that night worrying and wondering if Alois, Jr. had been a product of too many beatings and the next time he's with Mayrhofer, the subject comes up of parental punishment and Alois lies like a thief. He even says it to himself, "Oh, you are lying like a thief." But Mayrhofer's good opinion is crucial to him, so he says, "I never strike my kids. I must admit, however, that I bawl them out frequently." How could a parent not bawl out his children at the very least? "Adolf," says Alois, "is the one I have to scold most often. I tell him how bad is his behavior. He can be a miserable urchin. Sometimes I say to myself, 'I'll bash him yet'." That would serve as a reason if indeed it came out that he did hit Adolf. Although in truth, it was getting harder to catch him. Even when they were in the same room the boy had a way of sliding and turning; a product of his skill in the forest war games. Somehow he succeeded in avoiding anything more than one half-

missed slap on the rump. Or one muffled blow to the back. And there had been times when he did catch him and turned him over his knee but he felt no great heart in beating at him. That was for two counts; he was still afraid of hurting him, and injuring himself. How heavily his heart would beat on such occasions.

NEW CHAPTER.

Some work has yet to be decided, how much work should be done on Edmund's measles. The symptoms are available in the research folder but the question is how much will be connected to it and the problems are many of course, preventing against infection, stuff like that. It'll take some thought. At present I'm going to skip over that and go to the period right after he dies which is followed by two days before the funeral.

The day of the funeral Alois says that he won't go, and at first he won't even say why. He just tells Klara that it is impossible. She accuses him of refusing to attend because he hates the priest so, the same priest who

has been encouraging the Czech people. They argue over this. She is referring to a sermon that the priest had given in which he spoke of the need for a soup kitchen to take care of tramps and migrant farm workers, many of whom were Czech. Alois speaks of it as interference with local politics. A rank appeal to the worst sort of Czech people, the selfish ones who have no loyalty to the Empire. She may say, "What about your friend Karl Wessery? He is Czech." In any event, his real motive soon comes out. He begins to weep. He tells Klara, "I cannot control my feelings today. Would you have me break down in the church? A church that I hate?" For the first time, she reacts to remarks like this. "Yes, this church that you hate. But I go to it for a little peace and consolation. There, I can speak to our Gustav and Ida and Otto, and now (it is her turn to burst into tears) to Edmund, our lost Edmund, our little one just lost."

The turns and conversions of this argument are not clear to me yet. In any event, the quarrel is finally settled by Alois agreeing not to beat Adolf any more. "You must stop doing that," she tells him, "for now he is your only hope. Why must you beat him into the ground?" So Alois takes a vow, if she will not go to the funeral but stay with him today because he needs her. He breaks down again and weeps hugs her, tells her that he needs her. He has never said this to her before. Yes, he declares, he will take a vow, he will not strike Adolf again. Only the very worst actions by the boy could break this vow, he tells himself. (D.T.: Few marriages exist where a vow is not countermanded by a secret covenant with oneself.)

D.T. then remarks how interesting it is that Klara agrees not to go to the funeral. (See page 19. A scene with Angela) He senses that she is beginning to wonder if it is the fate of her family to be destroyed.

“What is now going through her,” D. T. remarks, “is a phenomenon common among pious people. Piety is so often a protection against recognizing in themselves how profoundly angry they are at a God who has failed to treat them properly. Since they usually submerge this wrath in the pestilential waters of modesty and guilt they do not make good clients for us, they are, however, just as uncomfortable for the Cudgels. In the event, we do use some of them. Pious people can be useful for enraging, even deranging those in their family who are less pious.

On this long day, Klara and Alois stay at home, and Alois is savaged by thinking for the first time openly of his incest. He wonders if he and Klara are polluted people. If so, Edmund may be better off dead. Again he weeps. When she says to him at one point, “Maybe we should go to the church after all,” (this is after the children have already left). He says: “For me to break down there. Worse than death.” Klara wonders: What is

wrong with weeping in church if one's heart is broken? She begins to wonder if Alois is evil. Or if he belongs to the evil one. And then she wonders if she is too. She had taken that vow when Alois, Jr. was on the ground. Indeed it may be better if they stay away. It may be that evil people attending a funeral can affect the fate of the departed. Slowly over that long day, as they stay at home, her feelings mount. She becomes more and more aware of her fury with God. So much so that she is now afraid to go to church. Yes, how could one ever bring such an imprisoned fury into the place? That might prove equal to taking another vow of allegiance to the Devil. Indeed her rage is so complete that D.T. has to make a quick decision as to whether to entice her to becoming a client. She would be a most impressive gain, but, afterwards, so much work. Such a rearrangement of habits. A most divided soul, at best.

She could end by reverting back to the Cudgels. Miscalculations of that order always reach the attention of the Maestro.

Earlier, back on pg. 17, Klara talks to Angela and explains to her that she must go in Klara's place, that Angela must represent the family. She can say that her parents are too stricken, Which, says Klara, is true. She doesn't trust herself to go. She's afraid. "Look," she continues, "your father is having a breakdown. I have never seen him weep before. He is almost out of his mind. It is so terrible for him. I cannot leave him alone. I must not leave him alone! Angela, today you must act as the woman of the family. For today at least, you must be the woman." And to Klara's surprise she has a most disturbing insight. She recognizes that for the first time in her life that she, most pious Klara, is furious with God. No wonder she also feels close to a breakdown.

Angela speaks: "You must go with Adolf and me to the church. It will be a scandal if you don't."

Klara: "You are much too young to worry about scandal. Tell them we are ill. That will have to be sufficient."

"Will you stay home at least, will you stay in the house?" says Angela. You must not go out and be seen."

Klara: "It depends on your father."

Angela says, "You are his slave."

Klara: "Silence yourself!"

So Angela goes with Adi and to his surprise they go alone. And when he asks her, Angela says to him only, "Before we go, you must take a bath. You are smelling awful again today."

Left alone with Alois, Klara cannot bear to think of how many deaths have been in her family and of her own children. Cannot God let up?

Cannot God have mercy? Where is God's mercy? She feels a frightening weariness in herself. She is tired of taking the fault on herself. D.T., tempted to try turning her into a client, suspects he would be called off by the Maestro. "It is too complicated. Restraint," he mentions to the reader, "is also one of the gifts we are expected to acquire." It could be that no more will be gained by taking on so contradictory a person as Klara is at this point. Yes, all that might be gained is to depress the Cudgels for losing her. For given the work of truly acquiring a new and difficult client, this is hardly worth the effort. Restraint.

CHAPTER

At the funeral, Adolf hears none of the words. His head is ablaze with thoughts. He cannot listen to the sermon. He shakes hands automatically with people. He and Angela are numb. Angela makes certain efforts but he just looks at the ground and nods unhappily. He is thinking of how Alois had said to him in the hour that Edmund had died, "You are now my only hope." Adolf comes to recognize that up to then, yes, it was true, his father had seen Edmund as the only hope. He had known that, yet he did not want to recognize it. He begins to think more and more about how he had treated Edmund. He tells himself, "Yes, it was much the way Alois, Jr. had acted towards him." This inspires a temporary sense of righteousness. He was only doing what had become his right to do. But, soon enough, he feels true dread. D.T. remarks, "Cruelty within a family when it is passed from

parents to children and from older children to younger ones, will alert the

Cudgels and they often discharge their displeasure into the younger sibling.

They fill the child with dread.” So at this funeral Adolf is more than aware

of how deep and unrelenting the anger of the angels must have become.

Another part of his dread is that he feels his mother has failed him. She has

abandoned Edmund, and so she has abandoned him as well. Let Klara feel

guilty over the death of Edmund, rather than himself. But then he is close to

weeping himself. He thinks of how Klara used to call him “Ein Liebling Die

Gotter—A beloved of God.” He remembers how she used to tell him all the

time that he was a special child, a beloved child, Ein Lieblings-Kind, and in

one way or another he had come to believe that he had survived, unlike

Gustav and the others because he, according to his mother, had been

especially selected by destiny. Selected for some special purpose.

Everything in Klara’s attitude had communicated that to him. “So,” says

D.T., "my work after Edmund's death are to bring Klara's words back to him; remind him of what he knew when he was three. Yes, he, Adolf, was the one selected to go on living."

Several nights after the funeral, D.T. even prepared a dream etching. An angel speaks to Adolf and tells him that his cruelties to Edmund will yet be justified because he has been spared. If he remains loyal to commands from above he will escape the ordinary death of mortals. He will become God's gift to the people. At this point D.T. embarks on a disquisition. The question is whether this belief in himself was being implanted too soon. Yet, it is not as impossible as it sounds "That is because it is difficult for everyone to believe in their own death. Deep within, every human expects to be immortal. And to a degree this is true. Many are immortal. That is, they are qualifiably immortal. They are born again, which is to say not in a church, not by receiving the passing hand of a priest or a reverend, not by

being dunked in water, no, no, no! They are born again, if to say they are reincarnated. This is part of the D.K.'s working principle. The D.K. sees himself as an artist. As the Maestro has so often remarked: Among the galactic gods, he is not the best of artists, not the most talented, but perhaps he is among the most dogged. So he is always looking to improve on his creations. Yes, as the Maestro has said, the Dummkopf will do it over and over by choosing to give a rebirth to many of his most unsatisfactory men and women. And that is why no human being really believes deep down that he or she will cease to exist. They would even say it aloud if they did not wish to appear ridiculous. Indeed, the real anxiety, remarks D.T., is that the new life, because of the possible waste of the last one, could be more perilous, more of a case of living under the Sword of the Dummkopf's wrath. Since one's new position in life can be a reflection of how the last life was lived. Bare as hell, etc. While the Maestro does not know the answer

altogether, or does not impart it to us, we are convinced that there is a place in the unconscious of every human being where the belief exists that one is immortal. On the other hand, it may be that the unconscious itself that is immortal, and has merely been loaned to the human being with whom it shares a common knowledge to a good degree. Then D.T. adds: "This belief in immortality, however, causes enormous difficulty for us. All too many of our clients, particularly late in life, come to the conclusion that if they atone for their sins they will be re-born. That does play havoc with many of our hitherto dependable clients, and all too often they are in error. The D.K. may not give a fig about atonement. Often he chooses to reincarnate relatively abominable people who were perfect for us but are chosen by him, nonetheless to be born again. That is because He feels there is something exceptional in them that failed to develop on the last time out."

D.T. might even make a reference here to Jung.

At this point a decision has to be made on whether to get into a disposition on Jung or not. In any event, D.T. wonders if the Maestro has also developed a species of reincarnation and might even have input on some of the DK's councils. It is too large a question for D.T. to know the answer. But it does surprise him that so many of our meanest agents are reincarnated. However it is done, however it takes place, the maestro does seem to know which of our clients are chosen by the DK to be reincarnated. Have we penetrated the Cudgels, monitors of reincarnation? Or does this come as a species of agreement between the DK and the Maestro? "To speak of this with greater authority," says D.T. "I would have to know what the DK sees as his vision of the future. Is it comparable to the ruthlessness of our Maestro? Is ruthlessness indeed a necessary passion in these matters?

Toward the end of the funeral and afterward Adolf feels abandoned and wonders if Klara will also choose not to go to his funeral. As they come

out of the church many of the churchgoers pay attention to Angela who is red-faced as she speaks of how terrible her parents feel and they send their regrets and love to everyone. It is so terrible a day for them—they are both in bed. On and on, red faced yet excited to be the hostess so to speak of the occasion right there on the church steps. Adi is also taken with interest at the power one can feel being the center of interest. But once they are alone they walk off into the forest and Adi says it aloud: “Why do I know that my mother will not be there at my funeral as well?”

Angela berates him: “Klara is the finest person I have known. The kindest. No one is more good! How can you say something like that? She is suffering for your father. How he loved Edmund!” And when Adi shoots a look of pure hatred at her for that remark she adds, “As well he should. Edmund was a beautiful child. I cannot say that of you. Even on this day of your brother’s funeral, you still have an unpleasant body odor.”

“What do you mean?” says Adi. “I took a bath. You know that.”

Indeed she had forced him. “Going to the funeral, smelling as you do! Get into the tub!”

“It will take too long to make the hot water.”

“Do it with cold water.”

Etcetera...

“No,” he said, “do not speak to me that way. I do not have an unpleasant odor. I took a bath.”

Angela says: “Bath or no bath. You may not be a good person, Adolf.” He is so furious with her at this that he walks off into the snow. She, terribly upset, follows him. And the moment they are out of ear-shot of all the other people at the service she yells at him so loudly that he runs off. Alone in the forest in the snow Adolf begins to have fears of his own death as he thinks of Gustaf and Ida and Otto and Edmund. And he sees

Edmund's arm rise out of the grave and recalls the look of terror in

Edmund's eyes when he'd been read the story from Grimm. Angela finally

catches up to him and silently they walk home. They return to find Alois

with a red swollen face. His father turns to him, weeping. "You are now my

life," he says to him. He embraces Adolf and begins to weep all over again.

Adolf feels the words are false. Alois had believed that Edmund was his

only hope. Now he cannot even pretend that anything otherwise is true. "I

hate my father," Adolf says to himself.