

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

NEW CHAPTER

~~Tab TAB FIVE~~
FAX to Judith
1-31 triple-space

In school there is a book by an author named Friedrich Ludwig Jahn who

speaks of ~~a~~ ^{that} 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~~ ^{also} 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 ^{for} in government. Law ^(not people) 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 ^{As you dream,} 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 ^{comes from} 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} perhaps some of the dialogue can be made up here by Adolf ^{for Edmund} 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 ^{any} other book in Germany with the exception of the Lutheran Bible. The Maestro took pleasure in this."

?
not here

^{soon} Now the story of the Girl Without Hands ^{Edmund's} gets mixed up in Adi's mind

with another child who has died. But in this case it is ^{she} a child who has died

because she was disobedient. ^{Adi was a (very) obedient} He would use the two examples of the

^{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. ^{This} ~~The~~ arm insists on pushing through the dirt that is ^{its} above her. That arm stretches upward ^{what a horror!} ~~and when they~~ ^{it - relatives} see it in the cemetery, her ~~and~~ ^{arm} ~~the arm~~ 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

risers again and again then until finally her mother ^{returns home and} ~~goes to the fireplace and~~

^{where she} (takes the heaviest poker ^{they} ~~they~~ have and ~~she~~ ^{they} beats the arm with ~~the~~ poker until ^{it is broken and falls} ~~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 ^{have to} see your arm ^{sticking} ~~come~~ out of the grave. Then, ^{it} ~~yes~~, I would do that to you." ^{Yes, I would."}

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

~~Adolf~~ ^{does not} "It hardly ~~matters~~ what you would like. ^{It would have to} ~~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 she} feasts upon them.

"Only queens ^{can} ~~who~~ do that," says Edmund, "That is true, is it not?" ~~My~~

~~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."

Edmund

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

can't see what Angela would do.

but I doubt it

Edmund

responds,

"Angela would never do that."

a Don't we go certain."

who has just come in,

now she has to pat Edmund's cheeks, etc.

come in to hear it

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 ^{noting} doing anything bad. He loved ^{heaps} 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 ^{must} 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.)

Adelphi

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. ^{Now, 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 ^{how Alois had run away} ~~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 ^{contains} ~~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. *even, so on rare occasions, soften the ego* 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 *X*

*I must
say
it is
best to
keep
it
as
an
erection.
Egos have
the
same
weakness
as
hardens
first
become
untrue
as
themselves.*

~~new~~ 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^{ed} 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 ^{all} ~~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!"

"You'll get him, will you?"

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~~ *getting caught on the bars*. So he ~~withdraws~~

~~from the bars~~, takes off his clothes, and stark naked attempts to wriggle *have tread* 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 ^{*All the family*} ~~you did, but~~ I forbid it. You know why? Not

because I would miss you, ^{*I wouldn't.*} I forbid it because I would ~~then~~ have to call in the

police ^{*once*} ~~when~~ we discover ^{*the police*} ~~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. *(expands)* *91* (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'." *Hans says that on purpose* (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 ^{whipping} beating ^{on} at him. That was for two counts; he was still afraid

of hurting him, ^{he was also a friend of} and injuring himself. How heavily his heart would beat on

such occasions.

⊕ It is to be inserted
between the present pages 14 + 15

NEW CHAPTER.

Keep this box on a separate page. ⊕

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 Wesserry? 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 ^{before he finishes speaking} and weeps hugs her, tells her that he needs her.

^(He can hardly believe ^{them} he ^{has} given it.)
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.) ^{Expand}

D.T. then remarks how interesting it is that Klara agrees not to go to

the funeral. (~~See page 18. A scene with Angela~~) He senses that she is

beginning to wonder if it is the fate of her family to be destroyed. → p 20

pages 20, 21, + 22 follow here.

~~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~~³, 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.,

again tempted to ^{*look 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,

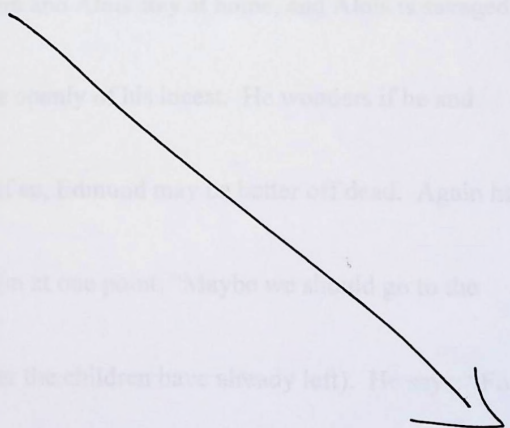
"is also one of the gifts we are expected to acquire." It could be that no

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.



P18

“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, *(when they stay loyal to them.)* they are, however, just as uncomfortable for the Cudgels. In the event, we ^{a number} 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~~^{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 ^{become}~~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 venturing back to the Cudgels, Mis calculations of that ~~set~~ order reach the attention of the Maestra.*

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 ^{had} ~~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 ^{me} ~~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~~ ^{be toward him.}

~~Another part of his dread is that~~ ^{also} he feels his mother has failed him. She has

abandoned Edmund, and so she ~~has~~ ^{will} abandoned him as well. Let Klara feel

guilty over the death of Edmund, rather than ~~himself~~. ^{that he should have to} But then ~~he is close to~~

once again he is close to weeping ~~himself~~. He thinks of how Klara used to call him "Ein Liebling Die

Gottes—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 ^{said as much} communicated that to him. "So," ^{remarks} 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 ^{Adolf's} ~~this~~ belief in himself was being implanted too soon.

~~It suggests that he will never die.~~
~~that impossible~~ ~~(Even an Adolf can die)~~
 Yet, it is not as impossible (as it sounds) "That is because it is difficult for

~~not~~ ~~(Adolf had also had such thoughts)~~
 everyone to believe in their own death. Deep within, every human expects

^{says D.T.}
 to be immortal. And to a degree this is true. Many are immortal. That is,

they are qualitatively 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

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 an~~

entity, and there for all humans - it
immortal, ~~and~~ has merely been loaned ~~to the human being with whom it~~

It does 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~~ *Then,* ~~hitherto~~ dependable clients, ~~and~~ all too often they are in error.

The D.K. may not give a fig about *their* atonement. Often, he chooses to

reincarnate *wholly* *humans* ~~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."

(Do we want a reference by D.T. to Sam?)

[D.T. might even make a reference to Sam.]

? [~~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, ^{or} ~~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~~ ^{Maestro} does

seem to know which of our clients ^{have been} ~~are~~ chosen by the DK to be ^{born again.} ~~reincarnated~~

Have we penetrated ^{those who are} ~~the~~ Cudgels' monitors of reincarnation? Or does this

come as a species of ^{concordat} ~~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?" ⁴

~~Chapter~~ ^{After}
~~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 is another person. He can see she will yet be a strong woman.

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.

—she had to repeat it!—

too much?

→ next page

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

*You even forced me to. * You said,*

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."

*He had had to use cold water, which he
hated. So it had been a splash around with
etcetera. Maybe he did still smell*

"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 ^{just} may not be a ^{new} 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

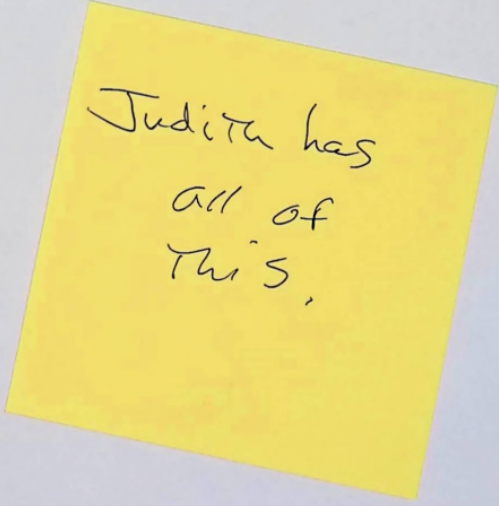
all the other people at the service she yells at him so loudly that he runs off.

"Not a good person. An awful person. A monster!"

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.



Juditha has
all of
this.