

10 The End of the Future, Reinhard 1966

From: "Ivan Mansley" <ivanman@dsl.pipex.com>

Sent: Friday, October 01, 2004 12:05 AM +0100

AN INTRODUCTION TO DIE ZWEITE HEIMAT. PART 10: THE END OF THE FUTURE, REINHARD, 1966.

We have come a long way from the simplicities of bilberry picking and the blacksmith's forge to this story of a corrupted past, a tortuous and convoluted sexual relationship, and a mysterious death, which may be either accident or suicide, although the latter is more likely in the opinion of your commentator. It is difficult to explain but I felt that somehow there was a gap left between what the images of the film were depicting and the weight and complexity of the ideas and relationships behind them. The emotional freight / baggage is too heavy for the vehicle. In addition, I feel that the Cerphal / Goldblum theme has taken over the film and lessened its impact and interest a little.

I found the last 10 minutes of the episode had the most dramatic impact for me. Reinhard has finished writing his script, "Esther", based on the life of Esther Goldbaum, the illegitimate daughter of Gerold Gattinger and Edith Goldbaum. Edith was the chosen playmate of Elisabeth Cerphal, and later died in the Dachau concentration camp where she was sent after her betrayal to the Nazis by the man who fathered her child, Herr Gattinger. I hope I have these details all correct! Reinhard joins his friend and colleague, Rob, at a hotel on the Ammersee. We have a short scene where Rob, drinking his cup of coffee, strides on to the shingle beach and observes his friend, Reinhard, out on the lake in a small rowing boat, reading his script whilst rocking the boat from side to side quite violently. This lends some credence to the notion that his disappearance and death could have been an accident, but the camera focuses on the upturned script in the empty boat, lying where it has been neatly placed. It cannot have been an accident, as the script could not have fallen like this and would have probably gone into the water. Reinhard, it would seem, has taken his own life.

This final scene is very well done. Hermann is the first to spot the empty boat, and he and Volker think the boat may just have slipped its moorings. However, there is a sense of impending doom and growing panic. A police boat and divers arrive. Rob has called them. He has sensed what has happened. "He always rocked about, but.....;" his voice tails away. There is a metallic clanging of a bell in the background. The characters realise the enormity of what has happened, and the final shot is of police boats with their lights on, as darkness falls and the grey-black waters of the lake swirl and eddy. Ideas and image cohere.

Having opted for the suicide interpretation it is then possible to go through the episode and find clues to support this theory or option, but I do admit that Reinhard remains for me a somewhat enigmatic character and I

am hard-pressed to explain exactly why he takes his own life. What do others feel? Has Edgar Reitz fully realised this character and made his motivations clear to you? He is a fitness fanatic [notice the boxing gloves and punch-bag attached to the ceiling of his apartment], and one of the first things we learn about him at the beginning of this episode is that he has picked up some form of amoebic dysentery in Mexico [Montezuma's Revenge, as the doctor calls it] and is very troubled by it. When Hermann arrives at the ruins of the Fuchsbau, Reinhard is ensconced behind the construction barrier, defecating, trousers round his ankles. There are times when he is in considerable pain, and it cannot have raised his spirits. Reinhard feels the loss of old, happy times in the villa very keenly. His earlier life was unsettled. He apparently changed school 5 times. In his commentary Hermann says of Reinhard: "His soul was full of the world's greatness [vastness??] and it was too much for him". There we have a clue! He is self-centred. He mocks Hermann's domesticity [kinde and kuche] and admits he doesn't like children. Reinhard's age becomes important, especially in relation to Trixi, but it has come up before. It is his 33rd birthday and Alex comments, "Christ's age... Time to do something for your immortality." Has he got those words in his ear at the end? It seems he cannot come to terms with human loneliness and selfishness. He asks Alex, "What's wrong with us?" I am sure the reply does nothing to reassure him, however wise it may be. "The same as with everyone else. We are mirror images of the whole." Alex may be quoting. It sounds a bit Platonic to me! Reinhard observes a lack of solidarity among his contemporaries on his return from S. America ["Everyone skulking in their own corner".] and declares, almost defiantly, "I want to belong, to be needed." Of course, we all want that, but Reinhard has yet to come to terms with the realities of life, perhaps. Talking about his script he tells Trixi, "For now I'm just sad. Because I'm sad I write."

Later he offers the lead role in his new film to Olga. He does this in the form of a postcard which is read aloud in Trixi's hearing. In a fit of jealous rage she hurls Indian ink all over Olga's smart looking outfit and storms out. When Reinhard does return in person from Venice, Trixi sees him in the street and rams his car door with her bicycle. Trying to placate her Reinhard follows her into a café, but his words are spurned and Trixi with a dramatic flourish accuses him thus: "Let me tell you something. You're a washout. You'll never make a good film." It is hard to believe that a grown man would pay too much attention to the words of a 15 year old girl but they must have resonated. And now the embittered, jilted, jealous teenager thrusts these words at him: "You're a flag in the wind...Fluttering, waving and drooping!" Her final shot, as she walks through the door, is expressed in the memorable words, "Bury yourself, Reinhard." Could these words have influenced his final actions? They must have echoed in his mind as he sat in the boat. Is he a "hollow man", as T.S.Eliot, the Anglo-American poet, put it?

We must, of course, consider the Venetian scenes and Reinhard's relationship with Esther. They seem to fall deeply in love, if that is the right way to express their tortured and often masochistic entanglement. At one point Esther declares that Reinhard in telling her life-story through his film script is "falsifying" her and that he is being "too romantic, too German." Somehow, I felt that these scenes were very German in their mixing of sexual

and violent episodes. I hope German readers will excuse me! We have a kind of macabre dance of death. We have Esther, astride a naked Reinhard, taking photographs. We have talk of beheading and where the blade will enter the neck and where it will emerge. We have Esther basically imprisoning Reinhard, because, in the frenzy of her passion, she does not want him to leave. She appears to be trying to wrench out his hair and gouge his eyes out, as he lies struggling on the floor. The violence erupts suddenly out of nowhere. Before his death he has sent her a postcard saying, "Sometimes I'm ready to give up the film and rush to you. How could I face you without having told Esther's story? It's my way of loving you, isn't it?" Here lies the real reason for his suicide, I think. He fears that his film will be a failure and that he cannot fully deserve Esther's love. It is possible that such thoughts have surfaced in the mind of Edgar Reitz himself at some time. Esther had accused Reinhard's writing of being "cheap and exaggerated." Did he also come to believe that this was true?

The Venetian scenes are set in winter. We see darkened alleyways, dark shuttered buildings, sinister winding colonnades and bridges, rats on the canal-side; a city full of enclosed worlds and brooding secrets. It is all shot in a kind of muted black and white, except for the scene where Esther, dressed in a kind of red jump-suit, is projecting images of Reinhard. Everything is then suffused in a melodramatic red. These scenes reminded me of two other films set in Venice; "Don't Look Now", starring Donald Sutherland and Julie Christie, which I saw in the early 70's, had Venice as a wintry, desolate backdrop with ghostly hauntings ending in death; secondly, I recall, Dirk Bogard as von Aschenbach, in the film version of Thomas Mann's novella "Death in Venice". There we had the tortured passions of an elderly man for a beautiful youth set in Venice and written by a German! Do the shots of a flooded St. Mark's Square, through which Reinhard wades, presage a watery end? I think this shot is repeated almost at the end which certainly suggests this.

There is something I wanted to say about the way in which themes are picked up and used by Reitz and also the way in which he elides from one scene to another. For instance, Reinhard muses about beheading at the sight of the photograph of his head and neck. He argues that we live in an age when this could not happen unlike the way it happened to Esther's mother in the Third Reich. Esther not surprisingly corrects him by saying that her mother was gassed not beheaded. Our minds are focused on the horrors of such deaths. Later at the Ammersee Clarissa's attention is drawn to a beheaded figure [rather grotesque, I thought] on the church wall, and when she ventures inside there is a depiction of St. Alban being executed. Some rather horrific cherubs are in attendance. A nun tells her that the Christian message is "He that believes in me will have everlasting life". The head can be replaced, as Clarissa suggests. There is no suggestion that Reinhard was a believer but our minds are invited to explore Christian theology and how it might apply to Reinhard's death.

A quick note on two elisions. Juan is left playing the flute on the site of the ruined Fuchsbau. It begins to pour with rain. We see water pouring down the window and walls of Clarissa's bedroom which is then followed by the breaking of her waters. Trixi hurls blue Indian ink at Olga in the cutting

room, snatches Reinhard's postcard and storms out. We then see the postcard on the ground where she has thrown it with blotches of blue ink upon the picture of the Bridge of Sighs which then merges with the real bridge and we are back in Venice. Clever!! It took me sometime to work that one out.

You might notice there are 3 babies in the episode; Hermann and Schnüsschen's child, Lulu [Simone?], Volker and Clarissa's little Arnold, and Helga's unnamed baby, seen in a basket after Helga is hauled from the bulldozer. Stefan may or may not be the father. At any rate he seems concerned. The Hermann-Clarissa thread is not developed much further, but we are made to realise that all is not well with Volker and Clarissa. They marry but the baby does not really unite them. Clarissa tells Juan that she envies him living alone. Volker has turned sadly away. Juan talks of a love affair on board ship and Clarissa remarks, "Something like that comes only once", and the camera looks over to Hermann. There is a good dramatic scene between Clarissa and her mother after the breaking of her waters during the night. She states that she does not really love her husband but sums up his character as being "tender and intelligent and patient" and as a musician he is "sometimes almost a genius". How contrary are womenkind!! Hermann certainly does not possess all those qualities, but I digress. Mrs. Lichtblau now appears in a good light, in my opinion, as the reassuring voice of commonsense. Clarissa declares, "I can't just take life as it comes", and mother replies, "You MUST". [My capitals!] There we have it in a

nutshell! The yearning adolescents, although they are no longer really that, can only become fully adult when they accept mother's advice. The journey to adulthood is a long one. Reinhard cannot make it.

This leads me on to the title. Reinhard's suicide is certainly the end of his future. I noticed someone say of the developer's sign board that there was the future; office blocks and so on but that will continue not end. Perhaps Maarten will give us some clues? We have the Beatles song "Yesterday" on the soundtrack in the night-club with this line heard very clearly; "All our troubles are here to stay". That is what our new generation find. I leave you with only one question this time:-

1. What happens to Fraulein Cerphal and Herr Gattinger after their furious quarrel about the lost money? Esther locks the door after entering Reinhard's room and places her cap over the handle so they are not spied upon through the keyhole, perhaps. She has crawled over to the door so as not to be seen. And we do not see them [Cerphal and Gattinger] again in the rest of the episode.

Ivan Mansley.

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Sunday, October 03, 2004 5:09 PM +0100

Hello!

If there are any list members out there who are hesitant about writing in

and are watching DZH or remember the film how about debating the following questions:-

1. Do you think Reinhard's death was the result of an accident or was it suicide?
2. If it was suicide why do you think Reinhard took his own life?
3. What is Reitz telling us about the "New Generation"? Or about life in the 60's or whatever?

Ivan Mansley.

From: "Maarten Landzaat" <gijs xs4all.nl>
Sent: Monday, October 04, 2004 11:05 PM +0200

Although I agree with Ivan that the Goldbaum-stories sort of digress from the more interesting main characters, I quite liked this episode. I guess it's about identification: I can identify more easily with Reinhard's struggle in life than with Frau Cerphal, who is deliberately ignorant about her nazi past.

I think Reinhard committed suicide, but I'm only guessing. You mention many relevant things, Ivan. I felt that Reinhard wasn't sure whether he was a good enough film maker to make the film about Esther. And since this would not only be a film, but also "life" for him (in his letter he writes: "Aber wie koennte ich vor Dir bestehen, ohne die Geschichte von Esther erzaehlt zu haben?"), he feels he isn't up to life in general.

Especially right after he came back from south America, he felt that all the rich stories in his head weren't apparant from the film he made. This is confirmed by the lady in the cutting room. When filming the ruins of the Fuchsbau, he again is frustrated by the limits of what can be filmed.

The club of friends has broken up. The Fuchsbau is gone. For everybody, the future is no future anymore, it has actually begun. Snusschen now wants Hermann to make money. There are already three children. Reinhard needs money for his film. There is no room for dreaming about the future.

I noticed the following forward references to Reinhard's "watery end" as Ivan described it:

- Venice/the (dirty) water
- Venice/the movies: I was also reminded of "Death in Venice" and "Don't look now"
- Renate's underwater performance
- Someone mentioning Reinhard was as old as Jesus (later he walks on water in Venice!)
- The dead cats
- Reinhard fantasizing about his neck cut through
- Venice/the rats
- you're a flag in the wind

Ivan wrote:

- > Somehow, I felt that these scenes were very German in their
- > mixing of sexual
- > and violent episodes. I hope German readers will excuse me!

Ivan, can you explain that to me? Why do you think this is German?

- > Here lies
- > the real reason for his suicide, I think. He fears that his
- > film will be a
- > failure and that he cannot fully deserve Esther's love.

We seem to agree :-)

- > There is no suggestion
- > that Reinhard was
- > a believer but our minds are invited to explore Christian
- > theology and how
- > it might apply to Reinhard's death.

Roel told me Esther is a chapter in the Old testament. I tried to read it, it is a small chapter, but it was translation from 1890, which made it quite difficult for me to understand. From what I did understand, I noticed two possible relevant things:

- 1 Esther did not have a father and mother; she was raised by Mordechai, an uncle I believe. This applies to our Esther in a sense.
- 2 Esther managed to revoke a law that encouraged everyone to kill all Jews and take their possessions. Our Esther didn't do this of course, but the subjects are very much related to Esther's life.

- > This leads me on to the title. Reinhard's suicide is
- > certainly the end of
- > his future. I noticed someone say of the developer's sign
- > board that there
- > was the future; office blocks and so on but that will
- > continue not end.
- > Perhaps Maarten will give us some clues?

In interpreted "the end of the future" as "the future has actually begun, therefore it is no longer future".

All characters are beyond their youth; they have children, lack of money, no more friends around. The reality of life hits everybody.

- > 1. What happens to Fraulein Cerphal and Herr Gattinger after their
- > furious quarrel about the lost money? Esther locks the door
- > after entering
- > Reinhard's room and places her cap over the handle so they
- > are not spied
- > upon through the keyhole, perhaps. She has crawled over to
- > the door so as
- > not to be seen. And we do not see them [Cerphal and

> Gattinger] again in the
> rest of the episode.

I don't know, that was indeed a strange scene. And why the cap? The doors had windows, hadn't they?

Maarten

From: "Susan Biedron" <susan jsbiedron.com>
Sent: Monday, October 04, 2004 11:48 PM -0500

Ivan,

I just started watching Part 10 today. Previously I assumed that Reinhard's death was an accident. But after reading your introduction, suicide seems more likely. I will watch with this thought in mind.

Unfortunately I have much work to catch up on after vacation, so I am behind in watching DZH.

>We have the Beatles song
>"Yesterday" on the soundtrack in the night-club with this line heard very
>clearly; "All our troubles are here to stay". That is what our new
>generation find.

The nightclub is really a depressing scene. All the people there do seem to be troubled - Alex is still spouting philosophy but doesn't seem to be doing anything useful with all his education. Renate has really gone "downhill" - I used to admire Renate but here she is in a fishtank. She will do anything to be "on stage."

Susan

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Tuesday, October 05, 2004 9:43 PM +0100

Ivan wrote:

> Somehow, I felt that these scenes were very German in their mixing of
> sexual and violent episodes. I hope German readers will excuse me!

Ivan, can you explain that to me? Why do you think this is German?

Originally I made the remarks above and Maarten asked me to explain. When I made the remark I felt a little uneasy, and perhaps I shouldn't have made them. My evidence is very slender, in fact it's just a feeling!! The relationship between Esther and Reinhard on one level is a battle of wills, isn't it? As she beats him about the head she screams, "Do you have me now? Is your curiosity sated?"

Funnily enough I thought of the German philosopher, Nietzsche. One of his central concepts is, I believe, the will to power. Here is a quote: <Not just instincts but also higher level behaviors (even in humans) were to be reduced to the Will to Power. This includes both such apparently harmful acts as physical violence, lying, and domination, on one hand, and such apparently non-harmful acts as gift-giving, love, and praise on the other.> There we have the combination we can see in these scenes. I also thought of Jung and Freud who explored the dark recesses of the human mind. Both German but perhaps describing universal truths.

Reinhard talks of the act of beheading and exactly where the blade would penetrate in exact and graphic detail. The gloom and darkness of the scenes suggest those dark recesses of the mind mentioned above. Clarissa stares at the decapitated images of St. Alban outside and inside the church by the lake and this relates back, doesn't it? I have never seen such iconography in England! There is a strange [Germanic?] mixture of the macabre and grotesque with piety + sexuality?? [look at those cherubs].

The story of "Death in Venice" by Thomas Mann involves the desires and lusts of an old man for a pretty youth. He dies! Love and death. Maybe it's not Germanic at all, or not specifically. Here are some lines from the English poet, John Keats; Ode to a Nightingale [1820]:

*"Darkling I listen; and, for many a time
I have been in half in love with easeful Death,
Called him soft names in many a mused rhyme,
To take into the air my quiet breath;
Now more than ever seems it rich to die,
To cease upon the midnight with no pain."*

I am sure that is how Reinhard felt as well. I cannot explain any better than this, and I know it's pretty feeble. I need some examples from German films for further illustration. Wim Wenders? "Paris, Texas."?

Ivan Mansley.

**From: "Susan Biedron" <Susan.jsbiedron.com>
Sent: Thursday, October 07, 2004 9:15 PM -0500**

Comments on babies and Venice:

>You might notice there are 3 babies in the episode; Hermann and
>Schnüsschen's child, Lulu [Simone?], Volker and Clarissa's little Arnold,
>and Helga's unnamed baby, seen in a basket after Helga is hauled from the
>bulldozer. Stefan may or may not be the father. At any rate he seems
>concerned.

I always thought Ivan (from the Rhineland, not our Ivan!) was the father. But I guess we will never know. LuLu (or the actress who plays her - are

babies called actresses?) is a gorgeous baby.

>The Hermann-Clarissa thread is not developed much further, but we
>are made to realise that all is not well with Volker and Clarissa. They
>marry but the baby does not really unite them. Clarissa tells Juan that she
>envies him living alone. Volker has turned sadly away. Juan talks of a love
>affair on board ship and Clarissa remarks, "Something like that comes only
>once", and the camera looks over to Hermann. <<

I often wonder why Clarissa got pregnant the second time with Volker. They did have birth control back then. Because she felt guilty about her earlier abortion? Or because her true love Hermann is married and has a child - did Clarissa decide to have one of her own? I wonder about this because she does not seem ready for motherhood. She longs to be on her own and when Hermann asks about her music, she replies "Ich bin ein Frau." Is she punishing herself?

>There is a good dramatic scene
>between Clarissa and her mother after the breaking of her waters during the
>night. She states that she does not really love her husband but sums up his
>character as being "tender and intelligent and patient" and as a musician he
>is "sometimes almost a genius".

And after this statement, Clarissa adds again "Almost." You can tell she is thinking of Hermann. I don't think Clarissa and Volker are married yet at this point. She tells Hermann at the Fuchsbau site that "Volker wants to get married." Volker also mentions at the Fuchsbau funeral that "Lichtblau" is a nice last name. I believe they finally marry after the baby arrives.

>The Venetian scenes are set in winter. We see darkened alleyways, dark
>shuttered buildings, sinister winding colonnades and bridges, rats on the
>canal-side; a city full of enclosed worlds and brooding secrets.

The Venice scenes are beautiful. They really show Reitz's artistry. I could look at these scenes again and again.

Susan

From: "Susan Biedron" <Susan.jsbiedron.com>
Sent: Tuesday, October 12, 2004 5:03 PM -0500

Maarten, Ivan and all,

after thinking about whether Reinhard committed suicide while watching the rest of part 10, I have come to the conclusion that he did. Originally I thought "why would he commit suicide? He has finished his script and has found love with Esther." But I now agree with Maarten and Ivan:

>I think Reinhard committed suicide, but I'm only guessing.

You mention many relevant things, Ivan. I felt that Reinhard wasn't sure whether he was a good enough film maker to make the film about Esther. . . .

>Especially right after he came back from south America, he felt that all the
>rich stories in his head weren't apparant from the film he made. This is
>confirmed by the lady in the cutting room. When filming the ruins of the
>Fuchsbau, he again is frustrated by the limits of what can be filmed.

We see Trixie in the park in Munich, the sky has a yellow gold cast. The scene then switches to Venice and Esther's studio with the same yellow gold tones. Two very different women who try to possess Reinhard. Esther seems very happy with her photos of Reinhard that show her love for him, but he quickly changes the mood of the conversation when he talks about beheading. When he shows Esther his completed work, she doesn't want to read it. She accuses Reinhard of taking something from her but she also does not want him to leave. Perhaps she suspects something bad will happen. I think Reinhard subconsciously is hurt when Esther does not want to look at his work. But at the time he is only anxious to return to Munich. He walks away from Esther, into the water - an ominous sign.

Reinhard seems to be very optimistic when he and Olga go to pick up the script copies from the printer. It looks like fame and success is in the future. Then Trixie literally runs into him and accuses him with revengeful teenage words. It is hard to believe that he would take her seriously - if only we could see a little more of Reinhard before he gets in the boat.

Reinhard is shown in the rocking rowboat, reading his script. Surely he could save himself if he lost balance and fell out? I didn't think of this before.

At this time, the "new life" of the group of friends arrives on the scene. Hermann and Volker with their wives, babies and baby equipment crammed into a VW bug, out for a day trip to the country. They seem like old couples - the men in front, the women in back. But it's not ideal family picture it appears to be at first. Clarissa is still not into motherhood - when Schnusschen suggests little Arnold is fussing because he is hungry, Clarissa irritably replies she sounds like her mother. Clarissa goes into the church and leaves Schnusschen with the 2 children. Volker and Hermann then notice the empty boat in the water.

At the point Clarissa comes out of the church door, my tape ends. (A few years ago, someone sent me a description of what happens after that.)

Although it seems Reinhard has finally found his story and written it successfully, he cannot fit into this new life. The old life - Fuchsbau and the old friends are changed. Some, like those in Renate's bar seem to have gone "downhill." Hermann, Volker and Clarissa seem to have joined conservative society. Even Frau Cerphal has lost her money. Perhaps Reinhard seems something of himself in her. She never grew up and now instead of an arts patron, she is a bitter woman. He has doubts about his talent. His "Heimat" is no longer there. He was more fragile inside than he appeared.

By the way, the scene in the Volkswagen, where Volker wants to open the windows brought back memories. My first car was a VW Bug and if there were too many people in it in cold weather, the windows would steam up and you couldn't see out. The defrosters never worked well in the Bug and you had to enlist the front seat passenger to wipe off the inside of the windows!

Susan

**From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Thursday, October 14, 2004 8:20 PM +0100**

I don't know what I can do differently but it gets quite lonely with so few posters!! Other than me only Susan and Maarten proffered their thoughts on Part 10. Susan did have 3 bites at the cherry tho'. <vbg>
Susan, you wrote:< I always thought Ivan (from the Rhineland, not our Ivan!) was the father. But I guess we will never know.>
I think you meant Wladimir, the trumpeter from the Rhineland [see Part 8].
We Ivans are not so potent!!<vbg>

3 more episodes to go! Let us go out with a bang not a whimper! More contributions please. Heimat 3 can wait a little while!

Ivan.

**From: <mmerilai stc.cx>
Sent: Thursday, October 14, 2004 11:30:17 PM +0300**

Lainaus Ivan Mansley <ivanman dsl.pipex.com>:

> I don't know what I can do differently but it gets quite lonely with so few
> posters!! Other than me only Susan and Maarten proffered their thoughts on

I think I joined this mailing list last year only after I read about the idea of DZH marathon, with in-depth introductions for each episode. So far, I've been more than satisfied with Ivan's write-ups and the contributions by others, as scarce as they are. Probably I won't have time for more than lurking, but please go on!

Cheers,
Mikko Meriläinen, Finland

**From: "Patricia Farrelly" <pfarrelly ntlworld.com>
Sent: Thursday, October 14, 2004 10:09 PM**

I don't want Ivan, Susan and Maarten to feel lonely so here goes . . .

I think the powerful theme of Part 10 is that of change and particularly change seen through the eyes of the returning outsider - Reinhart feels that Herman has changed; that Alex has changed; he finds the Fusbar transformed into a pile of rubble; he encounters Elizabeth Cerphal, once wealthy, suddenly broke. In Renate's U-Boat, Renate's boyfriend says to Reinhart - "Yesterday we were closed, today we are open. It changes." Reinhart finds the changes difficult, and for him it is as much a loss of the past as the end of the future - the world he left only months earlier has altered in all sorts of unexpected ways and he finds himself even more on the outside. And of course, there is his death.

In Esther's studio, Reinhart imagines what it would be like to be beheaded. He imagines the rising panic, the moment the blade touches his neck. Just before she goes down to the water and discovers with the others that Reinhart is dead, Clarissa goes into the church and finds the statue of the beheaded saint. I've not thought about it in any depth and so I can't put it into words, but I feel somehow that these two linked references tell us something about Reinhart's death. I think it's unimportant whether he committed suicide or not.

Patricia

From: "Ralf Eigl" <ralfeigl t-online.de>

Sent: Thursday, October 14, 2004 10:54 PM +0200

Thank you very much, Ivan, for a wonderful introduction to part 10. As my tape of episodes 10 and 11 does not work properly and nearly comes to a halt every few seconds, I cannot re-view this episode now and therefore what I am writing is from memory.

I last saw this episode quite a few years ago and what I remember is that Reinhard's death came very much as a surprise to me and was not something you would have expected from the rest of the episode. I had thought that yes, of course Reinhard seemed to be going through a crisis, that he suffered from the loss of the circle of friends, from alienation and disorientation perhaps, but neither to an extent that suggested he might commit suicide. Still it seemed obvious that he killed himself and that his death was not by accident..... The end of the episode - well-filmed as it is - did not seem quite logical. It left me with a big WHY??

I also remember that - although I liked the episode - I felt that it led the viewer a little far off the central storyline, but that may have been my very personal opinion...

Ralf