

7 Christmas Wolves, Clarissa 1963

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Saturday, July 10, 2004 11:37 AM +0100

DIE ZWEITE HEIMAT. PART 7: WEIHNACHTSWOLFE [CHRISTMAS WOLVES],
Clarissa 1963.

Clarissa, crying in her lover's arms towards the end of the episode, sobs "Why is it such an effort to be happy?" Nearly all our new generation discover the realities, the sadness, and the loneliness of adult life breaking through their previously relatively carefree lives. Their relationships are tormented and often twisted. Through his different narrative strands Edgar Reitz shows us how difficult relationships between men and women, and between children and parents, can be.

Let us take a look at some of these narrative strands. Clarissa is a free spirit in many ways, and yet she is troubled and tormented. She has taken Volker and Jean-Marie as lovers in turn and has had to abort her baby by one of them. She is consumed by guilt. Early in the episode we see her visiting an art gallery, ironically full of pictures of Madonnas and bouncing fat babies to remind her of what she has done, as she had been advised to do on "sad and desperate days." There is a significant moment when she is passed by two nuns, hand in hand, one of whom turns to look at her. She has Clarissa's face! Symbolically, the religious life beckons as a way of erasing the guilt she feels, or perhaps reinforces that guilt. Eventually, Clarissa has to be rushed to hospital with septicaemia and acute anaemia, the result of a septic illegal abortion, as a doctor pointedly remarks. Later, there is a scene when Clarissa's landlady visits her in hospital. She hears a scream and rushes into Clarissa's room where she finds Clarissa trapped underneath her drip apparatus and her mother lying on the floor. It is unclear what has happened, but it would seem not beyond the bounds of possibility that Mrs. Lichtblau has tried to harm her daughter. In her grief and disappointment she has become a monster. On seeing Volker, she rounds on him and exclaims, "You sex-fiend." Volker is nothing of the sort, of course.

Mrs. Lichtblau gets even worse. After Clarissa has cut her hair and returns to her room she calls her daughter "a murderer". These are awful words for a mother to call her daughter, and I found the moment shocking and truly appalling. The whole scene of Clarissa in hospital at Christmas and her final hurried departure is truly well-done. She has been deliberately put in a room with a mother and new-born baby in order to teach her the joys of motherhood. Reitz enjoys drawing contrasts between the ostensibly happy family unit and the distressed Clarissa and her mother. I found much to interest me here. Clarissa

is reading Musil's "The Man Without Qualities". This is not a novel I know but Edgar Reitz obviously expects his audience to know it. She reads about colours and their significance. For instance, she reads that "blue" for the fictitious Clarissa meant fidelity and femininity. Clarissa's surname can be translated as "light blue", and yet she has not exactly shown fidelity in its orthodox sense. However, if Hermann is her true love, perhaps she has. Another striking aspect of this scene is the way Edgar Reitz focuses on the book through tangles and strands of Clarissa's hair. If hair is a woman's "crowning glory" [Biblical?] then Clarissa punishes herself by cutting much of it off, even though she still looks incredibly beautiful afterwards. Before this there was a moment, a striking moment, but whose true significance escaped me. Clarissa stands in front of a window, holds a strand of her hair aloft, and then with a dramatic gesture lets it fall suddenly, with her arm left upright above her head. Any one have any comments on this?

There is a scene between Renate and Juan, which echoes the earlier one between Hermann and her. In both she wants sexual relations and in neither case does she succeed. I was surprised by Juan's brutal "Nein" to her question as to whether she would make a passable actress. He is right but its harshness took my breath away. The most physically violent scene, of course, occurs between Stefan and Helga in a mountain hut. Their relationship is portrayed as doomed from the start. He cannot get close to her. "You live behind a thousand panes of glass", he says. As they climb the Alpine peak and reach the hut at the top she constantly taunts him, mocks his manhood, spouts anti-capitalist sentiments about Christmas [sees his little gift-wrapped present as having an "ominous smell" and being symptomatic of consumerism] and endlessly complains about vague, metaphysical angsts until Stefan can bear it no longer and silences her with an empty wine bottle, which he forces into her mouth, followed no doubt, although not shown, by violent rape which she has invited. Again a very well-handled scene!

Let us now turn to Hermann. We know that Hermann and Schnusschen are not right for each other. Edgar Reitz conveys this most skilfully. She is a sweet little miss and claims a common upbringing and background as a bond between them. Their incompatibility is nicely shown by Reitz during the preparations for Hermann's concert. Who is moving and making the floorboards creak? She is! Who wants to make her man look like Leonard Bernstein but knows nothing of the music? Why, Schnusschen! She is concerned above all with appearance. Later we see her in Frau Moretti's beauty parlour trying to improve her own looks. Helga crosses swords with Hermann before his concert begins, referring to the death of their love. "I'm your widow", she says. Reitz cleverly shows Hermann and Schnusschen drifting together and arranging to be married, but Hermann is hardly convincing when he says that he is in love with her or at least he thinks so in answer to Clarissa's question.

When Clarissa flees the hospital she ends up with Hermann who is

alone at Fuchsbau on Christmas Eve. Their reunion makes a very special scene and provides the episode with its title. Hermann is perhaps the wounded Nietzschean hero, having cut his hand on a rusty nail whilst demolishing a fence for firewood. There is an echo of earlier events here. Clarissa and Hermann, wrapped in a blanket, sit watching the dancing flames in the stove. Stefan is lighting the stove in the Alpine hut as Helga taunts him, just before the violent consummation, but more importantly we might remember the moment of love between Hermann's parents, Maria and Otto, where Maria's face was beautifully lit by the flames from the stove, as the Allied bombers drone overhead. How complicated have personal relations become now! It is Clarissa who makes the breakthrough now, however, when she comes to Hermann's bed. Otherwise they might have each been left in their isolated worlds. They cry and caress. Hermann says, "I am your wolf and you are my wolf". I found this analogy rather strange, but if the words of the song Clarissa sings right at the end, accompanied by Hermann on guitar, reflect reality, then there is no consummation.

"And they did not love each other
And they did not have each other
And they were tender to each other
The wolves."

They seem to have failed again. I do not find Hermann convincing as a lover or as supremely attractive to women. I think the acting is at fault here but I know Mr. Reitz disagrees with me. I liked Jean-Marie's summing up of Hermann: "He's the sorcerer's apprentice. Derivative but talented."

I would like to mention the relationship between Volker and Jean-Marie. Someone argued that Reitz does not show any homosexuality in DZH and that this is a weakness. It seems to me that Reitz shows a very close bond between these two young men. I noticed an affectionate hand on Volker's shoulder in Strasbourg. They sublimate their differences and do not quarrel. They are not shown as homosexuals but they are shown as great friends who confide in each other and discuss matters sensitively and in a mature way that belies their years.

A very short scene caught my eye. Evelyne is singing in a church accompanied by an organist. There is only one other person in the church; an African in traditional dress. Is he one of the three Kings? If so, there is no birth, only an abortion.

Ivan Mansley.

From: <david.mascall ntlworld.com>
Sent: Monday, July 12, 2004 6:20 PM

> DIE ZWEITE HEIMAT. PART 7: WEIHNACHTSWOLFE [CHRISTMAS WOLVES], >
Clarissa 1963.

> Clarissa, crying in her lover's arms towards the end of the episode,
> sobs "Why is it such an effort to be happy?"

Oh dear - onto episode 7 and I have failed to read or respond to any of the emails due to a new job and other pressures. I am glad to see the discussion continues, and that you continue your labour of love, Ivan. I feel you've captured the bittersweet and dark atmosphere of this episode very well. Once again, I haven't seen this episode for some time, but your account brought memories flooding back.

This is one of my favourite episodes in DZW, or at least one of the most moving, particularly in its ending. "Entertaining" is not perhaps the word to describe it, however. I see it as Reitz's reaction to the sometimes very enforced jollification of Weihnacht/Christmas, which can mask desperate, tragic, or just plain sad circumstances.

To my mind, it also follows recurring themes about the restless and unsatisfied nature of "the artist", and of emotional "truths", present in much of DZW.

Herrman and Clarissa, in their on-off "hedgehog" way, DO know themselves - they can acknowledge the emotional "truth" of their unspoken, unadmitted love and mutual attraction in brief, cathartic circumstances.

However, they are also painfully aware of the fierce independence and pride they cherish as part of their artistic temperament, and which drives them apart at other times.

They remind me of a childhood toy I had: a set of magnets in the shape of rods which fit into rings. When a pair of rods are brought together in opposed polarities, there is a strong repulsion. If constrained by the rings, they always repel, but this can turn swiftly into an equally strong attraction if the constraining rings are removed and the rods can twist about their axes, as they invariably do.

> When Clarissa flees the hospital she ends up with Hermann who is
> alone at Fuchsbau on Christmas Eve. Their reunion makes a very
> special scene and provides the episode with its title. Hermann is
> perhaps the wounded Nietzschean hero, having cut his hand on a rusty
> nail whilst demolishing a fence for firewood. There is an echo of
> earlier events here. Clarissa and Hermann, wrapped in a blanket, sit
> watching the dancing flames in the stove. Stefan is lighting the
> stove in the Alpine hut as Helga taunts him, just before the violent
> consummation, but more importantly we might remember the moment of
> love between Hermann's parents, Maria and Otto, where Maria's face
> was beautifully lit by the flames from the stove, as the Allied
> bombers drone overhead. How complicated have personal relations
> become now!

>It is Clarissa who makes the breakthrough now, however,
> when she comes to Hermann's bed. Otherwise they might have each been
> left in their isolated worlds. They cry and caress. Hermann says, "I
> am your wolf and you are my wolf". I found this analogy rather

> strange,

I've always rather liked this analogy, because of its play on opposites. Even predators like wolves co-operate and show each other tenderness and affection, though they may fight in the social context of the pack for dominance, influence, and just plain survival. To the outside world, they are just savage creatures, devoid of any mercy.

> but if the words of the song Clarissa sings right at the
> end, accompanied by Hermann on guitar, reflect reality, then there is
> no consummation.

>
> "And they did not love each other
> And they did not have each other
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>
> They seem to have failed again.

Maybe not. They find consummation in an emotional sense, and in physical contact and reassurance, but not a sexual sense. They both acknowledge their desires, and the circumstances which keep them apart. OK - it is done in a negative way, "and they do not love each other, and they did not have each other" - but it's an admission that this is what they would want.

"And they were tender to each other" - they find comfort not in joy, but perhaps in shared pain and acknowledgement.
A classic paradox, and stirring stuff, to my mind.

I leave it to other contributors to decide whether this qualifies as my heartfelt statement of admiration for Reitz's work (my fervent hope), or whether it has more in common with "pseud's corner". What the hell. I enjoyed writing it, and hope someone shares those opinions, or wants to discuss them.

Once again, many thanks to Ivan and the discussion group for rekindling and reminding me of my love of this wonderful film-series.

David Mascal

From: "Susan Biedron" <susan jsbiedron.com>
Sent: Monday, July 12, 2004 9:08 PM -0500

Ivan and all,

I haven't watched all of Part 7 yet, but have a few comments. Once again, Ivan your wonderful introduction is making me look at scenes in a different way.

>Later, there is a scene when Clarissa's landlady
>visits her in hospital. She hears a scream and rushes into Clarissa's
>room where she finds Clarissa trapped underneath her drip apparatus

>and her mother lying on the floor. It is unclear what has happened,
>but it would seem not beyond the bounds of possibility that Mrs.
>Lichtblau has tried to harm her daughter. In her grief and
>disappointment she has become a monster.

I used to think that Mrs. Lichtblau was so upset that she fainted.?? She may call Clarissa a murderer, but I doubt she would actually come to physically harm her daughter, for whom she has sacrificed much.

>Let us now turn to Hermann. We know that Hermann and Schnusschen are
>not right for each other. Edgar Reitz conveys this most skilfully.
>She is a sweet little miss and claims a common upbringing and
>background as a bond between them. Their incompatibility is nicely
>shown by Reitz during the preparations for Hermann's concert. Who is
>moving and making the floorboards creak? She is! Who wants to make
>her man look like Leonard Bernstein but knows nothing of the music?
>Why, Schnusschen! She is concerned above all with appearance.<<

I have to say that Schnusschen seems to calm Hermann. He is very stressed before the concert, yelling at everyone. But Schnusschen makes him smile and relax. I don't think she is only concerned with appearance.

>Helga crosses swords with Hermann before his concert begins,
>referring to the death of their love. "I'm your widow", she says.

Notice that Helga is wearing a black mantilla - Jackie Kennedy was shown in many photos wearing a lacy black mantilla on her head. These became very popular with women. There is even a reference to Kennedy in a magazine in Clarissa's room.

>I do not find Hermann convincing as a
>lover or as supremely attractive to women.

I think Hermann appears to all the women here as a "sensitive, tortured genius" - a type that many women are attracted to.

By the way, I am always surprised that Evelyne is the one who recommended the abortion doctor to Clarissa. If Evelyne had not been named, I would have guessed Olga.

Susan

From: "Raymond Scholz" <rscholz zonix.de>
Sent: Monday, July 19, 2004 10:57 PM +0200

· Ivan Mansley <ivanman dsl.pipex.com> wrote:

> Mrs. Lichtblau gets even worse. After Clarissa has cut her hair and
> returns to her room she calls her daughter "a murderer". These are

- > awful words for a mother to call her daughter, and I found the moment
- > shocking and truly appalling.

I strongly agree with that. Certainly one of the most surprising scenes for those among us who still believe in the good of each human.

- > The whole scene of Clarissa in hospital at Christmas and her final
- > hurried departure is truly well-done. She has been deliberately put
- > in a room with a mother and new-born baby in order to teach her the
- > joys of motherhood. Reitz enjoys drawing contrasts between the
- > ostensibly happy family unit and the distressed Clarissa and her
- > mother.

Another cruelty Clarissa has to cope with: a Christmas carol played on the record player at the hospital is "Ihr Kinderlein kommet":

<http://german.about.com/library/blmus_ihrkinderl.htm>

- > Another striking aspect of this scene is the way Edgar Reitz focuses
- > on the book through tangles and strands of Clarissa's hair. If hair
- > is a woman's "crowning glory" [Biblical?] then Clarissa punishes
- > herself by cutting much of it off, even though she still looks
- > incredibly beautiful afterwards.

The script suggests that Clarissa cuts off her hair that grew during the time of her miseries. The scissors are working towards the past.

- > Before this there was a moment, a
- > striking moment, but whose true significance escaped me. Clarissa
- > stands in front of a window, holds a strand of her hair aloft, and
- > then with a dramatic gesture lets it fall suddenly, with her arm
- > left upright above her head. Any one have any comments on this?

Some symbol of hanging herself? Probably a daring interpretation. The script (yes, again...) tells that Clarissa detects her hair narrowing her mind, her perspective in a figurative way.

- > There is a scene between Renate and Juan, which echoes the earlier one
- > between Hermann and her. In both she wants sexual relations and in
- > neither case does she succeed. I was surprised by Juan's brutal "Nein"
- > to her question as to whether she would make a passable actress. He is
- > right but its harshness took my breath away.

Maybe we could blame Juan's lack of familiarity with the German language. He is not a native speaker and remember what he told Hermann on their first day in Munich about how I learnt German (and all the other foreign languages). Juan cannot know how "Nein" sounds to Helga in this very moment where he should have said something like "Du hast sicherlich nicht das Talent, was andere haben aber du bist sehr bemüht und mit deinem Willen und deiner Durchsetzungskraft..."

- > The most physically violent scene, of course, occurs between Stefan
- > and Helga in a mountain hut.

I was impressed by the way Reitz handled those strands. All characters are involved in relationships of psychological or physical violence, cruelties, hurting themselves and each other. A diabolic and haunting scenario.

> When Clarissa flees the hospital she ends up with Hermann who is alone
> at Fuchsbau on Christmas Eve. Their reunion makes a very special scene
> and provides the episode with its title. Hermann is perhaps the
> wounded Nietzschean hero, having cut his hand on a rusty nail whilst
> demolishing a fence for firewood.

The issue of the Süddeutsche Zeitung Hermann's blood trickles on caught my attention. The headline reads "Die Toten, die neu erröten(?)" (~ the dead who blush again) I'm unsure about the verb. We're waiting for the DVD release, aren't we...

> A very short scene caught my eye. Evelyne is singing in a church
> accompanied by an organist. There is only one other person in the
> church; an African in traditional dress. Is he one of the three Kings?

The script suggests this too.

> If so, there is no birth, only an abortion.

Another probably minor parallel: Clarissa renews her bandages at the ladies' room while Hermann tries his Leonard Bernstein look-a-like pullover -- in another ladies' room.

Cheers, Ray

**From: "Ralf Eigl" <ralfeigl t-online.de>
Sent: Tuesday, July 20, 2004 11:28 AM +0200**

Did you notice the scene towards the end when Clarissa and Hermann are in the Fuchsbau and when both are standing behind each other in the half-shade and it definitely looks as if there were only one head with two faces looking in exactly the opposite direction, Hermann's to the left and Clarissa's to the right.

I wonder whether that was just a game Reitz plays for the sake of the nice effect it makes or whether he really wants to tell us that the two of them are ONE (or maybe should be ONE) but are still striving in totally different directions...

One remark back to the scene with the crows: This reminded me of Schubert's song cycle 'Winterreise' with the famous part about the

crow, which is the only being that accompanies
the traveller and is true to him until his death

Die Krähe

Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Tier,
Willst mich nicht verlassen ?
Meinst wohl, bald als Beute hier
Meinen Leib zu fassen ?

Nun, es wird nicht weit mehr geh'n
An dem Wanderstabe.
Krähe, laß mich endlich seh'n
Treue bis zum Grabe !

Ralf

**From: "Susan Biedron" <susan jsbiedron.com>
Sent: Tuesday, July 20, 2004 5:47 PM -0500**

Maarten,

you mention eating in Part 6:

>The only warm parts were the Hermann/Waltraud/Juan (eating) scene, the final
>scene of everybody together (eating), Renate and Bernd (eating), Olga and
>Alex (about to eat eggs).....
>Eating seems to symbolise friendship. Alex is continuously looking for money
>for food (=friendship?).

This is true and something I did not previously notice. What do you think
about the scene in Part 7, when Hermann and Snusschen have tables of food
and wine prepared after Hermann's concert and no one shows up?

I can understand why Helga and Renate/Juan do not attend Hermann's post
concert celebration. But what about all the others - Frau Moretti, Frau
Cerphal, Olga - and even Alex? Surely he should be there to mooch free food.
Apparently in this case food does not help with friendship.

>I noticed the Suesse Paprika is mentioned a little too often to be
>coincidental, but I have no clue as to its meaning. Anybody???

I took this just to be Reinhard's specialty. Sweet paprika, especially sweet
Hungarian paprika, is considered culinarily superior to hot paprika. It

costs more than the hot variety - I guess they are trying to say Reinhard's goulash is a true specialty.

Susan

From: "Susan Biedron" <susan jsbiedron.com>
Sent: Tuesday, July 20, 2004 6:06 PM -0500

Regarding Mrs. Lichtblau and Clarissa's hair:

When I first saw this scene where Clarissa returns from cutting her hair to find her mother in her hospital room, what I expected from Mrs. Lichtblau was a comment on her daughter's hair. So I was also shocked that instead she says "Murderer!"

> If hair
> is a woman's "crowning glory" [Biblical?] then Clarissa punishes
> herself by cutting much of it off, even though she still looks
> incredibly beautiful afterwards.

And it is a really nice haircut too - well shaped, etc. She looks as if she returned from a hair salon. Clarissa is a very strong person to survive all the terrible experiences that happen to her in Part 7.

Regarding Juan's comments:

> There is a scene between Renate and Juan, which echoes the earlier one
> between Hermann and her. In both she wants sexual relations and in
> neither case does she succeed. I was surprised by Juan's brutal "Nein"
> to her question as to whether she would make a passable actress. He is
> right but its harshness took my breath away.

For all of Juan's charm, he is completely honest with women. He says what he thinks, even if he is hurtful. Later he will also be brutally honest with Fraulein Cerphal.

> The most physically violent scene, of course, occurs between Stefan
> and Helga in a mountain hut.

I did not like watching the scene with Helga and Stefan climbing up the mountain and in the hut. Why does Stefan even go with Helga? After their earlier episode on the stairs, I would think Stefan would stay as far from Helga as possible, let alone try to be alone with her in a mountain hut. Is he a glutton for punishment? Helga is really a disturbed woman.

Susan

From: "Maarten Landzaat" <gijs xs4all.nl>

Sent: Tuesday, August 03, 2004 11:00 PM +0200

- > Did you notice the scene towards the end when
- > Clarissa and Hermann are in the Fuchsbau and when
- > both are standing behind each other in the half
- > -shade and it definitely looks as if there were
- > only one head with two faces looking in exactly
- > the opposite direction, Hermann's to the left and
- > Clarissa's to the right.
- > I wonder whether that was just a game Reitz plays
- > for the sake of the nice effect it makes or
- > whether he really wants to tell us that the two
- > of them are ONE (or maybe should be ONE) but are
- > still striving in totally different directions...

Yes, I noticed this too! (No cheating here: I try not to read the contributions before watching an episode, not even Ivan's introductions, just to keep an open mind)

I'm sure it's not only for the nice effect. Your interpretation is certainly valid.

My interpretation was the Janus-head. I don't know much about this, but I remember from school

Janus had two faces on one head. January is called after Janus because it looks

to both the old year and the new year. This fits quite well with Christmas time.

In a broader sense, the time depicted is a transition too: between the clique of students-time and the more lonely, though married adult life.

Maarten

From: "Maarten Landzaat" <gijs xs4all.nl>

Sent: Tuesday, August 03, 2004 11:04 PM +0200

Susan wrote:

- > What
- > do you think
- > about the scene in Part 7, when Hermann and Snusschen have
- > tables of food
- > and wine prepared after Hermann's concert and no one shows up?

Yes, you're right; here the not-eating accentuates and symbolizes the friends not showing up.

- > I can understand why Helga and Renate/Juan do not attend
- > Hermann's post

- > concert celebration. But what about all the others - Frau
- > Moretti, Frau
- > Cerphal, Olga - and even Alex? Surely he should be there to
- > mooch free food.
- > Apparently in this case food does not help with friendship.

I was also wondering why this happened. It sure helps with the theme of this episode, but why didn't they show up?

Maarten

From: "Susan Biedron" <susan jsbiedron.com>
Sent: Wednesday, August 04, 2004 6:13 PM -0500

Maarten,

I'm glad someone else is mystified by this. Heimat is supposed to be "on holiday" now, so I don't know if anyone else will comment. One could say the purpose to is push Hermann to break with his group of friends and find comfort with Snusschen - but in my opinion it is still very unrealistic that not one friend shows up. I also wonder who paid for all that food and wine - perhaps Snusschen because she has a regular income? Surely such a spread would be beyond Hermann's means?

Susan

From: "Ivan Mansley" <ivanman dsl.pipex.com>
Sent: Monday, August 30, 2004 8:59 PM +0100

There was one matter which puzzled several of our contributors in Part 7 and that was the fact that no one turned up to Hermann's party after his successful Spuren concert. He had provided masses of food and drink and yet he and Shnusschen are alone in the villa in the early hours of the morning. He has been deserted by his friends. I see that I wrote in my notes, "Why? I wonder." It is only human to speculate! We know that Renate sees not going as some form of revenge for her rejection by Hermann. "Now we've really stood Hermann up." And Juan, perhaps rather surprisingly, accepts this notion with great glee. Volker had made his excuses beforehand, and both he and Jean-Marie are at the hospital with Clarissa. Were the others being diplomatic and desirous of leaving the two alone together so romance would blossom? Did they think Hermann was getting too big for his boots and needed taking down a peg or two?

However, perhaps we are looking at it in the wrong way. If the director of the film does not deal with the motives of all Hermann's friends and we are not told, then perhaps we should be focusing elsewhere. And glancing at the scene again, it seems to me that we should be concentrating on the effects of their non-arrival. Hermann and Schusschen are alone together. Hermann is

restless and disappointed. "It's a conspiracy", he exclaims. What Reitz is doing here, I think, is showing their fundamental incompatibility. Hermann describes how he has taken a "banal" chord and altered it in a way never done before. It is evident that Schnusschen does not understand. This is made quite explicit when Schnusschen pours a glass of golden Rhineland wine and remarks that the wine would be "wasted on your arrogant friends, like your music". Hermann replies, "Schnusschen, you don't understand it at all." During their love-making later that evening Hermann declares his hatred of "academic bitches" and "intellectual women." The viewer knows that Hermann is attempting to deny Clarissa and that he will not succeed. The scene ends with him watching himself in an enormous mirror; he is watching himself betray his true inner self.

I also noticed the camera lovingly focus on all the food and wine that will be wasted. Is this a portent, a pointing forward to the wedding feast in Part 8. I think we know that marriage between these two is not the true path despite the bond of their heimat and upbringing.

Just a few belated thoughts!!

Ivan Mansley.