

**Date: Fri, 14 May 2004 08:12:30 +0100**  
**From: "Ivan Mansley" <ivanman@dsl.pipex.com>**

## DIE ZWEITE HEIMAT: A NEW GENERATION

### PART 3: JEALOUSY AND PRIDE, EVELYNE, 1961

The episode begins with a funeral. As the mourners walk over the brow of the hill we notice Elisabeth Cerphal and Gerold Gattinger at the head of the procession. A young woman, whom we have not seen before, is left standing alone in the road. She slowly turns and heads back to the cemetery. All funerals seem to contain within them elements of drama. This is no exception. The ending of the episode, however, contains elements of slapstick, with the young film-makers rushing around Munich plastering everything and everyone with the slogan, "Papa's Kino ist tot". As an ending it left me distinctly unimpressed. On the other hand, the episode seemed rather low key for the first third or so, until the arrival of Hermann for the film showing, and the first coming together of Ansgar and Evelyne, and then, after that, there were numerous sequences, where my eyes filled with tears of recognition and delight at the complexity, truth and intensity of the relationships depicted.

Although Edgar Reitz provides all the necessary evidence for his viewers, I found it hard going to work out exactly the family connections of the Cerphals and the identity of Evelyne, our lone young woman on the road. Of course, Evelyne is in search of her own identity, after discovering on the night before her father's funeral, that the woman she has always called her mother was not her real mother. We are not told who informed her of the truth. Her quest to find out all she can about her real mother, and through this, her search for her own identity, provides one of the important threads of the episode. Later, after finding the place where she might have been conceived, she sums it up thus: "I sought my mother, I found myself. I sought myself, I found Ansgar."

There are two love stories at the centre of this episode; firstly, the one between Hermann and Clarissa, with entanglements provided by Juan and Helga, the poetess, and secondly, the infatuation of Evelyne and Ansgar, who first of all has to get rid of the actress, Olga. Let us begin with Evelyne and Ansgar. It is love at first sight!! Gisela Muller, the actress who plays Evelyne, has the most incredible face. It is square and masculine. In the darkness of the library she describes herself as ugly, in response to Ansgar's mocking description of himself as "small and ugly", whereas, in fact, he is tall and handsome. And yet, when Evelyne smiles, her face becomes wreathed in beauty and tenderness. She also has the most fantastic singing and speaking voice! When Ansgar hears her speak out of the darkness, he exclaims, "What a voice!" It is deep and gruff and very sexy! Ansgar is captivated. Later, when she sings the words of Helga's poems and Hermann's "Rain Songs", a crowd gathers and she finishes to wild applause.

In many ways Ansgar and Evelyne are opposites and they seem to represent two different ways of looking at the world. Ansgar is a man transformed by love. In the earlier part of the episode he is rude, coarse and overbearing. He is incredibly rude and arrogant in his questioning of Herr Gattinger. He browbeats and abuses Olga, his supposed girl-friend, and is the source of her unhappiness. He is consumed by hatred. He hates his parents and unsuccessfully tries to forget them. He declares at one point, "I'm ashamed of them". He tells Evelyne, when she asks about Olga, that he hates Olga: "I hate her. I touch her, I use her body but I hate her." Evelyne, on the other hand, has had a happy childhood. We see her packing her dolls and teddy bears, as she is about to leave Neuburg. She loved her father dearly; he was her friend and confidant. Frau Ries likes her instantly, and Evelyne respects her. "Frau Ries had cradled my father. She held all the emotions of the past. She was the villa's memory." Ansgar is transformed by his love for her; transformed utterly. He helps her in her search for her

mother's sister and becomes far more human. Reitz seems to be saying, in effect, "Look at the transforming power of love". Nonetheless, Evelyne and Ansgar are in many respects polar opposites. This is beautifully illustrated when Ansgar threatens to cut an earthworm he has found into four pieces. Evelyne prevents him. Ansgar tells her that her parents are dead and being eaten by worms, and that he is like an earthworm in that he just exists. Evelyne is having none of it. She tells him that her parents are alive in memory, that they are "almost more alive than we are", that she was "conceived in love", and that "If I say I love it's like a memory". Ansgar has literally tried to erase the memory of his parents by burning all the possessions they had given him and tries to expunge his past completely. His words about his parents reveal, however, that he has failed. He cannot forget their "renunciations" and hypocrisies, as he calls them. Reitz conveys to us that the past will not be expunged, whatever efforts we make.

Let us now turn to Hermann and Clarissa. It is these two lovers who give the episode its title. After their encounter on her apartment stairs, Clarissa writes to Hermann and begins with these words, "To hell with your jealousy and my false pride". There are the words of the title! However, this is not the full story. Clarissa has shown her jealousy also, as she watches Hermann with Helga. She has made Hermann jealous by dallying with Juan. One notes that she tears a strip off the bottom of the letter and writes only "I love you". I think it was only that which was posted. Reitz makes us aware also that her letter was only addressed to Mr. Hermann Simon, Munich. I take it that it would probably not be delivered with such a non-specific address. Did you notice?

When Hermann arrives at Fuchsbau, Frau Cerphal's villa, he finds Clarissa lying head down on stone steps in the company of Juan. There is some by-play about him missing a date and about the non-appearance of his cello concerto. After the showing of the students' film Hermann joins Juan and Clarissa. There is some unpleasantness. Juan accuses him of interrupting and calls Hermann a "long-eared arse" or was it the other way round? Clarissa calls them both fools and walks off. Juan claims to have wooed Clarissa successfully with his Spanish songs. This jealousy surfaces again when Hermann and Clarissa practice his cello concerto. She provokes it by asking if he has heard from Juan. He replies that he [Juan] is probably still there eavesdropping!! They are interrupted by Stefan, Reinhardt and Helga who have been to the cinema. When Helga starts to pay Hermann some attention Clarissa clearly resents her as a possible rival and runs off. "Suddenly there was a tangle", comments Hermann as they part, with no definite future meeting arranged. Jealousy is alive in their relationship.

Perhaps my two favourite scenes in the episode are the scene in the library between Ansgar and Evelyne and the scene between Clarissa and Hermann on the stairs of her apartment. When he realises there is someone else in the room, Ansgar lies on the floor by the bed, and the room is lit by moonlight with the shadows of leaves moving to and fro. There is a strange kind of chiaroscuro effect. Olga, in distress, had told Reinhardt and Ansgar that she had seen their silhouettes as if "They were behind glass or under water". Well this is how this scene looked, and there is a further point which I noticed. Olga, as mentioned before, is utterly distressed because of Ansgar's behaviour towards her. When she tells Ansgar that she loves him, he retorts that she is lying. Then she sees through a window, with what appears to be rain running down the glass pane, Evelyne singing, but it is not raining! She is crying and the water depicts her tears. Significantly, Evelyne is singing the line, "Rain's been running through the roses". As Hermann accompanies Evelyne on the guitar, Clarissa stares meaningfully at him and then we see Clarissa's face staring in from the wet window. This idea/symbol of glass and water is continued, and thus, in turn, Clarissa's distress is also revealed.

Compared with Ansgar Hermann is gentle and passive, but his encounter with Clarissa, on the stairs of her apartment, is not only passionate but almost violent. Their desire for each other overcomes all prudence, and penetration appears to take place, only for it to be interrupted by a neighbour, an old man, who comes down the stairs and escorts Hermann off the premises. Hermann had gone to her apartment to deliver a letter of

love, in which he shows great understanding of himself. He had written, "I seek you and keep running away from you". The letter is not delivered, because he cannot find the right place to put it, and it drops from his grasp and falls down the stairwell as the lights come on and Clarissa is seen ascending. She never reads it, just as Hermann never receives hers, if I am right! The tension and excitement of this scene, as well as the eroticism, held me in its grasp.

What else can I draw your attention to? There are some Shakespearian echoes. Renate, looking quite beautiful, on this moonlit evening, gives a rendering from the balcony scene of "Romeo and Juliet" and Herr Gattinger joins in from the balcony. Whatever else this enigmatic, mysterious character is, he obviously is a man of some education for he does this entirely from memory. Renate receives a kiss from Reinhardt but then he apologises for doing so. Our hostess, Frau Cerphal, gradually gets drunk as the evening wears on and repeatedly tells different students, "In such a night as this you must fight for love/happiness". In Shakespeare's "Merchant of Venice" two young lovers comment upon the enchantment of a moonlit night after they have eloped together:

"The moon shines bright. In such a night as this.  
Troilus methinks mounted the Trojan walls  
And sighed his soul towards the Grecian tents  
Where Cressid lay that night.  
In such a night  
Stood Dido with a willow in her hand  
Upon the wild sea banks, and waft her love  
To come again to Carthage."

Reitz would appear to know his Shakespeare. "On some enchanted evening, you will see a stranger" as the song goes. There are some pointers to future plot developments e.g. Reinhardt's acquisition of a real Winchester rifle as a prop and significantly, I thought, Ansgar's balancing act with a glass of red wine on his right foot. The camera made much of this. Edgar Reitz obviously finds great interest in all the cinematic references. I wonder if the audience is as interested as he is! I was rather bored by Rob, Stefan and Reinhardt's film or what we saw of it. There is a constant thread of how the new generation view their elders. What did they do in the war? Were they members of the SS? I suppose this must have been a very common feeling at the time, although one hopes not all were as rude as Ansgar to Gerold Gattinger! We see Hermann's delight in the sound of words put to music, partly under Helga's influence. This is shown in "Heimat" when he puts words of Hunsrück dialect to music which is performed in the mine. There is a long sequence, where the word "cat" is picked up and stored. I noted the specific title of the book Herr Gattinger was reading and which Helga is looking at. I do not know it, but apparently it was a sensation, when it was first published in 1959, so Gattinger is very up to date in his reading. It deals with Jewish persecution from 1105 in England to the Holocaust. There is a mysterious [for the moment] thread concerning Uncle Goldblum, an orthodox Jew, who was the one time partner of Elisabeth Cerphal's father. "We got him out." Is there a suggestion of a double meaning?

I have written myself out now! Remember the word "pride" in the title? Clarissa accuses herself of false pride but there are numerous examples of real pride e.g. Frau Ries in her devoted service to her supposed superiors, Evelyne in her dead mother, and so on. Here is a rich mine in which to delve!

Ivan Mansley.

**Date: Tue, 18 May 2004 11:27:48 -0500**  
**From: "Susan Biedron" <susan.jsbiedron.com>**

A few early comments on Part 3:

I have only watched about the first half hour, but this is one of my favorites because of Evelyne seeking to solve the mystery of her parents. One rather chilling part is when Evelyne and her half brother walk back to her father's grave and hear the gravedigger talking about how fast it takes a body to decompose in the ground. I suspect the gravediggers don't know the 2 young people are connected to the deceased. This must be very hard for Evelyne to hear.

For some reason I always thought that Evelyne learned the truth from her stepmother - but looking at this episode again, it really doesn't tell that part, does it?

Evelyne sets out on a journey to find the truth. One just knows that her parents' story will be very romantic. I found this fascinating and immediately sympathized with Evelyne, a gentle and likeable young woman. She feels dejavue upon entering the Cerphal villa and then learns she was there as a small child. I always wonder about the picture on the wall of Frau Ries' apartment - it looks like different views of Jewish men. Am I right about this? If this is an old picture, I would guess it was not on display during the war.

Just as she is beginning to learn about her parents' relationship, Evelyne finds romance herself. She is very compelling and seems to have the power to change Ansgar. What a different personality he is than Evelyne. But opposites attract and one has the feeling as soon as they meet, that they will become a couple.

This brings me to the mysterious Herr Gattinger. At the funeral scene, I first thought that he was a servant of Elisabeth Cerphal - he drove the car and takes care of the dog. (His dog or hers?) But then we see he is apparently Elisabeth's equal. He avoids questions from the students about his past, but their comments raise our suspicions. Helga (who in my opinion is a first class B\*\*\*\*) finds his knowledge of poetry and literature interesting. This really irritates Stephan who is in love with her and was already annoyed by Gattinger in the previous scene with the old war surplus camera. Or does Helga converse with Gattinger to annoy Stephan?

Ansgar, tall, arrogant, blond and good looking really attacks Gattinger. It is ironic that Ansgar looks like a poster model for the SS.

Susan

**Date: Tue, 18 May 2004 21:28:03 +0100**  
**From: "Ivan Mansley" <ivanman dsl.pipex.com>**

It was only while I was reading Susan's post that I remembered that I had intended to comment on the gravediggers who have prepared the grave for Evelyne's father. Susan wrote:

> One rather chilling part is when Evelyne and her half  
> brother walk back to her father's grave and hear the  
> gravedigger talking about how fast it takes a body to  
> decompose in the ground. I suspect the gravediggers  
> don't know the 2 young people are connected to the  
> deceased.

It does seem unclear as to whether they know that Evelyne and her half-brother are the children of the deceased. Their comments about the rates of decomposition of dead bodies in different soils have a distinguished literary predecessor!!

In Shakespeare's "Hamlet" Prince Hamlet and his friend, Horatio, stand unobserved and watch the digging of the grave of Ophelia, who has committed suicide, partly because of Hamlet's neglect of her. One of the gravediggers is singing while he works. Hamlet asks his friend:

"Has this fellow no feeling of his business, that a' sings in his grave-making?"

[Horatio replies]: Custom hath made it in him a property of easiness."

Hamlet eventually engages the gravedigger in conversation:

"How long will a man lie i'th'earth ere he rot?"

[Gravedigger]: Faith if a' be not rotten before 'a die..'a will last you some eight year, or nine year."

Eventually a skull is unearthed from the soil. It proves to be that of the court jester who had once played with Hamlet as a young child. Hamlet holds the skull and addresses it in a very famous line!

"Alas poor Yorick! I knew him Horatio, a fellow of infinite jest, of most excellent fancy"

Shakespeare got there before Reitz, but I feel sure this is another deliberate echo [see my intro for more]. Also the gravediggers' talk prefigures Ansgar's remarks at the end of the episode where he uses the earthworm to illustrate his point that the bodies of Evelyne's parents are rotting and being eaten by worms. He is studying medicine after all!

Ivan.

**Date: Wed, 19 May 2004 22:39:21 +0200**  
**From: RalfEigl t-online.de (Ralf Eigl)**

Hello all,

A few words from a newcomer. I have actually been around all the time, watching, listening, reading with much interest all the contributions you wrote. I never had the time to really follow the watching of Heimat 1, but am trying hard to stay up-to-date with DZH. So allow me a few thoughts on episode 3:

In this, the showing of the film and the ensuing party is a masterpiece of Reitz's indeed. Just look at the wonderful scene between Ansgar and Evelyne in the dark - with the amazing pattern of shade and light to hide things and make them just a little visible at the same time for us to follow what is going on! How irresistably this draws us into this secretive game, in which neither of the two knows what the other looks like. Along with it the quiet, calm voices - in particular, of course Evelyne's, which sounds all the more beautiful for the darkness that veils everything. Doesn't all this awaken a strong longing in all of us to be in either Ansgar's or Evelyne's place...

This part 3 is also one that contains very strong and powerful moments of musicianship - Clarissa and Juan singing the South American folk tune, Evelyne's off-the-cuff improvisation with Hermann on the piano, and, towards the end, Clarissa and Hermann playing the Cello concerto.

Of course there are a thousand layers to this all - while the various musical activities form

the outer framework, jealousy is the foremost factor that determines feelings. There's Hermann, who keeps watching Juan and Clarissa while they are singing, watch Helga's disappointed glance when Evelyne enters the room and starts to sing, and a few minutes later Clarissa watching Hermann and Evelyne making music. Then there's Juan who - else always very courteous and kind - for once loses control when he tells Hermann quite rudely that he disturbs him and Clarissa. Olga, a helpless bundle of frustration, and of course Clarissa, leaving angrily and disappointed when Hermann kisses Helga. Not to forget Stefan in the same scene, of course. Jealousy, frustration, confusion. And tears. You noticed that the window through which Olga watches Evelyne (and Hermann) is all wet with rain, although it's quite obviously a warm, dry summer evening. Tears on Olga's face and the rain - like tears - on the window. Later it is Clarissa who watches Hermann and Evelyne through that same window - no tears on her eyes but certainly inside.

In between all of this, Reinhard's beautiful gesture as he notices Renate's frustration.

Just a few words on the first half of this episode, and so much more one could say....

Ralf

**Date: Sun, 23 May 2004 01:03:25 +0200**  
**From: "Maarten Landzaat" <gjjs xs4all.nl>**

Hi all,

Sorry for not having contributed anything on DZH 1 and 2, I just didn't have much to add. They didn't move me much beyond the basic recognition of starting student life (I did go to university in 1982).

But I just watched DZH 3. I loved this episode, I found it hypnotizing. Not sure why yet, but maybe after writing this email I will have a better idea.

It's definitely Evelyne's beautifully deep voice, her sincere curiosity, the fact that she's interested in her family whereas all the others are not.

The dualities are there again:

Nazis-jews  
Day-night  
Shadow-light  
Jealousy-pride  
rich-poor  
love-hate  
old-young  
optimist-pessimist

On the surface they are opposites but the story tells us there is more to it: it connects the opposites, e.g.:

Nazis-jews connected by Mrs. Cerphal's old publishing company, and the villa.

Jealousy-pride stemming from the same feeling (Juan/Hermann/Clarissa)

Rich-poor connected by Eveline's rich father and poor mother

Love-hate in the relation with Ansgar and Olga.

Old-young connected by Eveline, who IS her own mother, and almost relives her romance.

Optimist-pessimist connected by the love between Evelyne and Ansgar

Then there's the atmosphere in the Fuchsbau, which is sometimes very hostile, and then

again very friendly and warm. Yet it doesn't seem strange or unnatural, it seems to be "necessary" and inevitable.

There was a lot of shadows and light. I'm not sure of the meaning, but it reminded me of the last episode of Heimat, which I also found kind of hypnotizing.

Ivan, you wrote after discussing the "slime" :-): subject: "However, reality is always more beautiful than escapism, isn't it?" This is a beautiful statement in itself, and I think it can also be regarded one of the best descriptions of Reitz' work. He certainly shows the beauty of reality with the Heimats.

Maarten

**Date: Thu, 27 May 2004 23:50:04 +0200**  
**From: Raymond Scholz <rscholz zonix.de>**

Some late and random thoughts on the third part...

The second and third parts are a true feast for the Fuchsbau enthusiast I am. I've watched both parts in a row, but I'll comment on the latter only.

Evelyn's appearance reminds me of a butterfly. Let me explain...

We see Evelyn arriving at the Fuchsbau where Frau Ries takes care of her while Frl. Cerphal seems to be very rude until she discovers Evelyn's talents. Frau Ries hides her in the library which is located at the centre of the Fuchsbau. While the clique is gathering around her, she sleeps in her cocoon - the library. Ansgar accidentally discovers her in the dark library, at first we only hear their voices in the flickering game of shadows and light. We see Evelyn slipping through the door, shyly hiding at first. Only dressed with her nightdress she looks like a caterpillar which will instantly transform into a beautiful butterfly when she starts singing.

"Boah, ist das ne Stimme..." I particularly like this quote as Ansgar exclaims what we all think.

The glass of wine on Ansgar's sole reminded me of the wine bottle, Hermann threw over his shoulder which magically opened itself when hitting the ground. Any deeper meaning, some cinematic references or is it Reitz' way to express that he likes red wine?

We see fantastic camera movements within and outside the Fuchsbau visualising the Jealousy and Pride theme, hopping from lovers to lovers, rotating like a roulette, picking up snippets of conversation. The way Reitz shows all the artists, performing and working in the Fuchsbau is truly idealised but of an immense beauty. These moments make me gasp for breath! This is what I love DZH for.

Like Ivan I noticed about the address on Clarissa's letter to Hermann - probably a game of luck. I have some old letters from the 20ties with recipients in Hamburg and Hannover. Well, at least at these times, the recipients name and home town must have been sufficient to deliver a letter :-)

Herr Gattinger is leaving the room twice with his dachshund when talks descend to the Nazi time... Reitz is trying to make him appear in a very German way by his clothing and acting, probably overdone here, I think.

Ansgar made me incredibly laugh when he entered the milk shop talking with the broadest Bavarian dialect I could think of. Just to give an intimate impression on Evelyn's

aunt.

We see Ansgar smiling for the first time without any sign of irony or bitterness when Evelyn says "Der war total verliebt" talking about her father deeply fallen in love with her mother.

Evelyn says "Ich bin meine eigene Mutter" (I'm my own mother) while watching pictures of her mother. She finally knows who her mother was and on the way to her, she discovered herself.

Helga shows some interest in the Winchester rifle too. We all know what became of her...

A small goof showing that even the perfectionist Reitz may overlook small details. During the ride with the taxi we see a 1980's Mercedes Benz 190 in the background...

What an inappropriate last thought of an episode of true beauty.

Cheers, Ray

**Date: Fri, 28 May 2004 09:58:32 +0100**  
**From: "Ivan Mansley" <ivanman dsl.pipex.com>**

I have tried to separate out the administrative posts and those concerned with the forthcoming DVDs. I think we had 7 discussion posts in all or 5 if we exclude mine. It was nice to see Maarten again. He manages to say in a few words everything that I can in several pages. Raymond sneaked under the wire last night so I left things open until this morning.

Ivan.

**Date: Mon, 31 May 2004 14:12:00 -0500**  
**From: "Susan Biedron" <susan jsbiedron.com>**

I have some "very late" comments on Part 3. We went camping on our long holiday weekend here and returned early because of rain. So I didn't send my final comments on time.

Part 3 is one of my favorites, but there is so much in it, I find it difficult to write about. I enjoyed Ray's comments:

> The second and third parts are a true feast for the Fuchsbau  
> enthusiast I am. Evelyn's appearance reminds me of a butterfly.

It also shows how self-centered Elisabeth Cerphal really is. She has no desire at all to help her niece until she realizes Evelyne has a beautiful singing voice and fits into Frau Cerphal's role of patron of the arts.

> We see fantastic camera movements within and outside the Fuchsbau  
> visualising the Jealousy and Pride theme, hopping from lovers to  
> lovers, rotating like a roulette, picking up snippets of conversation.  
> The way Reitz shows all the artists, performing and working in the  
> Fuchsbau is truly idealised but of an immense beauty. These moments  
> make me gasp for breath! This is what I love DZH for.



It is fascinating to watch the sudden changes in Hermann and Clarissa's relationship. They finally get together, alone in Fuchsbau. Alone at last! They look into each other eyes, very meaningfully and then Hermann then says they should play the Cello piece. Everything seems to go well and then Clarissa innocently asks if he has seen Juan. You can see the jealousy in Hermann immediately. Then Helga and Stephan enter. Clarissa in turn becomes very jealous and leaves the house when Helga insists on showing her latest poem to Hermann. Stephan becomes jealous of Helga's obvious interest in Hermann. And in the first of many such scenes, Hermann ends up running after Clarissa.

- > Like Ivan I noticed about the address on Clarissa's letter to Hermann
- > - probably a game of luck. I have some old letters from the 20ties
- > with recipients in Hamburg and Hannover. Well, at least at these
- > times, the recipients name and home town must have been sufficient to
- > deliver a letter :-)

My immigrant great grandmother corresponded with her sister in Germany until her death. At the end of her life she lived with her daughter in Oak Park, Illinois. We have a postcard of hers sent from Germany with only her name and "Oak Park, USA." No state - and there are multiple "Oak Parks" in the US. This occurred in the early 1920's.

- > We see Ansgar smiling for the first time without any sign of irony or
- > bitterness when Evelyn says "Der war total verliebt" talking about her
- > father deeply fallen in love with her mother.
- >
- > Evelyn says "Ich bin meine eigene Mutter" (I'm my own mother) while watching
- > pictures of her mother. She finally knows who her mother
- > was and on the way to her, she discovered herself.<<

The romantic relationship of Evelyn and Ansgar is almost like a WWII film. I think Reitz wanted to show how love can change a person (Ansgar). Did Reitz also develop this part of the story to be a contrast to Hermann and Clarissa? Evelyn wants to know her mother so much, that perhaps she almost plays a role. Her love for Ansgar, which is real, is as doomed as the romance of her parents. Perhaps because we know the facts about her parents and her mother's early death, this is what tells us the love affair with Ansgar is also doomed??

Susan