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Mann, Erika

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Erika Mann
Kantonsspital, Room 75 A
Zürich

January 28, 1963

C
Caro Bolognini,-

will you please forgive me for writing in English. But then, my French is a bit too flimsy and unreliable as to be used in a letter. Besides, I know that you understand English quite well and that Messrs. Flaiano and Brusati to whom I am co-addressing this anyway will surely help if help be needed.

I understand from Dr. Cassuto that towards the very end of the film a scene is planned which is considered to be most important - not only for Tonio but also and particularly for Lisaweta whom it is to furnish with the opportunity to show herself sensible, understanding and "resigned" enough not to disturb Tonio in his grief by trying to comfort him. I am speaking of the scene in which Tonio weeps.

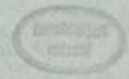
As it goes and according to his development up to that particular point/he is not really very likely to weep. Even so one might imagine that the unslaught upon his childhood memories brought about by that festivity and by "Hans" and "Inge" could have softened him to such a degree that he finds himself in tears. These tears, however, ought to be the last tears that he permits his nostalgia to make him shed. And even while crying, he should (of this I am very much convinced) pull himself together and dry his eyes, comb his hair etc. in front of a mirror - the small, oldfashioned and perhaps slightly distorting mirror his modest room is equipped with. In doing so he might murmur a few incoherent, yet perfectly understandable sentences such as: "Nonsense... what am I crying about... as if I hadn't always known it... they aren't for me ... never have been ... the king has wept... I am not Philipp of Spain ... and I haven't been betrayed... better look out that I am not betraying myself... stick to my work... (he looks alright now) Now, that's better..." And then, he might just as well go and fetch Lisaweta for dinner.

(betrayed)
Please don't misunderstand me. By no means am I trying to button in on Flaiano's and Brusati's work or on your own conception of the finale. It's just that the Tonio of the end has to be a different man from the Tonio of the beginning, and that his experiences - first in Italy, then in Lübeck and Denmark have to change him. He can't be permitted to be weak at the moment we lose sight of him. He has to be dedicated to his work, incapable of being possessed by anyone or anything, except by his work; and while there are mellow chances in the air concerning his relationship to Lisaweta, Tonio - a determined, unsentimental → Tonio - remains alone.

Needless to say there are various possibilities one might explore in order to arrive at the desired effect. Also needless to say the monologue as sketched above is not meant to be used but constitutes ^(a) ~~the~~ mere suggestion in the direction that would probably be the right one. Philipp, I think, ought to figure somehow. Otherwise there'd be sure to be a misunderstanding on the part of the audience who'd mix up that lonely monarch who has been betrayed and who finally weeps and lonely Tonio who's always been in love with that particular scene from "Don Carlos" and who also finally weeps.

It was extremely nice and most important to have you here yesterday - you, the authors and Dr. Cassuto. I feel certain that you are about to make a beautiful film and am looking forward to a continued happy collaboration.

Yours cordially,



26/11/51