

WALDEN

He has beautiful manners and great charm. He is a little exceptional as earls go. He looks on Orlov as a surrogate son. Walden's mother: controlled lunacy. Walden is hopelessly in love with Lydia. His happiness is fragile and he knows it. He is looking back over his shoulder all through the book - NAL.

He begins to suspect that Lydia has a secret. This would explain something which until now has not seemed to need explanation, namely Lydia's lukewarm sexuality (which he might have assumed to be normal in well-bred ladies). She may even hint at her secret at some point, when she tries to talk to him about what is wrong - SR. Does Walden: (i) learn/suspect that she had a lover; (ii) learn/suspect that the lover is back; (iii) learn/suspect that the lover is Feliks; before Lydia confesses? - NAL. Then, when she confesses, this is like the solution to a puzzle and the start of a new life.

FELIKS

His anarchism more clearly articulated (but when?). More Czarist atrocities - MH. In Switzerland he read books. He needs a mentor and liaison man in Zurich - the printer/editor, see Kropotkin p199 etc.

Feliks doesn't ~~too~~^{do} enough, sometimes seems whimsical, must be more driven, more ruthless, more cruel - PG. At the start he is more of a son of a bitch. A flashback to a cruel act. Then he softens during the story.

At first Feliks has no intention of killing Walden. Then he toys with the idea, although the advantages are dubious. Then he realises that this is personal. Then he decides to do it all the same.

Feliks must be more physically attractive - PG, NAL.

Feliks' mother was a big strong woman with a red face and red hands, who hugged you hard and smacked you hard, and banged pots and laughed loud and shouted I love you in the middle of the night. After she died, Feliks' father became a priest.

LYDIA

Lydia's inexplicable fear - MH.

More on Lydia's parents. Years of training in sexual guilt. With Feliks in 1895 she thinks: This is wrong but I refuse to think about how wrong it is. (Not a genuine rebellion.) When tragedy strikes she energetically blames lust for everything.

Nevertheless: Social embarrassment and fear are not enough to make Lydia human - SR. She needs an emotional life outside her neurotic fears, even if they still dominate. She has no relationship with her daughter as yet. Reflect on wetnurses and governesses. At some point she tries to explain to Walden what is wrong.

The extent to which Charlotte's mind is now closed to Lydia, of Emanuele.

Lydia's mother.

Lydia plays the piano, and then her passion is exposed to the perceptive observer.

CHARLOTTE

How can Lydia and Charlotte be so strange to each other? Women puzzle and puzzle about their mothers' lives - MH.

Walden secretly and unconsciously encouraged child Charlotte to be independent, inquisitive, rebellious, in those mornings in the library.

An adolescent imagines she is the only one with an emotional life.

All these crises give Charlotte questions rather than answers.

ORLOV

He is the son of Lydia's older sister, who married a Prince Orlov who died. Walden liked ten-year-old Orlov in 1895. Orlov came to England as a schoolboy and spent time at Walden Hall, becoming a surrogate son to Walden (especially as Orlov's own father was dead). As a boy Orlov was likeable but far from manageable: he is the same as a man.

In each Orlov scene: his physical appearance, his thoughts and feelings (but always as seen by others especially Walden).

ONE

1 Give Walden a thinking paragraph first? The road through the village?

Don't switch PoV.

Can a Walden snub a Churchill? - PG. Yes

Walden Hall is in Norfolk.

Butler becomes Pritchard - sketch.

Personalise the social & political background - AZ.

3 The King's stationery - see Meyer notes.

The big consequence of refusing the King would be that Charlotte could not be presented at court.

4 Churchill regularly caricatured as a cherub. Hair has peak as well as wings.

5 Too early for all this politics - AZ & PG. ~~Make it a personal musing by Walden?~~

* Churchill grates on Walden's nerves in every scene. There was an extreme example of this in the past, when Churchill did something unforgivably tactless.

6 ~~Use Churchill's words, 'Young Statesman' p596.~~

8 A fraction more specific about Walden's 1906 coup.

9 Walden has a thought or two about the Russians as a people, how it is to negotiate with them.

*

9 ~~Lydia remembers the first time she saw Walden Hall, use this as excuse to~~ give full description: style, ornamentation, how many rooms. ~~No - too obvious~~

11 Is adultery the right word? - PG. Yes -

13 Introduce & sketch Annie.

*

* 13 Charlotte compares and contrasts herself with ~~Annie~~ Belinda. Does she wish to be more like Belinda, less intense? Will this wish come later at the ball? Yes

Sketch Belinda (ready for changed appearance chp. 5)

14 Why doesn't Charlotte remember the Eton incident?

16 Incredible - PG. Conversation begins when they discuss a woman who is not around because pregnant?

17 Here plant the notion that Charlotte likes books.

18 Fear at some point on the roof?

*

21 Political thoughts first, then hop-fields.

25 See Kropotkin p189

This scene as three scenes:

(i) Flashback to the hangings *from*

(ii) Contrast between this railway carriage and the open truck in which he slept in the blizzard, finishing with a confrontation in which he behaves cruelly and realises he has no fear.

26 (iii) Likely consequences are dramatically flat, so here do the meeting of the revolutionary cell as a selective memory, all the young hotheads saying let's kill Orlov, then Feliks quietly getting up and saying you're right and I'll do it.

If Russians are to be killed it should be in the cause of freedom rather than the status quo, PG.

TWO

30 Three scenes:

(i) Feliks & Dasha, sketch Dasha, Feliks' thoughts about the Jubilee Street anarchists.

(ii) Feliks leaves a restaurant without paying, his thoughts tell how he survives without spending money. His budget, a total of five pounds.

(iii) Feliks steals a bicycle.

32 Why Orlov does not arrive at Liverpool St (from Hoek/Harwich).

* *Just's information was correct*

35 Make it clear from the start that this is Lydia's PoV. Mix description of the dress with Lydia's feelings about it and about Charlotte. Sketch Marya & Mme Bourdon. Linger on Lydia thinking Charlotte is frivolous. Mother-daughter camaraderie when Charlotte admires her mother's skill at managing a train. A bit more glow. Charlotte may think: Why can't she explain emotions this way? Maybe Charlotte is desperate for the intimacy Lydia can't give her. Maybe Lydia is desperate for it too. Maybe this is resolved when Lydia confesses about Feliks. Maybe this is all too neat.

36 When Orlov is announced, Lydia's heart misses a beat or she stumbles - a subtle physical reaction.

37 Give Lydia one good intimate thought about Orlov before Charlotte comes in. Would she like to see him marry Charlotte or Belinda? She remembers his parents.

*

Just's information was correct

42 Overheard dialogue to bring this alive - PG.

43 'Content' rather than 'happy' - PG. (??)

*

43 Walden's impulsive decision to marry Lydia - for a moment he had seen behind the mask. Now he is helplessly in love with her, that's why he's a lucky man.

*

47 Choreograph the emotional dynamics of this scene. Walden recalls a piece of Orlov naughtiness from boyhood?

*

54 Sketch Santini.

56 Feliks wouldn't say outright: I have come to kill a man - and he is too candid generally - PG. Or explain this?

57 Sketch Garfield.

More on the pub.

59 Feliks feels just a little tension.

THREE

61 Does Charlotte feel ready?

Charlotte's joking about all possible catastrophes covers a lot of real tension - say this - AZ. Too obvious?

More mother-daughter stuff?

62 How Charlotte feels about all the servants (add this theme also at 94-96). How she feels about Oblomov. Begin to characterise William and Charles. Does Charlotte expect to be bored or thrilled, is she pleased or annoyed?

*

65 How does Lydia feel about (i) the ritual of presentation of debutantes, (ii) the king and queen as people, (iii) her hopes for her daughter.

Lydia craves the entree.

*

68 'The Earl of' is distancing.

How does Walden feel about the king as a man?

Somewhere here, plant Charlotte's ignorance about voting (cf p96).

Sketch Uncle George.

70 Does Walden calculate in advance how he will manipulate Churchill?

*

73 Dramatise the moment Feliks realises that his plan is in ruins. Feliks' anguish (? - or almost). Explain that it is the English words 'footman' and coachman' he has confused, not the roles. Further characterisation of William and Charles. Feliks' reflections are namby-pamby - PG. He must be more of a son of a bitch. Make up your mind whom he killed and how, and do it in a flashback. Feliks never faces the fact that he may be killed, PG. The coded cable must go to a person, the Swiss printer, who will release the news in the right way. Some sense of international anarchism. What do the coachmen have to say about the goings-on at the Palace? Overheard dialogue, humour, then at 75 flash back to this. (Why are servants always comical in novels? Ask Brennan.) This whole scene insufficiently suspenseful - NAL. A sentence or two more about his thoughts and dreams of going back to Russia - AZ.

75 When Feliks thinks: If he does something foolish ... remember the overheard dialogue, humanising William; all the same Feliks will kill him if necessary without much regret, Feliks here more of a s.o.b.

Say that the footman can't get help from the Palace because he is naked, MH.

Feliks less cool and detached. Lust for the kill? Dangers of failure or indeed of success.

77 More tension. I want to see the guests come out and I want to feel Feliks sweat - PG.

76 Someone who may know William speaks to Feliks.

Feliks notices women entering the carriage and wonders how he will handle them.

78 A touch of evil in Feliks - PG.

79 Hyperbole: say instead, a woman cry and a man shout.

Feliks' glorious feeling of 'This is it!' - AZ.

FOUR

80 The voice stops him, but he doesn't think Lydia until he sees her.

81 More of the pain and weight of Feliks' despair.

Why they stop chasing him - 'Come back, he's got a gun'

82 A phrase or two more to give a hint of why Lydia stopped Feliks dead.

Feliks' relief that his bicycle is still there.
 Doubt that he will escape, satisfaction when he does.

*

85 Explain how a left-wing bookshop could operate in 1895 in
 St Petersburg. (Secretly.)

86 Their first kiss hardly credible - KF. Hesitate on the brink -
 he realises what she wants ...

87 Feliks more physically sexy.

88 Cock the wrong word

89 Again, physical attraction of Feliks.

*

91 Cut out first line - PG. (???) Generally, too much of Feliks
 is in narrative rather than in drama.

Describe Ochrana HQ, see The 12 Days p52 and Kropotkin p236.
 Make this guard a person.

93 Would he really feel betrayed - wouldn't he think that she
 had been betrayed? - MH. (???)

Say how he feels at the end - AZ. (???)

*

94 More detail of what the kitchen looks like. More colour. Move
 people around. They make tea? Charlotte watches the others listening.
 How does she feel about what happened in the park? Trembling?
 Relishing? How does she feel about the servants in general, and one
 or two of them in particular?

96 'Do you mean to tell me that women can't vote?' - incredible,
 PG & MH. Something of this planted in advance.

*

98 ~~Churchill's experience with Walden~~ Thomson instead of Churchill. Emotion
 in Walden's re-telling of the assassination attempt. Walden's fears
 for the future: for Orlov, for the talks.

I am a Prince - this jars, PG. 'aristocrat' instead?

99 More of the seriousness of the situation. Rehearse the consequences
of Orlov's death. Let them worry. A little menace. They're too cool.

Feliks under pressure continually from here on.

*

100 'Terribly frightening experience' is flat. She shakes.

101 Not 'orgasm'. But what?

After ch 13

FIVE

- 102 Start clearly from Charlotte's PoV & continue with it.
Sketch Aunt Anne
Mother-daughter stuff.
- 103 What is old-fashioned about the Walden ladies' dresses? See Yarwood p 54-58.
Sketch Freddie.
Sketch or omit the other boys.
- 107 Sentence about Lydia's ankles is unclear.
Jitterbug? Or Turkey Trot?
- 108 What does Charlotte think about tobacco?
- 109 Why does Charlotte begin to enjoy herself? Drink? Feeling part of it all? Feeling relaxed with young men? Spell out. *Too obvious*
- 110 Charlotte too quick to reach mature conclusions. 'What a dreadful world this is' should come after later reflection: for now, she still believes in the benevolence of the status quo. Give her questions, not answers, at this stage.
'The strong should take care of the weak.' From where did she get this idea? From Walden.
- 111 Indicate why Lydia is so sharp; or make her more gentle. (If she is sharp it is because Charlotte is right.)
'I'm just beginning to realise how much' comes too soon. *He*.
Refer back to Annie's appearance in Ch. 1.
- 113 Note Lydia's hysteria when she says 'fallen woman'. 'Lydia shrilled... ' ?
- 114 'Her education had b-en little better than a conspiracy to deceive her' - make this a question.
Last paragraph too strongly accusatory. She doubts. Does she wonder whether it is her fault?
- 116 At the end, Charlotte has achieved something for Annie but her relationship with her father has changed. Now how does she feel?
*
- 117 'Licking his psychological wounds' is too condensed, too detached. Share his grief, disappointment, self-reproach.
- 118 Feliks too sentimental - PG.
- 119 Feliks is soft - PG.
- 120 Feliks would think of Walden as middle-aged, but not old.
- 121 Too discursive.
The word 'inkling' makes it all too low-key.
Where is the urgency in this scene?

- 122 Not 'country house' but 'estate' or 'dacha'. Say that Feliks knows about clubs and country estates because it's the same in Russia. More scenes of working-class London - PG.
- 123 Remember Feliks is supposed to be attractive. Which of the possible Lydia reactions does Feliks long for?
- 124 Hey, shitface - anachronistic.
*
- 128 After underlined portion, cut rest of paragraph - AZ. (??)
A bigger reaction to the name Levin - MH. (??) —
*
- 131 Flag the flashback.
- 132 Say that the maid would always carry a needle and thread for running repairs on the fragile silk dresses blah blah.
- 134 When Lydia thinks 'Jewish and divorced' she also thinks 'Feliks wouldn't approve of my thinking that way'.
- 135 A moment, a flash, in which Walden sees Lydia's passionate soul.
- 137 ~~A Feliks-Lydia marriage~~ would never have worked - PG.
Would Feliks' door have been open? Broken? Or Lydia has a key.
- 138 When the neighbour grins: Lydia feels first pain for Feliks and herself, then begins to blame her father.
- 139 Her thoughts about her brothers are impersonal, how does she feel about them?
- 144 'Even from you, Feliks, I still have one secret.' Author speaking here. Put it in terms of how much she wanted to tell him and her relief that she did not succumb to the temptation.
*
- 144 Beef up Feliks' ruthlessness - NAL.
Feliks keeps worrying about going soft: he should feel triumphant that Lydia is still vulnerable to him - PG.
Make it clear that he is genuinely worried about going soft - AZ.
Why a bomb? Reminder that he has dropped the gun. The need for publicity. His familiarity with this mode of attack.
Deposits on chemicals bottles, Feliks' budget. (Ask Meyer.)
Does Feliks borrow money from Bridget here?
- 145 Bomb-making impersonal - AZ. Add memories, reflections, Orlov, Lydia.

SEVEN

148 Walden's rambling monologue should focus on two specific problems: (i) how to conclude the Orlov negotiations; (ii) votes for women. - AZ. (Aren't monologues rambling?)

154 Whose ball?

157 Exact wording of suffragette poster, Butler p91.

Charlotte is nervous as she walks the streets.

Say where she is located as she sits down.

Specify why the ladies look middle-class and the speakers are less than fashionable, Yarwood p54-58.

164 Cut a few of the details in Pankhurst.

*

166 Feliks too cool from here on. Moments of fear, moments of elation - AZ.

168 'His hands were filthy but they would have to do' or something.

He wonders about the boy's honesty before he hires him (or thinks, I should have thought of that before I hired him).

In the lobby he observes plain-clothes detectives and maps his escape route.

169 Feliks begins to realise that his desire to kill Walden is personal, not political.

EIGHT

From now on Feliks can never rest.

172 Walden reflects that ~~Walden~~ Orlov could not be moved in the night. Right now Orlov is packing. Does Orlov open the letter?

173 How does Walden feel when the door opens? Visceral reactions - AZ. More of a flash, less reflective - PG.

174 Orlov witnesses the catch.

*

175 Walden accuses Thomson of incompetence and Thomson defends himself.

Thomson must be seen to have expertise. Walden reacts with admiration to his information.

The name Murontsiv is difficult to pronounce so let's call him Feliks. (Give him a worse name.)

Walden instructs that his family shall not know about the bomb (so that Charlotte can believe that Feliks wants to kidnap Orlov).

*

177 Feliks breathless, disappointed. Emotional & physical pain - AZ.
A touch more ruthlessness. He did not get away so easily.

Feliks' budget.

*

180 Lydia is also relieved that Walden is okay.

*

182 Why is all this dull? - PG. Where is Feliks' rage? Hopes, dreams?

*

184 See the world through Charlotte's newfound feminist vision: she looks at servants, etc. in a new light.

185 Charlotte less definitive: she wonders whether she can trust her parents to tell the truth in future.

186 Specific day & time for the demo.

*

186 Feliks wonders whether he could get a car and follow Walden, but it would be too conspicuous and/or he can't drive.

188 How does Feliks feel about the street full of marching women? Say that the stewards are women.

189 Where exactly are the policemen? Doesn't Feliks have to hide from them?

190 Charlotte more worried and fearful of prison.

191 Why is the women's throw inaccurate? - MH.

Charlotte's anger, terror, hostility at what goes on all around her.

192 Two moments of climax: (i) sense of having been rescued; (ii) sense of being definitely out of danger.

193 Feliks is still an assassin - PG. 'I haven't thought about this stuff in years, but I suppose this is how I feel.'

At the start Feliks is more guarded. He warms to her slowly.

He is trying to bewitch her, but in fact he is being bewitched.

194 Charlotte thinks: This is the stuff I want to know about.

NINE

200 'Options' sounds modern.

202 No sense of how Feliks is in danger, he seems too free to walk about. He must say, I can only walk you part of the way home.

203 She hesitates before saying, I don't want anybody to see me with you.

Give Charlotte an additional thought about Feliks as they
part - AZ. (???)

*

206 The pressure on Walden, the need to prove himself to Churchill
and to the king.

Bring Orlov to life.

208 What does Marya look like?

When Lydia says these things she secretly sympathises with
Charlotte. She doesn't like what she is trying to do to her daughter.
Suppressed compassion.

210 Charlotte is still smarting from the slap, reminder.

211 Charlotte's reaction when Lydia bursts into tears.

This whole scene too abrupt, KF. People's faces, people's
feelings.

*

211 Lydia's monologue more frenzied and incoherent (AZ) and must
progress the story rather than just sum up (PG) and must be clearer (KF).

*

213 Make-up seems anachronistic.

*

215 Opening too satiric. Let Churchill be impressed for once, AZ.

217 Sense of peril needed throughout this scene. Feliks has not
been caught.

Walden liked this club.

He killed a policeman?

TEN

224 There he goes thinking again! - PG.

Feliks' ruminations are too mathematical - AZ.

You're telling, not showing - PG.

Too abstract.

Instead: begin with meeting the woman downstairs - a concrete
instance of parental love. Have him fumble as he makes the
dynamite. Cut the scene where he doesn't explode the dynamite - too
obvious.

*

226 Why isn't my heart pounding? - PG.

Let's feel Walden's elation.

Tension here.

*

- 228 Explain why it is more difficult to steal in working-class clothes.
- 229 A moment of shock, adrenalin, as Feliks sees the courtyard full of police.
- 230 Let the bomb go off.
- 231 Difficulty of balancing on the roof ridge.
- 232 Gutter gives a fraction as he hits it.
*
- 232 Walden's PoV. Desperation, panic, disappointment..
- 234 Why no police on railway tracks?
Feliks glimpses Walden.
- 235 Feliks gets away too easily.

ELEVEN

- 237 Feliks aches after a night on the pavement.
- 238 Political reasoning over-prolonged - AZ.
Explain this more fully because the reader will have forgotten the effects of the planned assassination - PG.
*
- 243 Say how Charlotte could write to Feliks with no problem - KF.
No need to say that Charlotte isn't in love with Feliks - PG.
Give monologue one focus, eg Freddie, war, Lydia - AZ.
- 244 Would Charlotte know about all the people who are banned from the Duchess' table?
- 246 Let's see Freddie.
~~The point~~ about the Duchess and the lower orders is overdone - AZ.
- 247 Charlotte's moment of happiness on discovering that Feliks is still waiting.
- 249 Feliks would not tell Charlotte that he is going to kill Orlov, because (i) if she knows the truth she may refuse to help him and then he will be worse off (ii) if she knows he is a killer he may lose her love (iii) if he is killed in the attempt she will be genuinely guilty of conspiracy to murder. By telling her that he wants to kidnap Orlov he reduces all risks. Also, this proposal follows naturally from her (MH) reaction: "If ~~they~~ we tell people, won't they listen? Let's expose this, etc." Consequences: He must stay alive in order to bear witness to her innocence after the event; plus now he has lied to her, the only person he could be honest with, the person who liked him so much because he told her the truth - is this what really kills Feliks?

More than a gasp.

Urgency & desperation in Charlotte's thoughts.

251 When he admits it was he in the park - big Charlotte reaction.

252 Charlotte's pain and guilt as she agrees to help him.

After 'Or I will be responsible for the death of millions' cut the rest of the paragraph, AZ

Pain before 'I will help you.'

*

253 This scene stops the story dead, AZ.

1. Walden is told that his scheme will not work.

2. Walden's anger/gloom that Lloyd George has wrecked it all.

3. Walden picks himself up of the floor and considers how to sell the new deal to Orlov.

4. Walden worries about Orlov's safety.

5. Walden made because they can't catch Feliks.

6. Walden begins to fear Feliks who is able so brilliantly to escape from police traps.

256 Plant: Use the Lanchester tonight.

255 Asquith: What about this anarchist?

*

257 Lydia's affection for her daughter: Charlotte is more than just a possession.

*

262 Why has Walden become so harsh? Show that he is faking it.

Lydia is too shallow.

263 Share Charlotte's pain.

TWELVE

265 ~~More~~ anxiety in Feliks that she should come. He counts the quarter hours. He is in danger. He worries about returning to Camden.

269 Bridget 'So that's it' is inadequate - a big reaction (OR take PG advice, he is not so candid?)

270 She explains how she will get the letter to him. 'I hope you get this by tomorrow, before we are to meet, the butler will take it to the post this afternoon, etc'

A better phrase than talks sense - Feliks is honest, tells the truth (irony), sorts the real from the unreal, untangles confusion ...

271 Bridget crumples the letter at a moment of high emotional tension for them both. (Feliks is not careful, but bold.)

*

271 Walden worried about possible new roadblocks, especially now that war seems imminent; triumphant about what he has accomplished; concerned about time; worried about Orlov's safety; smug that he has achieved what Churchill felt impossible ...

THIRTEEN

274 Keep Walden's emotion in the foreground, finish with his reaction - AZ.

*

More suspense, more obstacles for Feliks from here on.

275 Not 'noble enterprise' - Feliks wouldn't be so starry-eyed about it.

277 Visceral reaction when Feliks realises he is being followed. MH dislikes ginger.

280 Too easy for Feliks. Something clever here.

*

282 Keep Walden's anger and worry going - AZ. (?)

283 Make it clear that county police don't have guns.

Why not move Orlov again? Explain their reasoning (it doesn't do much good, treaty must be signed, easier to guard him heavily.

*

284 Lydia thinks about Feliks, but what about Stephen? - recurrent PG comment. She realises guiltily that she ought to be worried about Stephen?

285 Not elated. Maybe elated and distraught.

286 When Lydia realises that Charloyte is involved with Feliks, her rational thoughts are mixed with terrified feelings - horror, worry, desperation. The physical feelings that go with emotions. She must make an effort to think rationally.

*

287 More difficult for Feliks to reach Walden Hall. He gets lost, he has a tight squeeze with a passing policeman, farmer, dog. Recall escape from Siberia.

FOURTEEN

290 How does Charlotte ~~feel~~ while she's looking for Feliks?

293 Her gut reaction to Feliks' revelation.

Would she accept it that quickly? - PG.

There must be proof, now or later.

Nadia, not Natasha.

294 How does she feel about his request to go into the house?

*

296 Mechanical. How does Feliks react to what Charlotte does and to the house? It is enormous! Some vaguely tricky step, to recall Ch. 1.

297 Finish on Feliks feelings - AZ. Again.

*

299 Somehow Lydia needs to have reason to believe that Feliks is not screwing Charlotte, for as far as Lydia knows, Feliks and Charlotte are not aware that they are father & daughter. Subtle PG observation - will anyone else notice. Maybe she thinks: Charlotte has never been screwed, a mother can tell.

300 Breakfast late because of all the policemen - NAL.

301 This bit sags, AZ.

302 'Brazen whore' comes out of the blue, PG.

303 Tune in to Lydia's feelings for Walden.

*

Somewhere here: A scene in which Charlotte cleverly raises the subject of her parenthood in conversation and sees Lydia blush furiously - this is the proof. (????)

*

306 Feliks a caged tiger.

Breakfast late because of policemen? NAL

307 Charlotte: Are you really my father?

*

310 'You fight for your country ...' But his pain now focusses on his daughter. Add a climactic sentence about her?

312 When Thomson says Charlotte may go to jail this pierces Walden through and through. Even worse when Thomson speaks of hanging. Rational thoughts come afterward.

*

313 Here or somewhere, Charlotte needs to digest the information that Feliks is her father.

Intersperse her feelings about her father, love mixed with the indignation.

* ~~11/10/11~~

321 Obligatory sex scene, all mechanical, all skin - PG. Do as opium dream? She is young, it isn't really happening????

Is she already pregnant by Walden?

*

324 More suspense. Internal tension, plus is there anyone about?

325 Does Feliks think he will get away with all this?

*

326 Lydia knocked out by each of the following revelations: (i) Charlotte knows; (ii) Charlotte doesn't hate her; (iii) Charlotte loves her.

*

328 Feliks tension. Clarify physical details.

*

329 Slow down!

Preparatory monologue for Lydia (???? - or, she surprised herself by saying it, but now she understood why she had had to say it, it came as such a relief, blah)

As she spills the beans she wants to censor things all the way and only decides at the last minute what to say ...

Is she still planning to kill herself? Why is she telling Walden all this? Does she want Feliks to be caught? If so, her mixed horror and relief. Where is she heading with her life?

Walden's reaction - this explains it all (lukewarm sexuality).

*

331 Mechanical.

*

332 Walden the excited hunter closing in for the kill. His feelings about the revelations he has just heard - AZ - but does he have time to think? A reference at least.

His shock on realising that his house is on fire - the house is almost a person to him.

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335 Lydia more panic-stricken.

*

- 336 Feel Feliks' emotion.
*
- 337 Give Lydia more time for emotion as she saves Feliks.
*
- 337 Charlotte's terror.
*
- 338 Walden's thoughts and fears during the rescue.
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- 339 Lydia's feelings now that Feliks is dead.
Lydia's joy at being reunited with Walden.
Lydia's joy that Charlotte is saved.

EPILOGUE

- 341 Cut Oblomov.
Cut Charlotte's sons.
- 342 Is sex reference cute?

Biography of Feliks

- 1874 Born in Tambov province in one room hut, earth floor, goat.
Diet of bread and cabbage soup.
- 1878 Mother dies. Father becomes a priest.
- 1890 Enters Orthodox seminary. Good at languages.
Mendeleev, father of modern chemistry, fired from Univ of
St Petersburg.
- 1891 Famine
- 1893 VI Lenin joins Marxist circle in St Petersburg. Marxist
newspapers tolerated at this time.
- 1894 Feliks admitted to the Spiritual Academy.
- 1895 St Petersburg textile & cigarette factories hit by strikes.
Lenin exiled to Siberia.
Feliks becomes a revolutionary.
- 1896 Feliks affair with Lydia.
More textile strikes.
Feliks begins four years of wandering. Redemption payments are
crippling the peasants, whose home manufacture of nails and
sacks is hit by the new factories. Feliks sees uselessness of
Tolstoyan Christian anarchism.
- 1897 (or 1898?) Formation of Lenin's (Marxist) Social Democratic
Party.
- 1899 Student strike all over Russia.
- 1900 Feliks sent to Siberia. Tolstoy excommunicated.
- 1901 Poor harvest.
Social Revolutionary Party formed. Its Combat Section begins
terrorism against government officials. Despite being headed
by a police spy, Yevno Azev, it succeeds in killing the
Minister of Education, NP Bogolepov.
- 1902 Minister of the Interior DS Sipyagin killed by SRs.
Peasant riots in Kharkov, Tambov, Poltava.
Feliks escapes from Siberia.
- 1903 Strikes in Kharkov. Governor of Ufa assassinated. Feliks
witnesses officially-approved pogroms against Jews in the south
and west; decides: 'A policeman is one who has sold his soul.'
2nd Congress of Social Democratic Party splits into Bolsheviks
and Mensheviks, disillusioning many activists. Feliks & others

question the Marxist 'necessity' of the historical phases of Parliamentary Democracy and Dictatorship of the Proletariat; begin to believe that bums and students and the unemployed may have a revolutionary role; want to strike at all property owners as well as government officials; suspect an authoritarian streak in Marxist-Leninism.

Magazine 'Bread and Liberty' comes from Geneva with, as its masthead, the quote from Bakunin: The urge to destroy is also a creative urge. In Bialystock the first anarchist group calls itself 'Struggle'. Feliks a founder member. They meet in the cemetery, dressed as mourners. Layoffs in the textile mills. Police brutality. Feliks shoots the chief of police, wounding him. The battle begins.

1904 February: War begins with Japan.

Minister of the Interior Pehve killed by SRs.

Bialystock weavers go on strike. Strikebreakers. Nisan Farber knifes the mill owner on the Day of Atonement. Police brutalise forest meeting; Farber bombs the plice station, killing himself & becoming a hero.

1905 9 January: Bloody Sunday - hundreds shot outside the Winter Palace.

Entire section of Bialystock SRs goes over to anarchists.

Expropriation begins.

Feliks founds St Petersburg group 'The Unauthorised'.

4 February Grand Duke Sergei killed by Feliks.

October: general strike. Duma conceded by Czar.

1906 Repression of revolution. The Unauthorised arrested. Feliks escapes, goes to the anarchist conference in Geneva.