

HUMANITIES INSTITUTE
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POOR IOANIDE / BIETUL IOANIDE (1980)

DAN PIȚA

Contents (Overview-Synopsis-Characters-Character Analysis-Themes-Scenes)

OVERVIEW

AUTEUR Born in 1938 in Dorohoi, Romania, Dan Pița is one of the most gifted directors of the Romanian golden age of cinematography. He is the director of an impressive number of films, such as *Paso Doble* (1985), *November, the Last Ball* (1989), *Top Hotel* (1992), *Pepe and Fifi* (1994) and *Second Hand* (2005), to name just a few. In 1986, he was awarded Honorable Mention for *Paso Doble* at The Berlin Film Festival.

FILM The movie is a 1980 feature, based on a 1953 novel of the same name by George Călinescu. It received the Best Movie award by Romanian Cinematographers' Union (1980). The film documents the fall from power and the decay of the Romanian aristocratic class during and after WWII. It highlights a character, Ioanide, for his upholding of traditional European moral values and principles and for his visionary art. There are many stories and characters in the movie and that make up a narrative that is very exciting. The storyline is well constructed and there are many dramatic events. The movie is many things at once: a critique of oppressive regimes, a critique of human immorality, an analysis of generational gaps and a portrayal of various social classes.

BACKGROUND The movie is based on George Călinescu's 1953 eponymous novel. The novel is appeared in the time of socialist realism and differed from it by promoting intellectuality and old European values, which were criticized by socialist realism. Instead of painting a glorifying picture of the communist peasant and worker – as was the rule at the time – the novel depicts, realistically, the values of the intellectuals and aristocrats Romania used to have before the advent of Communism.

SYNOPSIS

An aristocrat and architect, Ioanide, goes through a series of unfortunate events in his life. However, he keeps his ideals and moral principles. Ioanide is part of a group of aristocrats who lead the country during the monarchy (1881-1947) However, their status is eroded with the coming of Nazi ideology into the country. Murders begin to happen and young men are sent to Germany to be trained for war. There is a generational clash between Ioanide's generation and that of his children. While the former uphold the old values and traditions of Europe, the latter have embraced Nazi ideology. Ioanide's son (Tudorel) and prince Max Hangerliu are part of this trend and of a Nazi group. One night, they almost stab to death their professor and are forced to leave the country and go to Germany because of a mistake (leaving a book at the site of the crime) Tudorel has made. Gavrilcea, the leader of the group and Ioanide's daughter's lover, stays in the country and almost gets caught, but he is helped out by his lover. However, Pica dies because she heeds his advice. Back in Romania, Max and Tudorel do not stop their illegal activities and are caught and sent to jail. There, they are killed a few days before the German occupation of Bucharest. After the end of the war, the Communists come to power. While Ioanide becomes integrated in the new regime, the rest of the aristocrats do not fare so well and become poor. In the end, they have to flee the country as the Russian tanks roll in. Ioanide seems to thrive in the new regime, but he is also called in for interrogation by the Communist police and there is an attempt on his life. He manages to escape, but Gavrilcea is caught by the police and shot dead.

CHARACTERS

Ioanide – an architect
Botticelli – a Communist worker
Princess Alecsandrina Hangerliu – an aristocrat

Max Hangerliu – Princess Hangerliu's son
Pica – loanide's daughter
Tudorel – loanide's son
Elvira – loanide's wife
Ion Gavrilcea – a Nazi

CHARACTER ANALYSIS

loanide

loanide is the central character of the movie. He is a reputed architect, a married man with children, yet a womanizer. He is aware, creative and tolerant.

Aware loanide is aware of the foibles and madness of the various ideologies he encounters but has no power to change them. When he has the discussion about Nazi ideology with his son, he expounds all the flaws of the Nazi doctrine. However, Tudorel is adamant in upholding these ideals and his father cannot do anything about it.

Creative loanide is a highly creative individual. He is a sculptor and an architect. With the new Communist urban plan, he hopes to achieve his grandiose plans of city architecture. He manages to put some of these ideas into practice but not the ones which do not fit communist doctrine.

Tolerant loanide is a tolerant person. He is aware of all the defects of the persons in his group but tolerates them reasonably well. He also tolerates both Nazi rule and the Communist regime, knowing that he does not have enough power to oppose them. Almost all his life he has seen himself as an apolitical man, only to realize that he cannot stay away from politics.

Dumitru Dragavei (Botticelli)

Dumitru Dragavei/Botticelli is loanide's employee and a Socialist. He is engaged, cooperative and helpful.

Engaged

Botticelli is engaged in the communist doctrine and action. During Nazi rule, he is pursued and persecuted for his involvement with the Socialists. After the Communists come to power, he becomes engaged in the country's reconstruction.

Cooperative Botticelli cooperates well with loanide. loanide respects him and takes care of him. When Botticelli is pursued by the Nazis, loanide hides him in his attic. Learning that his cover has been blown, Botticelli leaves loanide's attic in order not to jeopardize him.

Helpful Botticelli does not forget what loanide has done for him. When the Communists come to power, Botticelli puts in a good word so that loanide will be employed as the city's main architect. When loanide asks him about this, he says he did it because he knew loanide was the best in the field.

Princess Alecsandrina Hangerliu

Princess Hangerliu is an old aristocrat. She is inflexible and intolerant towards people who are not from her class. She is engaged in the battle of avenging her son's death.

Determined When her son is killed by the police, Princess Hangerliu asks the high officials that she is friends with to avenge her son's death. She becomes fully engaged in this battle and dedicates her whole life to it.

Intolerant Princess Hangerliu is intolerant towards people who are not part of her class. One of the last pieces of advice she gives to her own kind is to not marry outside of their class and rank. She has no sympathy or understanding for those who killed her son because he was a murderer and a Nazi.

Elvira

Elvira is loanide's wife. She is a disinterested mother, who is too apathetic to intervene in any way in the education and well-being of her children.

Disinterested When Ioanide asks Elvira to talk to their daughter, she responds that she cannot do it because she has no relationship whatsoever with Pica whom she does not even love. Ioanide is the one who has to take the responsibility to talk their daughter out of her idea of getting married to Gavrilcea.

Calm Elvira is calm all the way, even when she hears that her daughter and son have been killed. She becomes increasingly silent and no emotion can be seen on her face. It is hard to tell whether she is suffering from this loss or not.

Pica

Pica is Ioanide's daughter. She is a lively young woman who is excited about her relationship with Gavrilcea. However, she is unaware of his actual way of living and of the dangers that threaten her and eventually kill her.

Optimistic Pica is lively and optimistic and tries to explain to his father that Gavrilcea is a good man and that they are in love. When Gavrilcea is in danger, she goes to let him know about this, thus jeopardizing her own life.

Unaware Pica is unaware of Gavrilcea's intentions and this is why she is an easy prey for him. She does not see him and his motives and blindly follows him. This unawareness costs her her life.

Max Hangerliu

Max is a young aristocrat who is also a Nazi. He is intolerant towards all weak people. He has the confidence natural for his young age and his social position

Intolerant Max is intolerant toward those he considers inferior to him. At a Nazi gathering, he proposes that all those who are inferior should be purged. Those inferior people include the old, the cripple and the sick.

Calm Max has the confidence proper to his age and position. He is calm even seconds before his death. As he and Tudorel hear shotguns in the jail corridor, he tells Tudorel that they are next to be killed and that he should say his prayer.

Ion Gavrilcea

Ion Gavrilcea is a criminal, a basic man and an opportunist. Because he wants to become important, he kills all his enemies and betrays whoever comes in his way.

Intolerant Gavrilcea is as intolerant as Max. He hates what he deems to be inferior people and kills all those that oppose or that he thinks betray him. He has Tudorel flayed for the mistake of leaving his book behind after the group's murder attempt.

Disloyal Gavrilcea is disloyal. Although Pica loved him and gave her life for him, he soon marries another woman who is a princess. He may also have been the cause of Pica's death since he was the one who gave her the advice to get out of the crypt.

Tudorel

Tudorel is Ioanide's son. He is young and rash and a fervent Nazi. He is part of Gavrilcea's group. He believes in heroic death rather than live the tedious life of his parents.

Engaged Tudorel is fervently engaged in the Nazi movement. He participates at their meetings and is part of the murder operations. He is so engaged in these ideals that he would rather give his life than not abide by them.

Irresponsible Tudorel is also irresponsible because he does not think about his wellbeing or about hurting his parents and sister with his behavior. He is rash and impulsive and makes grave mistakes which cost him his life.

THEMES

SOCIETY

Class Class is a very important issue in the movie. In the inter-war era, Romanian society was divided into the aristocracy, the upper bourgeoisie, the working class and peasants. The film focuses on the first three classes. The aristocracy is presented at the beginning of its decline, just before the advent of Communism, which turned them all into outcasts. Princes and princesses, counts and countesses appear as the ruling class in Romania before the coming to power of the communists. However, Communism deprived them of their riches and statuses and most of them had to flee the country; in the film, we see a group of aristocrats leaving with what is left of their riches as the Russian tanks charge into the country. The same happened to the upper bourgeoisie. As for the working class, it is personified in the movie by Botticelli, Ioanide's employee, a Socialist struggling for his life during the Nazi occupation. Botticelli embodies the ideas of democracy and equality in the movie, in contradistinction with the barbarian and criminal ways of the Nazis. With the coming of the Communists to power, Botticelli has an important role in the leadership of the country.

Culture A whole culture is presented in the movie, namely, the culture of the aristocracy in the inter-war period in Romania. They are well-mannered yet gossipy. Most of them are opportunistic and want positions in the government. They listen to good music and wear fine clothes and eat good food. The culture of the aristocracy is a close-knit one and, through the flaws presented in the movie, we see them in their moment of decay. Of all of them, it is Ioanide who still upholds the high values of the old European culture, but he is rejected by his own children, who become Nazis. At the end of the movie, we see how war, the Nazi regime and Communist rule have affected the high aristocracy. Some of them have become mad, some have cancer because of so much distress, and most have come to sell their goods like mere merchants and work in factories in order to survive. Eventually, with the Russian rule, they flee the country. In this way, Dan Pița shows the great loss of values and traditions Romania incurred with the coming of Communism.

Work Work is an important part of the movie, mostly as the idea of (re)construction. Botticelli, a builder, becomes part and parcel of the new (ruling) working class in Communism. Ioanide, an architect and sculptor, sees himself as a working man, not connected with any kind of politics. Ioanide actually symbolises very well the difference between the Nazi and the Communist regime in terms of work. He says that while the former sought to destroy, the latter meant to construct. Therefore, he is enthusiastic about being part of the reconstruction of Romania according to the grandiose Communist plan (he used to make crypts during the monarchy). We see a country at the beginnings of its reconstruction by millions of workers and everything appearing like an enormous construction site. This suits Ioanide perfectly and, due to his good relationship with Botticelli, he is recruited as the top architect in the reconstruction of the country.

JUSTICE

Crime/Punishment Crime is an important theme in the movie and it comes in contradistinction with the civil ways of the aristocracy and Ioanide. With the coming to power of the Nazi regime, crimes continue as officials persecute and kill influential people who had opposed them. They plunder the high aristocracy and bourgeoisie and are oppressive. A few days before the coming to power of the Nazi regime, Tudorel and Max are taken in by the police and killed in jail. Their mothers ask for revenge and rally with the Nazis for this purpose. Ioanide stays out of all of these involvements. Eventually, with the coming of Communism, Gavrilcea is caught and killed by the communist police. Crime fuels the action in the movie and it appears as the feature of two oppressive regimes. It is the extreme opposite of aristocratic manners and way of life.

POLITICS

Revolution In the mind of the Nazi group, Nazi ideas were meant to revolutionize the old, traditional ways of thinking. Tudorel, for instance, says that he does not want to live in the past, like his father, but rather in the present. He believes that revolution comes by fighting and even giving your life for the sake of the party ideals. Their philosophy about death, as exposed by Max Hangerliu, is that they welcome death

as a corrective to an evil that has to be extirpated: the old, the cripple, the Jew, for instance. The other revolution, the Communist revolution, comes with ideas of equality of rights and among men, but is equally oppressive when it steals the riches from the higher classes and forces them to leave the country. It is as merciless with the Nazis as the Nazis were with them and other classes. Thus, revolution was mainly a war for power, with the purpose of dislodging an old regime and bringing a new one to power.

Political organization There are several types of political organization in the movie. First, there is the political organization of the aristocracy. Since they have the money and the best social position, they are the ones ruling the country, be they members of the government or influencing the people working for the government. Second, there is the political organization of the Nazi group. They have secret meetings, they plan murders and for a short while they become the rulers of the country. The Nazis have an ideology, which is the ideology of death, as Prince Max Hangerliu presents it during one of the meetings. Third, there is the political organization of the Communist party which rises in the wake of the Nazi regime. During the Nazi rule, they also have secret meetings and clandestine activities. After they take power, they are shown to displace the aristocracy altogether and to chase down and kill all the Nazis, with very few exceptions, such as Ioanide. The director shows that none of these political organizations were efficient or well-meant in ruling the country, which led to disastrous consequences. The only one with a somewhat benign presence is Botticelli, and his association with Communist rule, but that is probably because the movie was filmed during Communism.

RELATIONSHIP

Parenting In the beginning of the movie, Ioanide asks Mrs Ioanide to have a discussion with Pica to persuade her to stop seeing Gavrilcea. Mrs Ioanide refuses, saying she is not close to Pica and that she has never felt really close to her daughter. She then tells Ioanide that he should talk to her since he is the one she takes after with her wild ways. But Ioanide does not manage to dissuade his daughter, any more than he manages to make his son give up the Nazi ideology and come back home. These failures in parenting suggest a generation gap. As Tudorel points out, they have two opposite ways of viewing the world and Tudorel considers his father's perspectives as old-fashioned and cowardly. However, we can also think that Ioanide's disengagement from marriage and family life is what has driven his children away. For all that matters, parenting fails lamentably in the movie, as we can see also in the Hangerliu family downfall, with Max's death and with Princess Hangerliu's hunting down the ones to blame.

Marriage Marriage is one of the themes touched upon in the movie, reflecting, once more, the opportunism of both aristocracy and the new ruling/working class. All marriages presented in the movie are made out of self-interest: the aristocracy marry among their ranks in order to maintain money in the family; the young rulers such as Gavrilcea also marry for self-interest so that he can be part of the upper class. As for the Ioanide couple, we do not know their reason for marrying, but we can tell that it is a loveless marriage. Most of these people have extramarital affairs. Marriage is simply a contract made between the two parties to the advantage of both, which ensures wealth and a good social position as well as recognition. Princess Hangerliu states it clearly towards the end of the movie: one should marry into one's own class so that the bloodline is preserved. Not interested in their marital life, these characters all consider other people's lives more interesting. In the beginning of the movie, when everyone, with the host's exception, is gossiping about Ioanide, we realize that their lack of empathy for Ioanide's life is due to their dissatisfaction with their own lives.

Love In the aristocratic class, love is irrelevant, as most of them marry for money or for social position. The only exception is Pica, who is in love with Gavrilcea and follows him up to her own death. The rest are somewhat in love with the lovers they have outside of their marriage. Ioanide has several affairs with various women, without however, becoming involved or promising them anything. Max Hangerliu also has casual affairs, as have most of the other characters from the upper bourgeoisie and aristocracy. Some of them don't even love their parents, as in the example with the family who kick their father out of the house but take him back the minute they realize they can make money off him. Some of them don't even like their children, such as Ioanide's wife, who confesses this about her own daughter. Even Ioanide says,

long after his children's death, that he no longer loves them. The rest, Gavrilcea and so on, have no time for love and marry for money and position.

Sexuality At the beginning of the twentieth century, extra- and premarital sex was considered shameful and one was shunned should he be found guilty of such acts. In *Poor loanide*, the opposite happens—people shamelessly have affairs that most other people know about and no one stops them or marginalizes them in any way. Sexual promiscuity is rampant, particularly among the ranks of the very bored aristocracy. Not being happy with their marriages, they find happiness elsewhere – albeit fleeting, as it is with Max Hangerliu's having sex with the woman in the forest. This is a long-lived habit of aristocracy, from the Renaissance onward. That sexuality happens exclusively outside of the marital bond is a sign that these people are unable – and have no intention – to relate well to their marriage partners. However, they do not relate to their sex partners, either. As we can see with one of loanide's affairs, when the young woman tries to convince him to elope with her, he dissuades her from such a prospect. The way these characters relate to their marriages and sexual lives is indicative of the fact that they are not attached to either.

PSYCHOLOGY

Loss The theme of loss is ever present in the movie. It appears in three distinct instances: the loss of children by the loanide family, the loss of fortune and rank by the aristocracy, and the loss of the past. The loanide family loses both their children: their daughter, Pica, is shot dead by the police, and their son, Tudorel, is killed by the Communists. It is interesting how the two parents relate to this loss. While Mrs loanide seems more affected by the death of her son than by that of her daughter, loanide seems to suffer from both of these deaths. However, later on in the movie, he says, after a few years have passed, that he does not remember his children, that it is as if they never were there. Loss befalls the whole aristocracy and upper bourgeoisie class, who are forced to sell their goods and riches to the previous working class, who are now the ruling class. They now have to live on the street or in shabby rooms, literally in rags. Both of these losses bespeak the great loss of the values and culture Romania still had before WWII. All this is embodied in the character of loanide.

PAST

Memory In a sense, the whole movie is a memorial of the inter-war time in Romania. The noblemen are all well-read men who know poems by heart and can quote philosophers from ancient Greece and Rome. They are trained in the humanistic tradition of respecting the past and its memory. loanide himself embodies these values and principles and he is aware of them and explains them to his son, daughter and wife. This memory of the past ensures the preservation of beautiful architecture and art (loanide also plays the cello). It gives its proponents a series of moral principles and values to which they (at least in principle) abide. However, all of this is destroyed during WWII and after. loanide is not trusted by the Communist regime because he was part of the aristocracy and his children were Nazis. Moreover, Gavrilcea tries to have him assassinated. The Nazi and Communist regimes are memory-wiping systems and all good values and principles are lost with them. Thus, the movie tries to bring forth these values, to take them out of the oblivion Communism condemned them to.

SCENES

SOME ARISTOCRATS HAVE A CONVERSATION Some aristocrats are present in the house of an art merchant. They are having a conversation before lunch. All of them are talking/gossiping about someone who is absent. There are rumors that he is a womanizer but also that he is a highly respected architect. Ioanide eventually arrives and the gossip ends.



IOANIDE AND THE MERCHANT'S DAUGHTER Behind the curtains, Ioanide meets with his lover, the merchant's daughter. They have a heated conversation in which the woman proposes that they elope to Egypt. He refuses, saying that he is married and has obligations to his wife and children. The two promise to keep their feelings for each other intact.



PRINCE MAX MAKES AN APPEARANCE A young man who looks like an aristocrat makes love (almost violently) with a woman in the forest during a hunt organized by an aristocratic family. After the sexual intercourse, he joins the hunting participants and we learn that he is prince Max Hangerlian, the son of the hostess. He is popular and greets everyone.



IOANIDE AND ELVIRA HAVE A CONVERSATION Ioanide and his wife, Elvira, have a conversation about their daughter, Pica. Ioanide is unhappy with Pica's boyfriend and would like Pica to leave him. He asks Elvira to talk to their daughter but she refuses saying that she and Pica are estranged. Elvira says he is the one who should talk to Pica since their daughter takes after her father in her adventurous ways.



IOANIDE HAS A CONVERSATION WITH TUDOREL Tudorel arrives home and Ioanide asks him about his whereabouts. Tudorel tells him about the ideology he believes in, Nazi ideology. Ioanide challenges him, saying that Nazis are madmen and murderers. Tudorel, in his turn, says he is not interested about the past or about studying things in the past, but living in the present.



NAZI STUDENTS DECIDE TO MURDER THEIR PROFESSOR In Tudorel's classroom, we see a professor teaching history to his students. Gavrilcea is also there, giving a strange signal to the other students. They pass on the message from one another. They have decided to kill their professor. At night they go and attack him, stabbing him, but he survives.



MAX HANGERLIU GIVES A SPEECH At the Nazi group gathering, Max Hangerlian, who is one of the leaders, gives a speech. He talks about the ideology of death and that they should embrace death without fear. He also talks about purging all weak people from society – the old, the cripple and the sick.



TUDOREL IS FLAYED At one of the secret meetings of the Nazis, Tudorel confesses that he has left his book, signed with his name, at the crime scene where the professor was attacked. Gavrilcea asks him what punishment he chooses for this act. Tudorel says he ought to be flayed. Gavrilcea agrees and Tudorel is taken to another room where he is flayed.



PICA GOES TO RESCUE GAVRILCEA Disregarding all danger, Pica goes to tell Gavrilcea that he has been tracked. They meet in a cinema but Pica has been followed and the cops are after them. They run to a cemetery and hide in a crypt.



PRINCE HANGERLIU IS CAUGHT BY THE POLICE In the meantime, all the other aristocrats are at the theatre. They are all watching the play and, more particularly, one another. The police burst in and arrest Prince Hangerliu.



IOANIDE HAS A CONVERSATION WITH AN OLD ARISTOCRAT In the cemetery where Ioanide has constructed a crypt together with Botticelli, his assistant. An old aristocrat, who had ordered the crypt for his wife, arrives. He says that he slept in the crypt the night before because his children had thrown him out of his own house.



IOANIDE IS AT WORK Ioanide is in the middle of constructing a big church when he is interrupted by a friend of his, another aristocrat. He has come to tell Ioanide that the journal where he works has asked him to write a diatribe against Ioanide. As he reads the article to Ioanide, Ioanide suggests changes to some parts so that it sounds even more negative and critical.



PICA DIES In the crypt, Gavrilcea tells Pica that he will exit through the back window while she can go outside through the front door and tell the police that she is alone. Pica does this and is shot dead the minute she exits the crypt.



PICA'S FUNERAL All the aristocrats gather at Pica's funeral and give their condolences to Ioanide and Elvira. Everyone seems touched by Pica's death. Ioanide in particular looks very saddened.



IOANIDE HAS ANOTHER CONVERSATION WITH HIS SON After Pica's death, Ioanide confronts Tudorel again regarding his political views. Tudorel has just returned from Germany where he met Hitler himself. Therefore, he is more determined than ever to pursue his quest. Ioanide does not manage to persuade him to lead a normal, lawful life.



NAZIS PLUNDER THE BOURGEOISIE'S STORES After the Nazis come to power, the local Nazi group plunders all the luxury stores. They say they do this of the part and for the sake of Gavrilcea's wedding. They enter the shops with their guns and steal money and goods from the old men who own the shops.



GAVRILCEA GETS MARRIED Opportunely, Gavrilcea marries soon after Pica's death. He marries a princess, safeguarding in this way his entrance into high society. At the wedding, a mayor shoots bottles (like at a fairground) and one of the aristocrats say this is a bandits' wedding.



IOANIDE MEETS BOTTICELLI IN THE STREET Ioanide and Botticelli meet again, this time during Nazi rule. Ioanide does not hide his dissatisfaction with the Nazi regime. Botticelli says there is another political way, which is much better. Ioanide asks Botticelli if he is a communist. Botticelli does not deny it.



IOANIDE HIDES BOTTICELLI Ioanide learns that Botticelli is in trouble because he is a communist and decides to take him in to live in his attic for a while. When Botticelli's hiding place is compromised, Botticelli leaves the premises.



TUDOREL AND MAX ARE SHOT DEAD Tudorel and Max have been in jail. Just before the occupation of Bucharest by the Germans, they are shot dead in their prison cells by the police. Before dying, Max tells Tudorel to say his prayers as they are the next to be killed.



THE COMMUNISTS TAKE THE POWER A wealthy bourgeoisie man is walking down the street giving away lots of his money which no longer has any value. As he walks self-assuredly, giving money to the children, we see him being shot dead, probably, by the Communists.



THE ARISTOCRATS BECOME POOR With the advent of the Communist regime, all riches and properties of the aristocrats are confiscated and given to 'the people'. The aristocrats come to sell their last riches on the black market.



THE ARISTOCRATS ARE INTERROGATED BY THE POLICE The police enter the flea market and catch all of them. We see a row of noblemen and noblewomen who now live on the street and do menial jobs. They sell everything they have left.



AN EXPLOSION TAKES PLACE At the theatre built by Ioanide, it is ballet night. All the spectators are watching quietly and Ioanide seems at peace. All of a sudden, a bomb explodes.



THE ARISTOCRATS PLOT WITH THE NAZIS Some of the old aristocrats are in a difficult position during Communism. In secret, they meet with former members of the Nazi regime and plot to overthrow communist rule.



IOANIDE IS INTERROGATED BY THE COMMUNIST POLICE There has been a fire at the national theatre which Ioanide has helped build and he is taken in for interrogation. He is a suspect because he was an aristocrat and the father of Nazi children. They have no proof against him and they have to release him.



IOANIDE HAS A CONVERSATION WITH BOTTICELLI After being released, Ioanide and Botticelli meet again. Botticelli is now an important member of the Communist party. Ioanide asks him if he had any influence in Ioanide's being chosen as the city architect. Botticelli does not deny it but says he did it because he considers Ioanide the best architect in the city.



IOANIDE IS SHOT AT The Nazis keep on plotting and, led by Gavrilcea, plan to kill Ioanide. While he is talking to Botticelli, Ioanide is shot at from a distance. Ioanide falls to the ground.



THE CONVALESCENCE Fortunately, the bullet does not enter Ioanide's heart and he survives the attack. He is at home where he is cared for and his friends come to visit him one by one.



ONE OF THE ARISTOCRATS BETRAYS GAVRILCEA More aristocrats are taken to the interrogation room by the Communist police. One of them is the man who had plotted with Gavrilcea to overthrow the regime. He quickly betrays Gavrilcea and tells the police where he is hiding.



GAVRILCEA DIES The police go after Gavrilcea and find him. Although Gavrilcea runs for his life and shoots a few cops, eventually, he is encircled by the police and has nowhere to run. The police shoot him dead.



ONE OF THE ARISTOCRATS ON HER DEATHBED One of the most prominent aristocrats is on her deathbed and all of her friends are there to support her in her last days. She tells them that she had a dream where she was riding the horse she used to ride when she was young.



THE ARISTOCRATS FLEE THE COUNTRY As Russian tanks are charging into the country, we see a small group of aristocrats, who have become decrepit, ill or mad, take to the road to escape the country. They carry the remains of their riches.

