

Roger Ebert, “The Enigma of Rosebud: *Citizen Kane* and the Critical Impulse” (Questions 11-19)

Read the article on pp. 35 - 46 in the Support Booklet and answer the following questions on the discussion link to this page.

11. What does Ebert argue is the solution in choosing between the Rosebud and Enigma Theories (p. 37a)?
12. Why does Ebert think that both theories were given a place/role at the end of the film (p. 38a)?
13. What problems exist in listening to Welles explanation for the Rosebud Theory, and his dismissal thereof? Read the first half of p. 38b.
14. What does Kael mean in suggesting that Rosebud is a gimmick? (p. 39b)
15. Through Ebert’s reading of Kael what are the 4 main points Kael makes about the battle for authorship of *Citizen Kane* (pp. 40b – 41a)?
16. What does Thomson mean when he writes: “The sombre (though not unamused) nut of Nihilism in the film, of the self centeredness which vanishes like a large, iridescent bubble” (p. 41a)?
17. How is the Welles as Kane interpretation used by Thomson (p. 41a)?
18. Why was Welles’ own life drawn on in representing Kane (p. 41b)? How does this strengthen the Rosebud Theory?
19. Explain the importance of love in the Rosebud reading, as presented by Thomson (pp. 41b - 42a).