

Hope Amid the Holocaust: Jews Who Resisted the Nazis

Continued From First Arts Page

es and milk cans that were only partly rediscovered after the war.

This epic is briefly alluded to in the important exhibition "Daring to Resist: Jewish Defiance in the Holocaust," opening today at the Museum of Jewish Heritage in association with the Ghetto Fighters' House in Israel. Mr. Ringelblum is mentioned here, and facsimiles of the buried documents (now housed in Warsaw) are shown, but they are primarily demonstrating that in extreme times resistance to tyranny takes many forms. One is the enterprise of Oyne Shabbas: documentation.

Others forms of resistance are reflected in objects that in ordinary times have no distinctiveness: a ritual slaughterer's knife used at great risk to butcher kosher chickens in Denmark so they could be smuggled into Germany in the 1930s; a blue-and-white wrestling sash from 1934

awarded to Jewish contestants no longer permitted to compete with their fellow Germans; a girl's 1938 report card from a school founded by Jews in Berlin after Jewish children were banned from public schools.

And reflecting later years are artifacts from even darker times, including false documents used by Jewish women who were couriers secretly bearing information from beyond the walls of ghettos and camps. Also on view are a violin, a stage set, school notebooks: all relics of a resilient Jewish life nurtured at the brink of extinction. ("When the children will come out of the cage," one survivor recalls being told, "they should be able to fly.")

There is even a pillowcase given to a Lithuanian woman by Rivka Gotz, who defied the Nazi ban on Jewish childbirth and smuggled her newborn son, Ben, out of the Shavli ghetto in a suitcase, placing him under the woman's secret care. The pillowcase now comes from Ben Gotz's collection.

Such is the evidence of resistance of one kind or another: creating institutions in the face of oppression; following religious observances that were the object of Nazi repugnance; continuing cultural life with defiant pride; risking life to bring new life into being. It is not until late in the exhibition that visitors see the first guns used by Jewish partisans or can read the first accounts of their sabotage as they darted from forests like gnats in the face of the German war machine.

The exhibition's curator, Yitzchak Mais, former director of the Yad Vashem museum in Jerusalem and a curator of the planned Illinois Holocaust Museum in Skokie, explains in a valuable companion volume to the show (which also includes many difficult-to-find firsthand accounts) that his intention was to address the kinds of accusatory questions that the writer Primo Levi said he often heard as a survivor: "Why did you not escape? Why did you not rebel?"

Mr. Mais's answer is that Jews did, again and again. There were more than 90 Jewish fighting organizations in European ghettos and three rebellions at the hellish centers of the Nazi death-kingdom: at Sobibor, Treblinka and Auschwitz-Birkenau. But also, Mr. Mais suggests, "visitors to our exhibition will be challenged to re-evaluate their understanding of what constitutes resistance."

This is the show's greatest strength, and also its greatest weakness. It is a strength because to demonstrate how all of this involved resistance, the exhibition must convey just how extraordinary the circumstances were: the gradually tightening grip that held European Jews; the impressions that couldn't fully foreshadow what was to come; the human impulse toward hope being slowly stifled. "How does one respond," an introductory film asks, "when the future is unknown?"

"Who can you turn to?" asks the label text. "Who will speak for you when your government turns enemy and neighbors turn away?" "Is it better to lie low or stand tall?" And another question: "To stay or to go?"

When the scale of the Nazi ambition starts to become clear, it is be-



Photographs from Ghetto Fighters' House, Israel
A forged work document for Tema Schneiderman, who secretly delivered news and ammunition to ghettos. She died in Treblinka.

yond comprehension. The show includes numerous fragments of interviews with survivors (which unfortunately are too brief and miscellaneous) that capture those impressions. One woman recalls the postcards arriving from relatives whom the Nazis had just relocated "East"; they are full of carefully phrased optimism and artificially cheery description. But after the Nazi-supervised pap, one card ominously adds: "Very soon we are going to visit Uncle Mavet." Mavet, in Hebrew, means death.

But the exhibition's polemical focus is also a weakness, for it ends up turning resistance into a catchall



The Jewish partisans Abba Kovner, left, and Shmerke Kaczerginski were among the liberators of Vilna, Lithuania, in 1944.

concept that applies to any refusal to submit completely. There is an element of truth here, but also a needless desire to encompass every act of pride and survival within the idea of resistance. The result is almost too reassuring: Jews, the label text tells us, "recognized that their most precious resource was hope," and, "They acted imaginatively to shield their communities from despair and promote the will to resist."

It is as if the exhibition were shying away from too much complication. Almost unmentioned, for example, are the moral quandaries faced by Jewish leaders who even at best had to weigh the communal benefits of cooperation with the communal costs of resistance. In one of the show's short videos, a survivor recalls being called before community leaders when they learn of her plan

to escape. They cite the massacres that would follow. She is asked, "Who gave you the right to buy your freedom at the price of others?"

That dilemma is unexplored. That would mean examining the idea of resistance more intensively; making more distinctions, not fewer. Why, for example, did it take so much time for Jewish resistance to erupt into outright refusal and rebellion? In the show's companion book, the historian David Engel suggests that at first Jews saw the Nazi phenomenon as a recurrence of earlier traumas, as part of the cycle of Jewish historical experience. Jews, after all, had received full German citizenship only in 1871, so if they were deprived of benefits in 1933, it was more a regression than a cataclysm.

The sense of repetitive cycles was reinforced by the literal medievalism of German oppression: the ghettos, the yellow stars, the governing Jewish councils. These historical echoes, Mr. Engel suggests, made Jews less likely to see clearly what was happening and made resistance less likely.

Those who did see, like the partisan Abba Kovner, took very different actions. In 1941, at 23, he said that the German goal was the "absolute, total annihilation" of the Jews. This put the entire situation in a new context. Unfortunately in this show one doesn't fully grasp how drastically interpretation shaped response; the partisans were a turning point as much as a continuation. Here, though, their acts almost become a supplement to broadly defined resistance, and the fighters lack individuality.

In a 2001 PBS documentary, "Resistance: Untold Stories of Jewish Partisans," Kenneth M. Mandel and Daniel B. Polin tell the story through interviews with 11 partisans who become recognizable individuals recounting an astonishing past. Some of those same figures appear in some of the exhibition's videos, but they are stripped of context and speaking in snippets. We don't learn enough about them to fully understand their achievement.

This makes the exhibition less powerful than it might have been. But at a time when Nazism has become a denatured metaphor for any political system deemed unpleasantly powerful, and when the concept of resistance has been perverted into meaninglessness by terrorist groups boasting exterminationist goals, this show begins to re-establish the sense of scale that once made Nazism so horrific and resistance so difficult.

Arts, Briefly

Compiled by Lawrence Van Gelder

'Disturbia' Bumps 'Blades' From Top Box-Office Spot

"Disturbia" (Paramount), starring Shia LaBeouf as an adolescent version of James Stewart in "Rear Window," captured the No. 1 ranking at North American movie box offices over the weekend, taking in an estimated \$23 million. In so doing it ended the two-week reign of another Paramount film, the ice-skating comedy "Blades of Glory," which slipped to second place with \$14 million, for a three-week total of \$90.1 million, according to the estimates by the box-office tracking company Media by Numbers. Third place went to another holdover, "Meet the Robinsons" (Buena Vista), the G-rated computer-animated film about a bespectacled orphan, which dropped out of second place on a gross of \$12.1 million. "Perfect Stranger" (Sony/Columbia/Revolution), the thriller starring Halle Berry and Bruce Willis, made \$11.5 million in its debut, good for fourth place, and rounding out the top five was the Ice Cube home-improvement comedy "Are We Done Yet?" (Sony), with \$9.2 million in its second week. In ninth place in its sixth week with a weekend gross of \$4.3 million, the sword-and-sandals epic "300" (Warner Brothers) crossed the \$200 million mark, reaching \$200.8 million.

China and Russia Act Against Property Pirates

China, under pressure from the United States to attack film, music and software piracy, put the torch to 42 million pirated tapes, DVDs and other goods on Saturday, Reuters reported. "Through the act of destruction, we wish to show to the world the firm determination of the Chinese government in protecting intellectual property," Long Xinmin, the head of the State Press and Publication Administration, was quoted by the Xinhua news agency as saying. The items that were burned included smuggled and pirated audio and video products, software, books and magazines. . . . DVD pirates in Russia will face more time in prison and doubled fines under amendments to the criminal code on copyright violations that have just been approved by President Vladimir V. Putin, Reuters reported. The maximum jail term for pirates of movies, music and other intellectual property was increased to six years from five, and the fines were doubled to \$20,000, while the statute of limitations was stretched to 10 years. Konstantin V. Zemchenkov, director of the Russian Anti-Piracy Organization, said: "Producers of pirate material will be scared by these tougher new rules, as it puts piracy into the category of grave crimes. I hope to see definite results from this soon."

Madonna Is Drawn Back to Malawi

Madonna, below, is off today on another visit to Malawi, but her spokeswoman said she was not seeking to adopt another child there, the BBC reported. "She is overseeing the building of a children's health care center," the spokeswoman, Liz Rosenberg, said. "She is absolutely not adopting another baby." Last year, under an interim adoption order, Madonna took custody of David Banda, a motherless 1-year-old Malawian boy, who has been living with her in London.

Tracey Emin Raises a Flag

The controversial British artist Tracey Emin has unveiled a cryptic new work — a flag in Jubilee Gardens, opposite the Houses of Parliament in London. Against a background of swimming sperm, the ban-



Carl De Souza/Agence France-Presse — Getty Images

ner, raised on a 100-foot-high flagpole, carries red capital letters that say "One Secret Is to Save Everything." Commissioned by the Southbank Center, an arts organization that includes the Royal Festival Hall and the Hayward Gallery, a showcase for contemporary art, the flag will be on view until July 31. The gallery said its "flag project offers artists from around the world a chance to stimulate ideas and provoke reflection on a variety of issues, ranging from patriotism and national identity to paean and celebration." Ms. Emin, 43, above, called the work "a flag made from wishful thinking." Ralph Rugoff, director of the gallery, praised her "precise sense of paradox and ambiguity in subverting what might be a reassuring formula for happiness." Ms. Emin created a stir as a finalist in 1999 in the Turner Prize competition with an installation consisting of a messy bed and used condoms, soiled underwear and liquor bottles from the four days she spent on it.

Hot Titles

Here's a winning book title: "The Stray Shopping Carts of Eastern North America: A Guide to Field Identification." It has been named the year's oddest title by the British trade magazine The Bookseller after an Internet poll in which 5,500 votes were cast, the BBC reported. Written by Julian Montague, it attracted 1,866 votes, followed by "Tattooed Mountain Women and Spoon Boxes of Dagestan" and "Better Never to Have Been: The Harm of Coming Into Existence." "We are delighted to reward a brilliant piece of niche publishing again this year," said Joel Rickett, deputy editor of The Bookseller. Among the losers were "How Green Were the Nazis?" and "Proceedings of the 18th Annual Seaweed Symposium." Previous winners of the accolade, established in 1978, include "Versailles: The View From Sweden," "Greek Rural Postmen and Their Cancellation Numbers" and "Reusing Old Graves."

"A TERRIFIC THRILLER!"
—Shawn Edwards, FOX-TV

THE REAPING

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