

Literature 80L and History 80W

Winter 2013

Holocaust: The Destruction of European Jewry

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Holocaust: The Destruction of European Jewry, -- Literature 80L and History 80W -- is taught jointly by Professors Murray Baumgarten (Literature) and Peter Kenez (History). The lectures, selected readings, films, and classroom discussions of the course present the events of the Shoah. Bringing historical and literary representations into dialogue, they ask how and why and where and when the murder of European Jewry by the Nazis and their various helpers took place. Students are expected to think critically about perspectives that have been put forward to account for the Holocaust, as they develop their own views.

The class meets Monday, Wednesday, Friday at 9:30-10:40 a.m. in Humanities Lecture 206. Films will be shown on Wednesday evenings from 7:00-10:00 p.m. in Humanities Lecture 206.

There will be a midterm, a 4-6 page paper, and a final exam, covering the reading, section discussions, films, and your critical thinking about the Holocaust. You are required to attend a discussion section every week, and view a film, which will be shown on Wednesday evening. There will be

presentations by survivors and visiting lecturers.

Books are available at the BayTree Bookstore, and on reserve in McHenry Library.

REQUIRED READING

Appelfeld, Aaron, *Badenheim 1939*, B. G. Rudolph Lectures in Judaic Studies, Syracuse U Press

Arieti, Silvano, *The Parnas*

Bauer, Yehuda, *A History of the Holocaust*

Borowski, Tadeusz, *This Way for the Gas, Ladies & Gentlemen*

Fink, Ida, *A Scrap of Time*

Kenneally, Thomas, *Schindler's List*

Keret, Edgar, *Four Stories*, B. G. Rudolph Lectures in Judaic Studies, Syracuse U Press

Levi, Primo, *Survival in Auschwitz*

Kertesz, Imre, *Fateless*

Schwartz-Bart, Andres, *The Last of the Just*

Tec, Nehama, *Dry Tears*

Wiesel, Elie, *Night*

You will also be responsible for other materials, including texts of poems and essays, that will be posted on eCommons.

RECOMMENDED READING**Eigner, Ruth, The Mousetrap, Amazon: kindle edition****Grossman, David, See Under: LOVE****Isaacson, Sarah, Seed of Sarah****Lagerwey, Mary D. Reading Auschwitz, AltaMira 1998****Michaels, Anne, Fugitive Pieces****Orkeny, Istvan, One Minute Stories, Corvina/Budapest 1995****Pecsi, Katalin, Salty Coffee: untold stories by Jewish Women, Budapest Novella 2007****Ozick, Cynthia, The Shawl****Sebald, W.G., The Emigrants****Thomas, D.M., The White Hotel****WEEKLY READING ASSIGNMENTS****Week 1. January 7 - 11****Monday, January 7: Introduction to Holocaust Studies****Reading: Dan Pagis, “Written in Pencil in the Sealed Railway-Car” – see end of syllabus; Nehama Tec, Dry Tears; begin Yehuda Bauer, A History 28,**

Wednesday, January 9. First Lecture: Peter Kenez

Friday, January 11. First Lecture: Murray Baumgarten

Week 2. January 14 – 18 – Begin Section Meetings

Reading: Appelfeld, “Badenheim, 1939” -- Continue reading Bauer; Wiesner

Begin Primo Levi, “Survival in Auschwitz”

Monday, January 14. Second Lecture: Peter Kenez

Wednesday, January 16. Second Lecture: Murray Baumgarten --

FILM SERIES BEGINS

Friday, January 18. Third Lecture: Peter Kenez

Week 3. January 21 - 25

Monday, January 21. NO CLASS – Martin Luther King Day

Reading: Finish Primo Levi, Survival In Auschwitz; begin Silvano Arieti, 'The

January 23. Nathaniel Deutsch – Religious Responses to the Holocaust

January 25 : Third Lecture: Murray Baumgarten

Week 4. January 28 – February 1

Monday January 28: Fourth Lecture: Peter Kenez

Reading: Complete at least first half of Bauer, complete The Parnas

Wed, January 30: Fourth Lecture: Murray Baumgarten

Friday, February 1: Fifth Lecture: Peter Kenez

Reading: Poems of Dan Pagis, Paul Celan . . . – handout –

Begin Schwartz-Bart, The Last Of the Just – first two sections

Week 5. February 4 - 8

MIDTERM DUE IN SECTION

Monday, February 4:: Mark Cioc: The Totalitarian State and Modern Te

Wednesday February 6. Bruce Thompson

Reading: Complete Andres Schwartz-Bart, The Last of the Just

Friday, February 8: Fifth Lecture: Murray Baumgarten

Reading: Begin Thomas Kenneally, Schindler's List

Week 6. February 11 - 15

Monday, February 11. Michael Thaler, The Nazi State and Modern Medic

Wednesday, February 13: Sixth Lecture: Peter Kenez

Complete Schindler's List

Friday, February 15. Sixth Lecture: Murray Baumgarten

Week 7. February 18 -22

Monday, February 18: NO CLASS – PRESIDENT’S DAY

**Wednesday, February 20: Peter Kenez, Murray Baumgarten: Bystanders,
(Recommended: David Grossman, See Under: Love, part 1)**

Friday, February 22: Peter Kenez, Seventh Lecture

Week 8. February 25 – March 1

Monday February 25: Murray Baumgarten: Seventh Lecture

Reading: Tadeusz Borowski, This Way for the Gas, Ladies and Gentlemer

Wednesday February 27: Dora Sorell, “Surviving Auschwitz: Tell It To T

Reading, Imre Kertesz, Fatelessness

Friday March 1 Eighth Lecture: Peter Kenez

PAPER DUE IN SECTIONS

Week 9. March 4 - 8

Monday, March 4: Eighth Lecture: Murray Baumgarten

(Recommended: W. G. Sebald, The Emigrants)

Wednesday March 6: Ninth Lecture: Peter Kenez

Reading, Etgar Keret, Four Stories

Friday March 8: James Young, “Memorials – Holocaust, Vietnam, 9//11”

Week 10: March 11 - 15

Monday March 7. Ninth Lecture: Peter Kenez

Wednesday, March 9. Ninth Lecture: Murray Baumgarten

Friday March 11: Tenth Lecture: Peter Kenez

Reading, Ida Fink, A Scrap of Time

(Recommended D. M. Thomas, The White Hotel.)

Monday, March 18: Concluding Discussions – Peter Kenez and Murray B

FINAL EXAM: Take home, due in Sections

Lectures by Peter Kenez

Historical Background – Tradition and Modernity

- 1. The Jews of Western Europe**
- 2. The Jews of Eastern Europe**

3. The Jews of Russia

Nazi Germany

4. Nazism and Antisemitism

5. Nazi anti-Jewish laws, 1933 – 1939

6. 1941: Extermination – Poland and Russia

7. Extermination of the Jews of the West

8. Extermination: the Balkans and Hungary

How It was Done

9. Jewish Leadership and the Concentration Camps

10. The Victims

11. Consequences of Mass Murder

Lectures by Murray Baumgarten

1. How do we read Holocaust Writing – Dan Pagis, Nehama Tec

2. Sholom Aleichem & the Yiddish World

2. Emancipation: the Promise of Western Culture – the responses of

Aaron Appelfeld, Elie Wiesel, and Primo Levi

3. Literature and the Incredible World: The Parnas

4. **What words for this? Postmemory: Dan Pagis, Paul Celan . . .**
5. **“Life on the Other Planet”: The Last Of The Just**
6. **Literary Form: Diary, Memoir, Fiction, Film – and Schindler’s List**
7. **Messenger & Witness: Imre Kertesz and Tadeusz Borowski**
8. **“Not knowing what to think:” Ida Fink – and Anne Michaels**
9. **Primo Levi: Living After –**
10. **7. Holocaust Writing and the Postmodern Situation: Etgar Keret, David**

Grossman, W. G. Sebald

11. **Anne Frank in America: the Holocaust Museum Question**

General Topics for Discussion

1. **Science and Politics: Antisemitism, Racism, and European Culture**
2. **Modern Jewish History, the Hurbn, and the Construction of Meaning**
3. **The Holocaust as a problem for World-history**
4. **Victims and Victimizers; Bystanders and Righteous Gentiles**
5. **Identity Narratives: whose story are we constructing?**

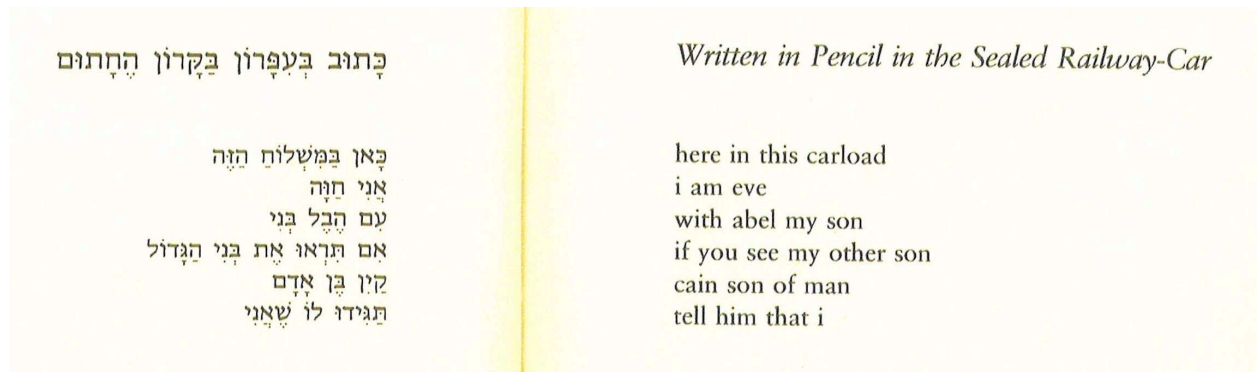
Monday Evening Films—roughly in the order we will show them:

**Image Before My Eyes; Night & Fog; Excerpts from Shoah;
The Partisans of Vilna; The Pianist; Europa, Europa; My
Quarrel with Hersh Rasseynner; Wannsee; Divided We Fall;
The Shop on Main Street**

Some Holocaust Poems

Dan Pagis

Translated by Stephen Mitchel



Kaddish

**Upon Israel and upon the rabbis
and upon the disciples and upon all the
disciples of their disciples,
and upon all who study the Torah in this
place and in every place,
Peace.**

**Upon Israel and upon all who meet with
unfriendly glances,
sticks and stones and names . . .
on posters, in newspapers, or in books to last,
chalked on asphalt or in acid on glass,**

shouted from a thousand thousand windows by radio;
 who are pushed out of classrooms and rushing trains
 whom the hundred hands of a mob strike,
 and whom jailers strike with bunches of keys, with
 revolver butts; to them and to you,
 in this place and in every place . . .

Safety.

Upon Israel and upon all who live as the
 sparrows of the streets,
 under the cornices of the houses of others,
 and as rabbits in the field of strangers
 on the grace of the seasons
 and what the gleaners leave in the corners;
 you children of the wind . . .

birds that feed on the tree of knowledge
 in this place and in every place,
 to them and to you . . .

A living.

Upon Israel and upon their children and upon all
 the children of their children,
 In this place and in every place,
 to them and to you . . .

Life.

(Kaddish by Charles Reznikoff, November 1942)

DEATHFUGUE

Black milk of daybreak we drink it at evening
 we drink it at midday and morning we drink it at night
 we drink and we drink

we shovel a grave in the sky there we won't feel cramped in

A man lives in the house he plays with his vipers he writes
 he writes when it grows dark to Deutschland your golden hair
 Marguerite
 he writes it and steps out of doors and the stars are all
 twinkling

he whistles his hounds to come close

he whistles his Jews into rows has them shovel a grave in the
 ground
 he orders us strike up and play for the dance

Black milk of daybreak we drink you at night
 we drink you at morning and midday we drink you at evening
 we drink and we drink

A man lives in the house he plays with his vipers he writes
 he writes when it grows dark to Deutschland your golden hair
 Marguerite
 your ashen hair Shulamith we shovel a grave in the sky
 there we won't feel cramped in

He shouts jab the earth deeper you there you others sing up
 and play
 he grabs for the rod in his belt he swings it his eyes are blue
 jab your spades deeper you there you others play on for the
 dance

Black milk of daybreak we drink you at night
 we drink you at midday and morning we drink you at evening
 we drink and we drink

a man lives in the house with your goldenes Haar Marguerite
 your aschenes Haar Shulamith he plays with his vipers
 He shouts play death more sweetly Death is a master from
 Deutschland
 he shouts scrape your strings darker you'll rise then in smoke

to the sky
 you'll have a grave then in the clouds there we won't feel
 crammed in

Black milk of daybreak we drink you at night
 we drink you at midday Death is a master aus Deutschland
 we drink you at evening and morning we drink and we drink
 Death is ein Meister aus Deutschland his eye is blue
 he shoots you with shot made of lead shoots you level and true
 a man lives in the house your goldenes Haar Margarete
 he looses his hounds on us grants us a grave in the air
 he plays with his vipers and daydreams der Tod ist ein Meister
 aus Deutschland

dein goldenes Haar Margarete
 dein aschenes Haar Sulamith

Paul Celan, 1944-45
 tr. John Felstiner

TODESFUGE

Schwarze Milch der Fruhe wir trinken sie abends
 wir trinken sie mittags und morgens wir trinken sie nachts
 wir trinken und trinken
 wir schaufeln ein Grab in den Luftten da liegt man nicht eng
 Ein Mann wohnt im Haus der spielt mit den Schlangen der
 schreibt
 der schreibt wenn es dunkelt nach Deutschland dein goldenes
 Haar Margarete
 er schreibt es und tritt vor das Haus und es blitzen die Sterne
 er pfeift seine Ruden herbei
 er pfeift seine Juden hervor la t schaufeln ein Grab in der
 Erde
 er befiehlt uns spielt auf nun zum Tanz

Schwarze Milch der Fruhe wir trinken dich nachts
 wir trinken dich morgens und mittags wir trinken dich abends
 wir trinken und trinken

Ein Mann wohnt im Haus der spielt mit den Schlangen der
 schreibt
 der schreibt wenn es dunkelt nach Deutschland dein goldenes
 Haar Margarete

Dein aschenes Haar Sulamith wir schaufeln ein Grab in den
 Luften da liegt man nicht eng

Er ruft stecht trefer ins Erdreich ihr einen ihr andern singet
 und spielt

er greift nach dem Eisen im Gurt er schwingts seine Augen
 sind blau

stecht tiefer die Spaten ihr einen ihr andern spielt weiter zum
 Tanz auf

.

Schwarze Milch der Fruhe wir trinken dich nachts
 wir trinken dich mittags und morgens wir trinken dich abends
 wir trinken und trinken

ein Mann wohnt im Haus dein goldenes Haar Margarete
 dein aschenes Haar Sulamith er spielt mit den Schlangen

Er ruft spielt su er den Tod der Tod ist ein Meister aus
 Deutschland

er ruft streicht dunkler die Geigen dann steigt ihr als Rauch
 in die Luft

dann habt ihr ein Grab in den Wolken da liegt man nicht eng

Schwarze Milch der Fruhe wir trinken dich nachts
 wir trinken dich mittags der Tod ist ein Meister aus
 Deutschland

wir trinken dich abends und morgens wir trinken und trinken
 der Tod ist ein Meister aus Deutschland sein Auge ist blau

er trifft dich mit bleierner Kugel er trifft dich genau
 ein Mann wohnt im Haus dein goldenes Haar Margarete
 er hetzt seine Ruden auf uns er schenkt uns ein Grab in der
 Luft

er spielt mit den Schlangen und traumet der Tod ist ein
 Meister

aus Deutschland

dein goldenes Haar Margarete
 dein aschenes Haar Sulamith

■ Paul Celan

MEMORIAL POEM

Strangers' eyes don't see
 how in my small room I open a door
 and begin my nightly stroll among the graves.
 (How much earth--if you can call it earth--
 does it take to bury smoke?)
 There are valleys and hills
 and hidden twisted paths,
 enough to last a whole night's journey.
 In the dark I see shining towards me
 faces of epitaphs
 wailing their song.
 Graves of the whole
 vanished Jewish world
 blossom in my one-man tent.
 And I pray:

Be a father, a mother to me,
 a sister, a brother,

**my own children, body-kin,
real as pain,
from my own blood and skin,
be my own dead,
let me grasp and take in
these destroyed millions.**

**At dawn I shut the door
to my people's house of death.
I sit at the table and doze off,
humming a tune.
The enemy had no dominion over them.
Fathers, mothers, children from their cradles
ringed around death and overcame him.**

**All the children, astonished,
ran to meet the fear of death
without tears, like little Jewish bedtime stories.
And soon they flickered into flames
like small namesakes of God.**

**Who else, like me, has a
dead garden?
Who is destined for this, as I am?
Who has so much dead earth waiting for him, as for me?
And when I die
who will inherit my small house of death
and that shining gift,
 an eternal deathday light
forever flickering?**

MEMENTO MORI

**And if Moyshe Leyb the poet should tell
that he saw death in the waves,
as one sees oneself in the mirror,
in the morning, of all times, around ten o'clock,
would they believe Moyshe Leyb?**

**And if Moyshe Leyb greeted death from a distance
with his hand, and asked, How's it going?
precisely at the moment when thousands of people
were having the time of their life in the water,
would they believe Moyshe Leyb?**

**And if Moyshe Leyb, weeping, should swear
that he was drawn to death as much
as a fellow mooning around in the evening
at the window of a lady he's made holy,
would they believe Moyshe Leyb?**

**And if Moyshe Leyb should picture death for them,
not gray and dark, but gorgeously colorful,
just as it showed itself around ten o'clock,
there, far away, between sky and wave, alone,
would they believe Moyshe Leyb?**

**■ Moyshe Leib Halpern
Translated from the Yiddish by Ruth Whitman**

Teaching Assistants for Holocaust Course

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