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1. Memory, History and Education

By their very nature, memory and historiography have different attitudes toward the past, asserts Yosef Hayim Yerushalmi in *Zakhor*.

The French historian Pierre Nora drew an either-or distinction between memory and history. I paraphrase from the French:

These are totally contradictory concepts. Memory is life; as it develops it is always open to a dialectic of remembering and forgetting. It is sensitive to manipulation. It has high and low tides... History is the reconstruction, always partial and problematic, of what is no longer. ... Memory is an continual, current phenomenon. It is hard to experience in a perpetual present. ... History is a representation of the past. Memory adopts only the details that are convenient to it. ... History, as an intellectual and secularizing act, calls for analysis and critical discourse. Memory situates remembrance in a sacred context. History ferrets it out. ... Memory derives from a group that it brings together. ... Therefore, there are more memories than there are groups. ... History ... has a universal purpose. Memory takes root into the concrete, in spaces, gestures, images and objects. Memory is absolute, while history can only conceive the relative..."(paraphrased from Pierre Nora, "Memory and History")

Getting teenager ready for an Israeli-German encounter, as well as the joint activities of the two groups during their stay in Israel, raises fundamental questions. Should the examination of the past be based on the discourse of history or on the discourse of memory? Should it be based on the reconstruction of the past and a critical and scholarly approach to the past, or on its commemoration in various forms in collective memory?

In view of Massuah, the role of education is to build a bridge between history and memory.

Back in 1940, Walter Benjamin referred to the problematic nature of memory and history. Benjamin, one of the great thinkers of our age, in exile in Paris, wrote his last essay on the concept of history. Here, he discussed a small painting by Paul Klee that he had purchased in the early 1920s and which, according to Gershom Scholem, was very dear to him (Gershom Scholem, *Devarim Bego*). In the painting "Angelus Novus" he saw a visual expression of his views about the course of history and its recording. For him, it was the angel of history. The angel looks

"as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing in

from Paradise; it has got caught in his wings with such a violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress."
<http://www.tasc.ac.uk/depart/media/staff/ls/Wbenjamin/CONCEPT2.html>

The paradox that Benjamin noted is latent in the idea of *the solidarity of historical memory*. On the one hand, dead victims cannot be brought back; but preserving their memory is a form of atonement. As long as we remember them they do not vanish from human history. On the other hand, they are "the victims of inevitable progress". In this view, the historical memory of the victims can serve to create better conditions in the future. Those who remember take possession of the victims' memory and use it for the sake of the present and the future.

This approach raises a number of important questions for us:

Is it appropriate to deal with the past as part of an attempt to examine ethical questions that concern us today? Doesn't this cheapen the Holocaust? And if we do so, in what conditions should we do it?

As we get farther away from that period – given the proliferation of details and historical insights, on the one hand, and the proliferation of codes and images that symbolize our attitude toward memory the Holocaust, on the other – are we capable of extracting the essence, the fundamental questions that are relevant to our world today?

Our discussion will focus on Massuah's educational methods in working with Israeli and Germans, both separately and together, based on a view of education *in view of* Holocaust that is different from the idea of education *about* the Holocaust.

2. Massuah's Educational Philosophy – Contemplating the Holocaust, and from the Holocaust to our lives

Let us paraphrase the remarks of Elie Wiesel:

How shall we teach about events that clash with knowledge, about experiences that lie beyond logic? How shall we expose the horrors without offering, concurrently, some degree of hope? Hope in what? In whom? In progress, in science, in literature, in God?

Massuah's educational philosophy is based on the idea that exposure to the events of the Holocaust makes the post-Holocaust generation ask questions about the nature of humankind, the people, the state, the culture and education. These questions, in turn, lead to questions about identity that are relevant to the world of young people.

Our starting assumption is that the Holocaust is both the greatest calamity of the Jewish people in the modern age and the most significant crisis of modern civilization. We place the human dilemmas of those years at the focus of this historical examination:

Students sometimes begin with simplistic answers. By considering the choices that people made in another period, we gradually help them turn these answers into questions and induce the students to dig deeper and ask more complex questions. This is a process that encourages them to think about the complex nature of good and evil and about the choices they have as individuals, their responsibility for themselves and for others, the circumstances in which the choices were made and patterns of reaction in extraordinary and unprecedented situations.

Our greatest challenge is to change the attitude of young people, from contemplating the Holocaust as a historical episode to relating to it as an issue that has implications for our lives today – and, especially, to examine together how discussing the Holocaust is relevant for them.

Our teenage students focus on different fundamental questions in different periods. Naturally, the relevant questions change from time to time and are strongly influenced by issues then on the public, national, international agenda. However, we also find recurring questions over time:

A Collage by Shlomo Ngato, an Ethiopian student, which expresses his confusion, as believer in God, about the role of Divine Providence and the abysses to which human beings can sink.

A paper by a British student – “Who and What Do We remember? What are the goals of memory?”

“My glasses,” wrote a girl, “are my own – for me they symbolize intelligence, logic and progress.” Her paper raises the question of whether there is any hope for progress, rationality, Western civilization?

Where shall we channel the pain? Two students who used the same photo expressed different thoughts. A student from a school for the arts expressed the element of revenge, whereas a student of nonformal education at Beit Berl College asked whether each of us has the potential to become a victim or a perpetrator.

A boy from Brazil dealt with the silence of the world, generating a fascinating discussion about the moral responsibility of bystanders.

Our goal is to bring the topic of the Holocaust to consciousness, to examine this consciousness, and, especially, to make the students think about how they think.

At the core of our educational enterprise is the student, with his or her emotional burden and conceptual world. We present students with the human dilemmas of that period and, by discussing them, together we extract questions of principles and values. In this process it is particularly important to keep an open mind, allowing participants to ask questions, make emphases, and present meanings that are relevant to their world and identity.

During the encounter between Israeli and German teenagers, we hope to remove barriers and, together and individually, to re-examine the symbols and images that reflect our attitude toward the Holocaust, and to look into ourselves and ask, at the individual and public levels, questions about the meaning of our views and actions.

3. Teaching Methods

- a. Interactive museum
- b. Discussion workshops – attitude toward the “other”
- c. Plastic arts workshops
- d. Encounters with Holocaust survivors
- e. Encounters with artists of the second and third generations
- f. Coming Home – youth delegations to Israel/Germany work together about their experiences

3a. The Interactive Museum: Giving Meaning to Memory

The museum at Massuah has been renovated in recent years and rebuilt as an interactive teaching museum. Unlike historical museums of the Holocaust, here there is no prescribed itinerary. The goal of the educational museum experience is to stimulate visitors to think.

The museum is structured in the form of learning centers in exhibition spaces that make it possible for participants to build their world of knowledge and to give to the memory of the Holocaust an educational, cognitive, cultural, intellectual, and personal meaning.

“Six Million Accusers: The State of Israel v. Adolf Eichmann”

Exhibition

“Six Million Accusers: The state of Israel v. Adolf Eichmann”, focuses on the Holocaust as presented in the testimony and exhibits at the trial held in Jerusalem in 1961 – 1962. The exhibition reveals, in an unusual way, the atrocities of the Holocaust in the first person, directly from the victims’ mouth. The core of the exhibition is more than 150 video clips taken from the testimony of 101 witnesses, Holocaust survivors who testified at the trial. The exhibition presents the course of the historical events through this testimony. Beyond this, however, it has the distinctive feature of highlighting various aspects of the Holocaust, including moral and emotional ones, that other museum displays do not examine.

The excerpts from the witnesses’ testimony bring various aspects of the Holocaust to light – such as moral dilemmas with which the victims had to cope; what they knew about the situation around them and how they understood it; how individuals could endure suffering in that inferno; what became of the nuclear family and the role of parents during those years; how prisoners in death camps interacted in their situation of life in the shadow of death; aspects related to the victims’ image of SS-members; and more.

Multimedia

The up-to-date and state-of-the-art exhibition makes use of interactive multimedia, making a visit to the exhibition an active experience instead of passive spectatorship. The multimedia system exposes visitors to different perspectives on the events, as expressed in the diverse testimonies. In this way, visitors not only learn about the events of the Holocaust but also tackle questions and dilemmas associated with it.

The Eichmann Trial project is informed by Massuah's educational philosophy (based on the constructivist approach toward knowledge), which holds that knowledge is not information stored in memory but information shaped by the activity of constructing it. Thus, the exhibition has two facts: the information itself – the historical and chronological dimension of the events of the Holocaust – and the active construction of knowledge by means of the multimedia system.

A visit to the exhibit, "Six Million Accusers – the State of Israel v. Adolf Eichmann", combines an experiential dimension – an initial tour of the exhibition – with a cognitive dimension – individual or group research in the exhibition and multimedia system, preparing arguments for a historical trial, and, finally "prosecution" in the "courtroom".

The system is based on more than 150 excerpts of testimony, arranged in topical clusters. It allows visitors to investigate the events in various ways, giving access to thousands of photographs, documents, and complementary and broader sources of information, and presenting different perspectives on the topic in question. The system is entered by choosing a field of interest and individual testimony as the instruction to the visitors' investigative journey. By using hypertext, the system allows visitors to decide how deeply and to what level of detail they wish to go.

The main task at the end of the investigative journey is for visitors to build a presentation based on excerpted testimony from the database. Using this presentation, participants raise an argument or a fundamental question for use in the "prosecution" in the "courtroom".

Haim Maor: "The Forbidden Library: The Face of Race and the Face of Memory": Joint Educational Activity by Groups from Israel and Germany

The exhibit of works by artist Haim Maor deals with the representation of memory of the Holocaust by members of the second generation in Israel and Germany.

A visit to the exhibition allows Israeli and German visitors to investigate, together, the pregnant meaning of the past. The discussion is not about the Holocaust *per se* but about human beings in general – human beings without a mask – what remains after removing the layers of varnish of "civilization" – the duality of victim and perpetrator that exists, according to Haim Maor, in each of us.

The discussion focuses on two levels:

At the first level, the topic of the Holocaust is presented through biographical links between two members of the second generation – an Israeli man and a German woman. At the second level, the exhibit challenges visitors to become active participants in the experience and to confront themselves, their images and their attitudes.

Every station is a stage in the process of individual and group introspection.

“The Forbidden Library”: the biographical level of the story of the artist Haim Maor, whose parents survived Auschwitz, and his young German friend, Susanna Brigitte Wille, whom he met when she was a volunteer at his kibbutz.

The “forbidden words”: framed words hanging on the wall, such as food, home, defense, life, mother, fear, hunger – alongside pictographs – words that seem ordinary, innocent and neutral, but are susceptible to many different meanings. The words give the teenagers a closer view of the *loaded nature* of things in the world of Holocaust survivors and members of the second generation.

“Forbidden words”

Food	Luggage	Work
Love	Train	Hunger
Mother	Control	Victim
Father	Danger	Survival
Clothes	Dogs	Extermination
Home	Camp	Gas
Fence	Selection	Death
Life	Naked	Silence
Memories	Hair	Smoke
Children	Teeth	Prayer
Fate	Skin	Soul
Transport	Shower	Witness
Pain	Boots	Forget
Fear	Number	End

The “forbidden stories”: the story of Haim Maor’s family, retold in photographs and text, alongside the parallel story of Susanna’s family. The passage between the family stories is also a passage between stereotypical minefields of race and nationality.

The forbidden stories in Hayyim’s and Susanna’s homes encourage young Israelis and Germans to hold a dialogue about symbols and images from the Holocaust era that are part of the collective memory of each of the groups, and the attitudes they express.

My grandfather told me how peace was disrupted.

Erev Rosh Hashana (New Year’s Eve): Jews are at prayer and the city square is chilled with anxiety.

Flocks of ravens. Greedy talons and a route cut off. My grandfather, steeped in faith, loses his eyesight at the hand of an armed soldier. ...

Israel ... He brings me books to read, illustrated with wonderful pictures.

“Haim'ke, read the books. Read them to me and describe what you see in the pictures.”

My blind grandfather taught me that racism is a sickness of people who see with their eyes.

When you are blind, your heart opens to all humans, wherever they are.”

No, I was not raised on hate.

“The Face of Race and the Face of Memory”

“The Face of Race”: a portrait gallery of Hayyim's and Susanna's family and friends. Three rows of photographs are hanging on two parallel walls – men on one side, women on the other side. One of the men is Hayyim; one of the women is Susanna. The tendency of visitors to identify national affiliations according to facial types and racial characteristics stimulates a discussion about stereotypes and the danger of the process, which ultimately freezes or determines ethical and judgmental attitudes about diverse groups. This is because even though we see ourselves as individuals, we tend to see others as representatives of groups. The discussion of the exhibition raises questions about the factors that allow stereotypes to flourish and our patterns of coping as a society, both as holders of stereotypical views and as the object of stereotypes.

3b. Discussion Workshops – Attitudes toward the “Other”

Referring to the Eichmann trial, Gershom Scholem emphasized the continuing historical reckoning that the trial set in motion. Scholem spoke about the need for continuing clarification, throughout the generations, of the great and piercing moral question that this trial posed for everyone: How could it have happened? An ethical question that he addressed both internally and externally (Gershom Scholem, *Devarim Bego*).

According to Massuah's educational philosophy, studying the history of the events that led to the Holocaust also means examining more fundamental questions about human behavior:

Dealing with moral dilemmas, clarifying the way in which identity is shaped: How do you become a member of a group? Whom do you define as a member of the world to which you are committed? Toward whom do you feel responsible? What is your attitude toward the individual or group that is “other”?

This is an approach that encourages participants to confront moral questions, an approach that allows students to advance from a passive state of exposure to the horrors of the Holocaust to the insight that they, by their own decisions, can influence the shape of the society in which they live.

The Massuah seminar program includes a series of workshops on subjects such as the “Operation Euthanasia” affair, postage stamps in Nazi Germany, and hate sites on the web. Each of these aspects makes it possible to expand the discussion of racism, antisemitism and xenophobia and, in view of this discussion, to explore various phenomena in the treatment of the “other” in our society.

Morality, Law, Medicine, and Science: The Euthanasia Affair Operation 4T as a Test Case

This unit focuses on the “euthanasia” program in Nazi Germany and brings up for discussion the moral dilemmas that flow from it and their relevance to our own world.

The workshop investigates the boundary between the normal and the abnormal – by what standard does a society set its limits and what do these standards serve?

What are our own images of and attitudes toward “exceptional” members of society?

How did the Nazi regime treat such exceptional persons? On what basis did it define them, and why?

How was the attitude of the Nazi regime to those whom it defined as mentally ill and retarded different from and similar to its attitude towards the Jews? What was the view of human beings and society under the Nazi regime as compared with the society in which we live?

The debate over euthanasia in today’s Western world as against euthanasia in Nazi Germany is conducted with an emphasis on the difference between the current debate and legislation and the idea of eugenics (“improving the race”) in Nazi Germany.

Hate Sites on the Web – Freedom of Expression versus Freedom of Incitement

This workshop develops awareness among teenagers of hate sites on the World Wide Web and encourages them to ask meaningful questions about the relationship between the racism, xenophobia and antisemitism in the virtual world, on the one hand, and their existence in the social reality, on the other hand, and the moral and legal problems of freedom of expression on the Internet versus the freedom of incitement.

The Internet – the phenomenon, legislation, the clash between freedom of expression and freedom of incitement

One of the most fascinating topics for critical analysis of responses to antisemitism, racism and xenophobia is the use of the Internet to disseminate hate and the debate, conducted in various international conferences, about freedom of expression on the Web versus the danger posed by the freedom to disseminate various kinds of incitement. By presenting this topic, we enable participants to bring up moral and legal questions about the absence of censorship and safeguarding of freedom of expression, on the one hand, and the latent dangers of an approach that places no restrictions whatsoever on the Internet, on the other.

The Internet has the potential to reach an immense audience. Last year, more than 600 million people surfed the Web. Its influence, especially on young people, is enormous.

Hate groups have adopted the Internet, since, for the first time, by using the Internet, they obtain unfiltered access to technology that, in most places, has no limitations, standards or regulations. What is more, it allows them, for a minuscule investment, to reach audiences they could never have reached before.

The Internet did not create the radical organizations, the bomb recipes, Holocaust denial, racism, xenophobia and antisemitism. However, the power of the new medium means that the battlefield has gone from the margins of society to the mainstream of our culture.

In 1994, there was only one hate site on the Web. By 1999, there were more than eighteen hundred hate sites. A year ago, there were as many as eight thousand.

It is our plan to open the workshop to the public at large on Massuah's new Web site, which will be launched at the end of the year.

Postage Stamps: Overt Propaganda and Covert Propaganda Nazi Germany

The workshop deals with visual images and visual ideals of the Nazi ideology.

This is one of the workshops that deals with the Nazi ideology (along with "traditional" workshops such as analysis of propaganda films, cartoons, children's books, propaganda posters and antisemitic texts).

The sources for this workshop are drawn from a unique collection of thousands of postal items from Nazi Germany that are held in the Massuah archives. Students are divided into groups and are asked to prepare "Quartets" of stamps, three that have something in common and one that is an exception. In the plenum of the workshop, each group tries to identify the common denominator. As they analyze the contents and form of the stamps, they examine the main motives: images, symbols, use of graphic elements, use of religious images to denote the opposite of the original meaning, determining the messages that the stamps convey, who belongs and who does not, etc.

By means of this discussion, we raise fundamental questions about the power of overt and covert messages in propaganda.

3c. Plastic Arts Workshops

The workshops are meant to explore private and collective memory and discuss the meaning of the memory of the Holocaust.

Plaster masks – "Inside Outside". In this creative workshop, participants make plaster masks of their faces and work on the inside and outside of the masks to express personal memory in the context of the Holocaust, contrasting the overt and externalized faces of the memory with the faces that each participant has internalized as an individual.

The discussion about the masks allows the participants to explore their attitudes and feelings and to understand the wide diversity of ways of dealing with the Holocaust and its individual and collective implications.

The collage workshop allows participants to define the meaning of the Holocaust for their own lives. They create collages that express their emotions and thoughts. After they put their works on display, they discuss the personal statements made by the works and the meaning of the encounter of diverse forms of memory and ways of expressing these forms in a mixed group of Jewish and non-Jewish students.

3d. Encounters with Holocaust Survivors

Over the decades, and especially since the Eichmann trial – which brought the personal stories of the witnesses to the fore – a systematic process of privatization of the memory of the Holocaust has been under way. The personalization of the Jewish narrative of the Holocaust has allowed an entire generation of young Israelis to connect, for the first time in their lives, to the Holocaust as an issue that is part of their own conceptual world.

The author David Grossmann described the watershed moment when he realized that the titanic and mythic concepts of “the six million” – those who were murdered, the victims, the martyrs of the Holocaust – that “all these words are in fact my people” (David Grossman, *Book that read me*). The emotional burdens that made it difficult to convey personal stories to members of the second generation lightened over the years, and today one hears a different dialogue between survivors and members of the third and fourth generations. One of the most interesting phenomena of the last fifteen years is the appearance of thousands of memoirs by Holocaust survivors and the accumulation of tens of thousands of video testimonies in projects carried out by Massuah, at Yale University, at Yad Vashem and by Steven Spielberg’s Survivors of the Shoah Visual History Foundation.

Personal testimonies by Holocaust survivors play a special role in the Massuah seminars. The personal encounter with the witness and no less than that, the dialogue between the survivor and the Israeli and German seminar participants, teenagers or teachers, has always had a special emotional and experiential meaning.

Today we stand at a unique historical crossroads. We encounter the last of the survivors, while in the background we face the question of how the disappearance of the survivors, who have been so central a part in preserving the memory, its content, patterns and moral implications, will affect what we do. How will education deal with the absence of survivors?

3e. Encounters with Artists of the Second and Third Generation

In many cases, the arts anticipate the public and political discourse in focusing attention on complex questions that arise from contemplation of the Holocaust era. Second-generation artists such as Haim Maor and the author Nava Semel, who grew up in Israel of the 1960s in the shadow of the awareness of the “aching survivors” (Prof. Nadler, in Moshe Zimmerman, *Don’t touch my Holocaust*), blazed new trails in

working through the Holocaust experiences of the parent generation – first, through a biographical lens – in an attempt to understand the survivors’ coping processes and the forces that made it possible for them to build new lives after such a sharp rupture – and the world of the survivors’ children – in the plastic arts, literature, theater and cinema. In recent years, we have been increasingly witness to a more detached historical and sociological discussion of the social and national aspects of the Holocaust by artists of the second and third generations. This discussion is perceived as a preoccupation with important questions in Israeli affairs – discussion of how the Holocaust affects our social lives, our relations with our neighbors and our relations with the world. We include encounters with artists of the second and third generations in the Massuah seminars. The purpose is to expose participants to these artists’ works and to questions that they raise at the national and historical, the social and artistic, and the individual and psychological levels.

3f. Coming Home – Working Through the Experiences of Youth Delegations to Israel/Germany

Working through the experience of the trip in creative ways

The goal of the workshops is to sharpen the meaning of the personal and group experience of the trip and to uncover new levels of meaning that may not have come to the surface previously. The students accomplish this by working through their impressions of the trip by means of art. The working – through process, employed at both the individual and the group levels - provides them tools to clarify various topics raised by the experiences of the encounter and the trip.

Workshops that Allow Members to Recontemplate the Individual Experience in a New Light

The workshops allows members of delegations to work through the feelings, emotions, thoughts and memories that they experienced. the process of artistic creation also enables each participant to recall and re-examine meaningful moments during the encounters and the trip.

In the Footsteps of the Photographed Experience (Aiala Feller)

The teenagers document the experience of the trip and encounter in photographs that are arranged in individual and group albums. The scenes presented by these photographs are frozen instants that become memories printed on paper. A photograph is a tangible scrap of abstract personal and group memory; it is **vorn???** of the need to link up with a particular “place”, “situation” or “narrative”, and to emphasize, by its means, with the “heroes” of that narrative.

The goal of the workshops is to channel the latent experience in the students’ photographs into other directions, beyond the photographs. The student-photographers

give their individual and group photos artistic processing by employing various illustration techniques. They are encouraged to draw a connection between the overt content of the photograph and its covert content. In this way, we hope that students who documented their trips with their cameras will be able to find different images and interesting symbols in the photographs that they mounted in their albums. All of this will lend the “pictures” a more multifaceted meaning or new meaning; it will also enrich the memory of the trip itself.

For example, in 1997, during my first visit to Ravensbrück camp, the thing that made the greatest impression on me was the town so close to the camp. What did they see? What did they know? How did the bystanders react to what they saw?

Pictures from that trip served as the basis for a renewed working-through process that revealed the essence of the insight or the experience that the trip evoked.

Another workshop, “The Thread That Binds the Journey”, proposes to help delegation participants work through the experience of their trip from a personal point of view in both senses of the term. The point of view becomes more concrete and probing as participants attempt to express it by positioning creative works on a thread, a personal visual testimony.

At the start of the workshop, participants are given the end of the thread and try out diverse artistic techniques in order to express their impressions of various aspects of the trip. Their attention is called to low-key moments and sensory impressions. Later, they attach their works to the thread they received. At the end of the workshop, the individual threads are hung on a group display board and an oral summary is produced, based on the realization that the shared experience elicited diverse experiences (Corinna Kaye).

“With What Do We Preserve Memory?” – Monuments Speak Out

In this workshop, the participants deal with one manifestation of collective memory – Holocaust memorial monuments and exhibits in Israel and Europe. The goal of the workshop is to learn how diverse groups choose to memorialize the victims of the Holocaust. Participants see how the designers of the monuments translated the message that is important to them, both conceptual and emotional, into visual language and artistic representation.

After they analyze the structure and message of various monuments in Israel and abroad, the participants design new monuments that express something of the burden that young members of the third and fourth generation carry today.

At the end of the workshop, a fundamental question is raised: What is the meaning of the public cultural commitment to Holocaust remembrance – the representation of the Holocaust or the effect of the Holocaust? Is it to reconstruct and represent relicts of the past or to present abstract ideas that express the essence of the Holocaust and inspire observers to think about its meaning for their world today?

Conclusion

The Walter Benjamin memorial in Port Bou, Spain, created by Dani Karavan, ends with a rusted iron staircase that tumbles down a steep slope, its end suspended over the foaming waves of the Mediterranean. The stairs symbolize the dangers in the whirlpool of life and the effect of the return of the waves on continuing life. A quotation from Benjamin's writings is engraved over them: *"It is more arduous to honor the memory of the nameless than that of the renowned."*

This commemorative idea brings us back to the point where our discussion began – does Walter Benjamin's "angel of history" teach us that the memory of the victims that lives with us can be the basis for an ongoing investigation of our own individual and national identity?

According to the educational philosophy that Massuah has developed in its three decades of activity as an international seminar center for young people in Israel and abroad, the emphasis in preparing groups for the trip and the encounter should focus first on questions of relevance to their individual and group identity, whereas the activity in the intergroup encounter should deal with universal questions of relevance to all teenagers who see themselves as part of Western culture.

Contemplating the past and returning to the present, individually and collectively, is in any case an *inward-facing* look at the separate or shared questions; *it is not intended to serve as any kind of moral judgment about issues that engage another person's world.*

The educational activity that builds a bridge between critical historical thinking and the contemporary context of the dimension of memory allows the young participants to re-examine their images of and attitudes toward the Holocaust and its meaning for their personal and national identity.

In every period, the memory of the Holocaust reflects both the events of the past and the pulse of contemporary life. We as educators must maintain a degree of *openness* that allows teenagers to achieve new *insights*, to fill the collective memory with *meanings* that are relevant for what troubles them, and, especially, to extract from contemplation of the victims' memory fundamental *questions* with relevance to their lives today.