H ma i ie

Bi -C g i i e Ma i g i he Age f A cal e

Caleb We le

$%&#'())(*+,-#+.#/,#&01&234#'2(5#/#)(,-&2#3+&1&6#7(2#'8))#4&049#3)&/.&#:+.+4#%443.;<<.1%()/261()(2/=(6&=8<1(,1&2,<
8,=&2-2/=8/4&>%(,(2.>4%&.&.<??@@A'BCD

E5(F&#3)85&.#2+.&#)+F&#/)+&,#'8,-8.#(:&2#4%&#G(1FH#
I(8,4/+,.#/,=#4%&#J/)+'(2,+/#1(/.46#K)(,-#4%&#'2(,4#

determined, the þeld of action is expanded to include
/14+(, .#*%+1%#=(#, (4#5/+, 4/+, #4%&#*(2)=#*%+1%#+.9#D84#
8.%&2#+, #4%&#*(2)=#4%/4#5/H#H&4#D&6

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$%&#, &1&../2H#S8&.4+(, #4%+.#2/+.&.#+.9#*%/4#
3%+)(.(3%+1/)#/ , =#18)482/)#1%/ , -&.#/2&#, &1&../2H#
4(#, /:+-/4&#4%+.#42/ , .'(25/4+(, V#M , 6664%+.#3/3&2#M#
*+))#382.8&#1)(.&#2&/=+, -.#('#F&H#4&04.#4(#/2-8&#'(2#
D+(1&, 42+.5#/.#4%&#, &1&../2H#(2-/ , +W+, -#32+, 1+3)&6#
c+(1&, 42+.5#=(&.#, (4#3)/1&#%85/ , +4H#+, #/#3/4&2, /)+.4+1#
2&)/4+(, .%+3#*+4%#4%&#&/24%9#D84#2/4%&2#)(1/4&.#%85/ , +4H#
/.#/ , #&5D&==&=#3/24#('#4%&#D+(.3%&2&#&0+.4+, -#
/)(, -.+=&#, (, 0%85/ , #/ , +5/).#+, #/#, (, 0%+&2/21%+1/)#
5848/)+.4+1#&0+.4&, 1&6#J)+5/4&#1%/ , -&#2&S8+2&.#.81%#
/ , #8, =&2.4/ , =+, -#D&1/8.&#+4.#5(.4#.&, ./4+(, /)#&''&14.#
/2&#('4&, #=+.4/ , 46#c+(1&, 42+.59#D&1/8.&#+4#)(1/4&.#
4%&#+, =+:+=8/)#/.#/ , #&..&, 4+/)#3/24#('#4%&#D+(.3%&2&9#
-&, &2/4&.#/#8, +:&2./)#2&.3(, .+D+)+4H#*+4%(84#2&)H+, -#
(, #4%&#%+&2/21%+&.#('#(4%&2#&, :+2(, 5&, 4/)+.5.#
*%+1%#2&32(=81&#4%&#/ , 4%2(3(1&, 42+.5#4%/4#12&/4&=#
climate change in the þrst place. Only by discarding
4%&#*!*''#$%&*'&()/ , =#/11&34+, -#4%&#&, :+2(, 5&, 4/))H#
&5D&==&=#%85/ , +4H#('#4%&#*+&(,)1/ , #*&#2+-%4)H#
2&1(-, +W&#(82#3)/1&#+, #4%&#-)(D/)#&1()(-+1/)#, &4*(2F#
/ , =#D&-+, #/#32(1&..#('#%&/)+, -#'(2#4%&#*%()&#('#4%&#
D+(.3%&2&6#

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$(#=+.18..#4%&#&2/#('#-)(D/)#12+.+.#*+4%(84#1(, .+=&2+, -#
4%&#32&.&, 4#%+.4(2+1/)#5(5&, 4#('#-)(D/)#3/ , =&5+1#
*(8)=#.&&5#4(#5&9#/4#D&.49#, &-)+-&, 46#J(558, +1/D)&#

]^#_#` (, (2.#X(82, /)#]^]!

C A h Ma

& Di

The drive for inþnite growth on a þnite planet has brought us to an era which will be deþned by 1/4/1)H.5+1#1)+5/4&#1%/,-&6#$%&#/3(1/)H3.&#+.#,(*9#/,=#4%+.#(3&,.#4%&#S8&.4+(,;#T%/4#*+))#D&#4%&#,&04#&3(1%V#$(#.&&#4%&#32&.&,4#,(4#/.#/#.8==&,#&5&2-&,1H#D84#/.#3/24#('#4%&#L(,&#-2&/4#1/4/.42(3%&O]#('#%+.4(2H9#*&#,&&=#4(#(2+&,4#(82.&):&.#)+F&#4%&#K,-&)#('#`+.4(2H;#D/1F*/2=.6#$(#4%+.#&,=9#M#32(3(.&#/#12+4+1/)#+,:&.4+-/4+(,#+,4(#4%&#%+.4(2+1/)#1(,4+,-&,1H#('#4%&#K,4%2(3(1&,&9#/#L12+4+S8&#4%/4#4/F&.#4%&#'(25#('#/#3(..+D)&#42/,.-2&..+(,6O[B]#$%&#K,4%2(3(1&,&#'8,14+(,.#(,#4%&#(,4()(-H#('#/,4%2(3(1&,42+.59#4%&#3%+)(.(3%H#4%/4#3(.+4+(,.#%85/,+4H#/.#D&+,-#.(5&4%+,-#/3/24#'2(59#/,=#/D(:&9#4%&#2&.4#('#4%&#D+(.3%&2&6#$%2(8-%#/#%+.4(2+1/)#12+4+S8&#('#4%&#&3+.4&5+1#(2+-+,.#('#/,4%2(3(1&,42+.5,)*&#5+-%4#L.&3/2/4&#(849#'2(5#4%&#1(,4+,-&,1H#4%/4#%/.#5/=&#8.#*%/4#*&#/2&9#4%&#3(..+D+)+4H#('#,(#)(,-&2#D&+,-9#=(+,-9#(2#4%+,F+,-#*%/4#*&#/2&9#=(9#(2#4%+,F6O?#$%&#/+5#4%&,#+.#4(#D&44&2#8,=&2.4/,=#%(*#4%&#!''#$%&'&()+.#1(,.42814&=#+,#(2=&2#4(#.&&#%(*#*&#1(8)=#D&#(4%&2*+.&6#M,#.(#=(+,-9#*&#(3&,#4%&#3(..+D+)+4H#('#/#D+(01(-,+4+:&#5/33+,-#4(#L&,=(*#

]!#_#`85/,+4+&.

E%&#,&&=.#2/4%&2#4(#D&#4&,=&=#)(:+,-)H#/,=#%(,(2/D)H#
DH#'/D8)+.4.#/,=#1(8,4&2'&+4&2.[I/.4&2.#('#R+.-8+.&#
4(#32(:+=&#4%&#J(.485&9#$(+)&44&9#/,=#c&/2+,-9#/,=#
E3&&1%#,+5D)&#&,(8-%#4(#F&&3#%&2#D&H(,=#4%&#R&.+2&.9#
(2#&:&,#4%&#J82+(.+4H9#('#I(:&2,5&,46^
#`+.4(2H#+.#/)*/H.#'(25&=#*+4%+,#/#2&)/4+(,.%+3#
of power/knowledge; þction is at least honest about
%/:+,-#D&&,#*2+44&,9#,(4#=+.1(:&2&=6#$%+.#)&/:&.#4%&#
3(..+D+)+4H#'(2#/)4&2,/4&9#.8DZ8,14+:&#,/22/4+:&.#/,=#
'(2#4%&#2&1)/5/4+(,#('#4284%#'2(5#3(*&26#\H,1%(,N.#
þctionalization of Mason & Dixonõs journey is
4%&2&'(2&#Z8.4#4%&#4%+,-#'(2#12+4+S8+,-#4%&#'(25.#('#
3(*&2<F,(*)&=-&#'(8,=/4+(,/)#4(#4%&#K5&2+1/,#
18)482/)#+5/-+,/2H6

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M,#-&"#./+&0(<)-07#O%4(,)-.%%+4%(,).")3)#$4)=0#>%4.?)
@.%%.#+A49)Wald uses þctional, journalistic, and
/1/=&5+1#=&3+14+(,.#('#1(558,+1/D)&#=+.&/.&#4(#
&0/5+,&#4%&#(84D2&/F#,/22/4+:&6#d,&#('#%&2#5/+,#
'(18.&.#+.#%(*#4%&#,/22/4+:&.#*&#'(25#/2(8,=#1(,4/-+(,#
+,'(25.#4%&#,/22/4+:&.#*&#'(25#/2(8,=#(,&#/,(4%&26#
7(2#&0/53)&9#.%&#%+-%)+-%4.#%(*#(84D2&/F#,/22/4+:&.#
1/,#.4+-5/4+W&#+55+-2/,4#-2(83.#/,=#=#=&3+14#4%&5#/.#
D&+,-#5(2&#32+5+4+:&#/,=#4%8.#5(2&#)+F&)H#4(#1(,42/14#
/,=#.32&/=#=+.&/.&6"#`(*&:&29#T/)=#/2-8&.9#1(,4/-+(,#
,/22/4+:&.#=&5(,.42/4&#/#.%/2&=#-)(D/)#:8),&2/D+)+4H#
that deþes the abilities of political borders to block.

$%&2&'(2&9#*%+)&#4%&H#5/H#4&53(2/2+)H#+,.3+2&#
0&,(3%(D+/9#1(,4/-+(,#,/22/4+:&.#/2&#8)4+5/4&)H#
1(558,+4H#'(25+,-;#L$%&#.(1+/)#&03&2+&,1&#('#
/#=+.&/.&9#4%&#+5/-&#('#1(558,+1/D+)+4H9#/,=#4%&#
5/4&2+/)+W/4+(,#('#+,4&2=&3&,=&,1&#4%/4#1%/2/14&2+W&.#
=&3+14+(,.#('#&3+=&5+1.#.8--&.4.#/,#&3+=&5+()(-H#('#
D&)(,-+,-#4%2(8-%#*%+1%#3&(3)&#5+-%4#&03&2+&,1&#4%&+2#
&5&2-&,1&#/.#m/#3(38)/4+(,6NO!^#IH#32+5/2H#12+4+1+.5#
('#T/)=N.#*(2F#+.#4%/4#+4#+.#&..&,4+/))H#/,4%2(3(1&,42+16#
E%&#8.&.#1(,4/-+(,#4(#-&,&2/4&#/#1(.5(3()+4/,#:+.+(,#
*%+1%#.823/..&.#,/4+(,/)#D(2=&2.#D84#+,1)8=&.#(,)H#
4%&#%85/,6#E%&#1%/))&,-&.#4%&#1%/2/14&2+W/4+(,#('#
1&24/+,#32/14+1&.#/.#32+5+4+:&9#D84#,(4#4%&#1/4&-(2+&.#
('#'%+2+#+A4#/,=#6+A+7+B43)themselves as reiþcations
of a teleology which conÿates progress with distance
'2(5#4%&#,(,Q%85/,6#7824%&25(2&9#4%&#'(18.#(,#4%&#
òoutbreakó narrative identiþes the emergence of
=+.&/.&#+,4(#/#%85/,#3(38)/4+(,#/.#4%&#5(5&,4#*%&,#
+4#D&1(5&.#/,#(DZ&14#('#+,4&2&.46#`(*&:&29#D+(1&,42+.5#
=&5/,=.#/#=&1&,4&2+,-#('#4%&#%85/,6#IH#/+5#+.#4(#
&04&,=#T/)=N.#/,/)H.+.#4(#4%&#,(,Q%85/,#/,=#.%(*#
1(,4/-+(,#/.#5/4&2+/)+W+,-#1(,,&14+(,.#D&4*&&,#4%&#
%85/,#/,=#4%&#D+(.3%&2&#+,#4%&#./5&#*/H#+4#5/4&2+/)+W&.#
1(,,&14+(,.#*+4%+,#/#%85/,#3(38)/4+(,6

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J(,4/-+(,.#/2&#5/4&2+/)+W/4+(,.#('#4%&#.(1+/)#
1(,,&14+(,.#4%/4#5/F&#83#(82#-)(D/)#%85/,#.(1+&4H9#
D84#D&H(,=#4%/4#4%&H#5/4&2+/)+W&#4%&#1(,.4/,4#
+,4&21%/,-&#('#5/44&2#D&4*&&,#4%&#%85/,#/,=#4%&#
&,:+2(,5&,4[6#T&#(8-%4#4(#/33)H#4%+.#8,=&2.4/,=+,-#
4(#4%&#JdeMRQ!"#:+28.#*%+1%#+.#.(#('4&,#(,#(82#5+,=.#
4%&.&#=/H.6#T&#/2&#=/+)H#2&5+,=&=#('#4%&#2+.F#('#
+,'&14+(,9#D84#4%+.#.%/2&=#:8),&2/D+)+4H#/).(#.&2:&.#/.#/#
2&5+,=&2#('#5/4&2+/)#+,4&2=&3&,=&,1&6#$%&#3/,=&5+1#

A# #\H,1%(,9#5.(&")9):+;&"9#B@^6
"# #T/)=9#-&"#./+&0(9#A6
!^# #T/)=9#!A6

]]#_#`(,(2.#X(82,/)#]^]!

]B#_#`85/,+4+&.

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$%&#'())(*+,-#+.#/,#&01&234#'2(5#/#)(,-&2#3+&1&6#7(2#'8))#4&049#3)&/.&#:+.+4#***61()(2/=(6&=8<%(,(2.Z(82,/)<

P=+4(2N.#,(4&;##M,#4%+.#&../H9#c(DDH#E&/)&#S8(4&.#/#3(&5#DH#G(,/)=#E4(,&#4%/4#+,1(23(2/4&.#(''&,.+:&#)/,-8/-&6#$%&#
Z(82,/)#&=+4(2.#%/:&#.4/22&=#(84#4%&#)/,-8/-&9#*+4%(84#1%/,-+,-#4%&#.(821&#(2#4%&#/84%(2N.#5&/,+,-9#D/.&=#(,#(82#
.&,.+4+:+4H#4(#4%&#`(,(2.#X(82,/)#2&/=&2.%+36

M,#!"kk#c(DDH#E&/)&#/,=#`8&H#\#U&*4(,9#D&'(2&#4%&H#
'(8,=&=#4%&#c)/1F#\/,4%&2#\/24H9#*&2&#/22&.4&=#+,#
c&2F&)&H9#J/)+'(2,+/6#$%&#1%/2-&.;#(D.42814+,-#4%&#
sidewalk and assaulting ofþcers. The cause: poetry.
E&/)&#*/.#2&1+4+,-#G(,/)=#E4(,&N.#/,4+Q=2/'4#3(&5#
Lo,1)&#E/55H#J/))#I&#78))/#i81+'&2O#f(84.+=&#/#
2&.4/82/,4#/332(32+/4&)H#,/5&=#4%&#L7(2850g#*%&,;

E(5&#8,+'(25&=#3+-#1(3#*/)F&=#836#`&#.4((=#
/2(8,=#4&,#(2#4*&):&#'&&4#/*/H6#M#./+=9#Lj(8#
.1%(()#5H#,/+:&#%&/24#4(#.+,-#2&=Q*%+4&Q/,=QD)8&Q
.4/2.Q/,=Q.42+3&.#.(,-./,=#4(#3)&=-&#&4&2,/)#
/))&-+/,1&#4(#/))#4%+,-.#D)8&9#428&9#D)8&Q&H&=#

]?#_#`(,(2.#X(82,/)#]^]!

$%+.#3(&5#3/H.#%(5/-&#4(#4%&#=&/=#*%(#L5/24H2&=#)+&.9#
<#E)/+,#+,#(82#,/5&9#'(2#4%/4#%&#)(:&=#8.#581%O9#D84#
5(2&#+53(24/,4#4%/,#4%&#/14#('#5(82,+,-#+.#4%&#1/))#4(#
L I (#'(24%qO#$%&#=&/=#=&.&2:&#4(#D&#%(,(2&=9#D84#4%+.#

fL$%&.&.O#]@?g

T%/4#c&,Z/5+,#5/F&.#1)&/2#%&2&#+.#4%/4#(82#/*/2&,&..#
('#4%&#3/.4#12&/4&.#/,#(D)+-/4+(,#4(#+46#$%(.&#*%(#'(8-%4#
/,=#'&))#+,#4%&#3/.4#=+=#.(#'(2#4%&#./F&#('#4%&#'8482&9#
/,=#4%&#5&..+/,+1#3(*&2#4%/4#c&,Z/5+,#2&'&2.#4(#+.#(82#
ability to redeem them, to make good on their sacriþce.
$%&#)(,-#5&5(2H9#/.#/#*/H#('#4&))+,-#%+.4(2H9#5/+,4/+,.#
(82#2&)/4+(,.%+3#4(#4%+.#3/.49#5/F&.#)(8=#+4.#&1%(&.9#/,=#
+4#/).(#2&5+,=.#8.#('#(82#(D)+-/4+(,#4(#+46#$%+.#+.#*%H#+4#+.#
,(4#&,(8-%#'(2#4%&#.3&/F&2#('#=&#J)&H2&N.#3(&5#4(#12H#
(:&2#4%&#-2/:&.#/4#T/)=%&+56#E%&#58.4#LI(#'(24%qO#/,=#
fulþll her obligation to the past, and more importantly,
+,#2&5+,=+,-#4%&#2&/=&2#('#4%&#-2/:&#/4#T/)=%&+59#.%&#
reminds us that we too have been the beneþciaries
of otherõs þght, and that this gift given to us by our
32&=&1&..(2.#(D)+-/4&.#8.#4(#1(,4+,8&#4%&+2#.428--)&6#
\(&42H#4%&2&'(2&#32&.&,4.#/#)+:+,-#3/.4#*%+1%#.4+))#5/F&.#
=&5/,=.#(,#4%&#32&.&,46

$%&#)(,-#5&5(2H#+.#(,&#('#4%&#F&H#&)&5&,4.#('#
3()+4+1/)#3(&42H9#/,=#(,&#('#4%&#D&.4#&0/53)&.#('#4%+.#+.#
4%&#3(&5#LM#R2&/5&=#M#E/*#X(&#`+))#i/.4#U+-%4O#*2+44&,#
DH#K)'2&=#`/H&.9#/,=#2&1(2=&=#/.#/#.(,-#DH#\&4&#E&&-&29#
X(/,#c&/W9#$(5#I(2&))(9#/,=#5/,H#(4%&2.6#`+))9#4%&#
4+48)/2#.8DZ&14#('#4%&#.(,-9#*/.#/#)/D(2#(2-/,+W&2#'(2#4%&#
M,=8.42+/)#T(2F&2.#('#4%&#T(2)=9#/.#*&)#/.#/#3(&4#/,=#
songwriter, until his execution by þring squad in 1915
fLX(&#`+))Og6#M,#4%+.#3(&59#`/H&.#=&.12+D&.#/#:+.+(,#+,#
*%+1%#X(&#`+))#4&)).#%+5#4%/4#%&#L,&:&2#=+&=O9#/,=#4%&#
.3&/F&2#2&)/4&.;

E/H.#X(&#LT%/4#4%&H#1/,#,&:&2#F+))#
*&,4#(,#4(#(2-/,+W&9#
*&,4#(,#4(#(2-/,+W&O#
72(5#E/,#R+&-(#83#4(#I/+,&9#
+,#&:&2H#5+,&#/,=#5+))9#
T%&2&#*(2F&2.#.42+F&#/,=#(2-/,+W&#
itõs there youõll þnd Joe Hill,#
itõs there youõll þnd Joe Hill!

$%+.#3(&59#)+F&#Li+-%4#o3(,#T/)=%&+5O#+.#/,+5/4&=#
DH#/#2&:&2&,1&#'(2#4%&#3/.4#/,=#/#.428--)&#'(2#4%&#'8482&6#
M4#+.#,(4#&,(8-%#'(2#`/H&.#4%/4#X(&#`+))#2&5/+,.#/)+:&#
+,#4%&#5&5(2+&.#('#4%&#)+:+,-9#%&#2&5/+,.#/)+:&#(,)H#
+,#4%&#(#%O//74)('#4%&#*(2F&2.6#M4#*/.#,(4#&,(8-%#'(2#
`+))#%+5.&)'#&+4%&2Y#D&'(2&#%+.#=&/4%#%&#.&,4#/#4&)&-2/5#
*%+1%#+.#('4&,#3/2/3%2/.&=9#LR(,N4#I(82,9#d2-/,+W&O#
fJ/))/%/,g6#$%&#)(,-#5&5(2H#+.#(,)H#2&/)+W&=#*%&,#+4#+.#
5/,+'&.4&=#/.#32/0+.6

# # # # # #

]k#_#`(,(2.#X(82,/)#]^]!

.4+))#/#* (2F#:&2H#581%#1(,1&2 ,&=#*+4%#5/+ ,4/+ ,+ , -#4%&#
)(, -#5&5 (2H6#
K.#581%#3(*&2#/ .#Lo ,1)&#E/55H#J/))# I &#78))/#
i81+'&2O#=&2+:&.#'2(5#4%&#./5&#. (821&.#/ .#(4%&2#
3()+4+1/)#3(&42H9#+4#/). (#-& ,&2/4&.#/#' (21&#/))#+4.#(* ,6#
T %&2&#+4#=+''&2.#'2(5#. (5&#('#4%&#(4%&2#3(&5 .#
=+.18. .&=#+ ,#4%&#&. ./H#+.#+4.#)/ , -8/ -&6#$%+.#3(&5#
& , -/ -&.#*+4%#%+.4(2+1/)#4& , .+(, .#+ ,#)/ , -8/ -&#4%/4#+.#
+55&=+/4&9#:+.1&2/)9#/ , =#=2/* ,#'2(5#4%&#1(55(,#
3/2)/ ,1&#('#+4.#/8=+& ,1&6#e ()4/+2+ , &#=&#J)&H2&N.#3(&42H9#
'(2#&0/53)&9#+.#*2+44& ,#32+5/2+)H#+ ,#/ ,#&)&:/4&=#)/ , -8/ -&#
4%/4#=+.1(, ,&14.#+4#'2(5#+4.#/8=+& ,1&Y#+4N.#*2+44& ,#+ ,#/#
*/H#4%/4# , (#(, &#+ ,#4%&#)/D(2#5(:&5& ,4#.3(F&6#E4(, &N.#
3(&59#DH#1(,42/ .49#+.#*2+44& ,#+ ,#4%&#:&2 , /18)/2#.3(F& ,#
DH#+4.#D)/1F#K5&2+1/ ,#/8=+& ,1&6#$%+.#+.#1)&/2#'2(5#4%&#

]^]^6

LX(&# `+))6O# ! 8HM-C=9#aÿcio.org/about/history/labor-history-people/joe-hill6#K11&..&=# I /H#!9#]^]^6

X(,&.9# I /2H# ` /22+.6# ! O#&>+&/%. '$O)&I)5&#$4%)V&"4(0)P=+4&=#DH# I /2H#7+&)=#\/24(,6#J%/2)&.# ` 6#p&22#s#J(69#J%+1/-(9#!"]@6#o\&,,#R+-+4/)#

i+D2/2H9#=+-+4/)6)+D2/2H683&,,6&=8<*(5&,<7(,&.</84(D+(-2/3%H</84(D+(-2/3%H6%45)6#K11&..&=9#!# I /H9#]^]^6

p+,-9#P)+W/D&4%6#L\&/2)#('#K,/21%H6O#

]A#_# ` (,(2.#X(82,/)#]^]!

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$%&#'())(*+,-#+.#/,#&01&234#'2(5#/#)(,-&2#3+&1&6#7(2#'8))#4&049#3)&/.&#:+.+4#***61()(2/=(6&=8<%(,(2.Z(82,/)<

[K,=#4%8.#4%&#*%+2)+-+-#('#4+5&#D2+,-.#+,#%+.#2&:&,-&.6#
hE%/F&.3&/2&9#*E$4)E42 '4(#

*N. 274##/,=#5.6>4#$)*D(4%#2&32&.&,4#.(1+&4+&.#+,#
83%&/:/)#'())(*+,-#4%&#=&/4%#('#/#5(,/21%6#M,#D(4%#
1/.&.9#4%&#8.823&2#+.#4/F&,#4(#D&#/#.+,-8)/2)H#4H2/,,+1/)#
28)&2#*%(.&#2&5(:/)#*+))#2&482,#4%&#,/4+(,#4(#(2=&2#/,=#
3&/1&6#`(*&:&29#4%&#.833(.&=#4H2/,4.#('#D(4%#3)/H.#/2&#
+,#/148/)+4H#,(4%+,-#5(2&#4%/,#.H534(5/4+1#&032&..+(,.#
('#4%&+2#8,=&2)H+,-#.(1+/)#1(,=+4+(,.6#cH#)((F+,-#/4#%(*#
4%&#3/.4#+.#2&32&.&,4&=9#4%+.#3/3&2#*+))#.%(*#4%/4#4%&.&#
/2&#.(1+&4+&.#*%+1%#/2&#D8+)4#83(,9#/,=#5/+,4/+,&=#DH9#
3()+4+1/)#:+()&,1&6#7824%&25(2&9#4%+.#&../H#*+))#1(53/2&#
4%&.&#3)/H.#*+4%#&/1%#(4%&2#/.#*&))#/.#(4%&2#*(2F.#+,#
4%&#42/-+1#42/=+4+(,#4(#.%(*#4%/4#4%&.&#3)/H.#D&1(5&#
42/-+1#D&1/8.&#4%&#1%/2/14&2.#/2&#1(,.85&=#DH#%+.4(2+1#
processes deþned by political violence. Understanding
4%&#3)/H.#4(#(3&2/4&#+,#4%&.&#4&25.#5/F&.#+4#1)&/2#4%/4#
D&1/8.&#4%&#28)&2.#/2&#42&/4&=#/.#D&+,-#/#32(D)&5#+,#
/,=#('#4%&5.&):&.9#4%&#8,=&2)H+,-#1(,=+4+(,.#('#4%&.&#
.(1+&4+&.#/2&#,&:&2#1%/,-&=9#/,=#'(2#4%+.#2&/.(,#4%&#
3)/H.#4/F&#(,#/#1H1)+1/)#1%/2/14&29#*%&2&#4%&#1(,=+4+(,.#
/4#4%&#3)/HN.#&,=#/2&#'8,=/5&,4/))H#4%&#./5&#/.#+4.#
D&-+,,+,-6#J(,.&S8&,4)H9#*&#1/,#8,=&2.4/,=#4%&.&#
3)/H.#4(#D&#/#12+4+S8&#('#/84%(2+4/2+/,#:+()&,1&#/,=#4%&#
1(53)+1+4H#('#+,=+:+=8/).#+,#5/+,4/+,+,-#42/-+1#.H.4&5.6
M,4&-2/)#4(#4%&.&#.4(2+&.#+.#/#.4/4&#5/+,4/+,&=#
DH#:+()&,1&6#M,#D(4%#3)/H.#4%&#.4/4&#+.#.%(*,#&/2)H#+,#
4%&#3)/H#4(#D&#32&=+1/4&=#(,#:+()&,1&9#/,=#(2=&2#+.#
&+4%&2#5/+,4/+,&=#(2#2&.4(2&=#4%2(8-%#+46#`(*&:&29#+,#
&/1%#1/.&#:+()&,1&#12&/4&.#4%&#-2(8,=*(2F#'(2#5(2&#
:+()&,1&9#.(#(2=&2#4%8.#(D4/+,&=#+.#(,)H#4&53(2/2H6#
M,#Ld,#e+()&,1&9O#`/,,/%#K2&,=4#5/F&.#+4#1)&/2#4%/4#
+,.4/D+)+4H#+.#/#,&1&../2H#'&/482&#('#:+()&,1&#D&1/8.&;
$%&#:&2H#.8D.4/,1&#('#:+()&,4#/14+(,#+.#28)&=#DH#
4%&#5&/,.Q&,=#1/4&-(2H9#*%(.&#1%+&'#1%/2/14&2+.4+19#+'#
/33)+&=#4(#%85/,#/''/+2.9#%/.#/)*/H.#D&&,#4%/4#4%&#&,=#
+.#+,#=/,-&2#('#D&+,-#(:&2*%&)5&=#DH#4%&#5&/,.#*%+1%#
it justiþes and which are needed to reach it. Since the
&,=#('#%85/,#/14+(,[1/,#,&:&2#D&#2&)+/D)H#32&=+14&=9#
4%&#5&/,.#8.&=#4(#/1%+&:&#3()+4+1/)#-(/).#/2&#5(2&#('4&,#
4%/,#,(4#('#-2&/4&2#2&)&:/,1&#4(#%&#'8482&#*(2)=#4%/,#
4%&#+,4&,=&=#-(/).6#fK2&,=4#!^kg
$%8.9#4%&#:/2+(8.#&,=.#*%+1%#4%&.&#3)/H.N#1%/2/14&2#
%(3&#4(#/1%+&:&#DH#:+()&,1&#/2&9#/.#*+))#D&#.%(*,9#)&..#
+53(24/,4#4(#4%&#(841(5&#4%/,#4%&#:+()&,4#5&/,.9#*%+1%#
4%2&/4&,#/)*/H.#4(#1(,.85&#4%&#&,=.6#

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i((F+,-#/4#4%&#.811&..+(,#('#28)&2.9#*&.&&#4%/4#
:+()&,1&#=(&.,N4#2&.4(2&#(2=&29#2/4%&2#+4#+53(.&.#/#
1H1)+1/)#.4281482&#(,#4%&#3)/H.6#i&4#8.#D&-+,#*+4%#4%&#
28)&#('#\2+,1&#`/5)&4N.#'/4%&29#`/5)&4#4%&#R/,&6#
T%/4#)+44)&#*&#)&/2,#('#4%&#F+,-N.#28)&#+.#2&)/4&=#+,#4%&#
2&5&5D2/,1&.#('#`(2/4+(#+,#!6!6#`&#*/.#/#1(,S8&2(2#
%(#&03/,=&=#R&,5/2FN.#28)&#4%2(8-%#/29#/.#

]"#_#`85/,+4+&.

%&,#%&#F+))&=#p+,-#7(24+,D2/.6#p+,-#`/5)&4#/.#
so deþned by warfare in life, that in death he wears
L4%&#:&2H#/25(2#%&#%/=#(,#<#T%&,#%&#4%&#/5D+4+(8.#
Norway combatedó (1.1.59-60). Therefore the deþning
'&/482&#('#`/5)&4#4%&#R/,&9#/,=#DH#&04&,.+(,#4%&#
R/,+.%#.4/4&9#+.#:+()&,1&6#J)/8=+8.#.+5+)/2)H#D&-+,.#%+.#
28)&#*+4%#4%&#582=&2#('#%+.#D2(4%&29#/,=#)/4&2#3)(4.#4(#
%/:&#`/5)&4#F+))&=#+,#(2=&2#4(#5/+,4/+,#4%&#.&182+4H#('#
%+.#28)&6#$%+.#('#1(82.&#.&4.#4%&#.4/-&#'(2#4%&#2&:&,-&#
3)(49#/.#*&))#/.#4%&#=&/4%.#('#G(.&,12/,4W9#I8+)=&,.4&2,9#
/,=#i/&24&.6#7824%&25(2&9#+,#4%&#D)((=D/4%#('#@6]9#
the means-end threat that Arendt identiþed comes to
'28+4+(,6#$%&#.833(.&=#&,=.#*&2&#4%&#5/+,4&,/,1&#('#
3()+4+1/)#(2=&2#f+,#J)/8=+8.N.#1/.&g9#(2#4%&#2&.4(2/4+(,#
('#5(2/)#(2=&2#f+,#`/5)&4N.#1/.&g#D84#4%&.&#/2&#&,4+2&)H#
.8D.85&=#DH#:+()&,1&6#$%&#(,)H#.8+4/D)&#%&+2#4(#4%+.#
:+()&,4#*(2)=#+.#4%&#H(8,-#7(24+,D2/.#*%(9#(,#%+.#(*,#
S8&.4#'(2#2&:&,-&9#%/.#D2(8-%4#%+.#/25H#4(#R&,5/2F6#
$%+.#+.#*%H#`/5)&49#1(,.1+(8.#('#4%&#1%/+,#('#:+()&,1&#
that deþnes Denmarkõs history, uses his dying breaths
4(#:(4&#'(2#7(24+,D2/.#/.#4%&#,&04#28)&2#('#R&,5/2F6#
$%8.#4%&#3)/H#&,=.#*+4%#4%&#&..&,4+/)#:+()&,4#.4281482&#
('#28)&#8,1%/,-&=9#/,=#*+4%#/,(4%&2#*/2)+F&#28)&2#
4/F+,-#4%&#4%2(,&6

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i((F+,-#/4#5.6>4#$#*+4%+,#4%&#1(,4&04#('#+4.#.811&..+(,#
('#28)&2.9#*&#.&&9#/.#*+4%#N.274#9#/#.4281482&#('#
/84%(2+4H#*%+1%#5/+,4/+,.#+4.&)'#DH#:+()&,1&6#K).(#)+F&#
N.274#9#4%&#.4281482&#('#5.6>4#$#+.#&..&,4+/))H#1H1)+1/)Y#
+4#D&-+,.#+,#/#3)/1&#('#3()+4+1/)#8,2&.49#/,=#&,=.#*+4%#
/#)((5+,-#4%2&/4#('#4%&#./5&6#K4#4%&#(84.&4#('#K14#!9#
R8,1/,#+.#/4#*/2#*+4%#/#2&D&))+(,#/-/+,.4#%+.#12(*,6#
Macbeth is one of the principle þghters in Duncanõs
/25H#/,=#+.#1&)&D2/4&=#/.#(,&#('#4%&#5(.4#:+()&,49#/.#
*%&,#4%&#J/34/+,#2&)/4&.#4%/4;

7(2#D2/:&#I/1D&4%h*&))#%&#=&.&2:&.#4%/4#,/5&h
R+.=/+,+,-#7(248,&#*+4%#%+.#D2/,=+.%&=#.4&&)9
T%+1%#.5(F&=#*+4%#D)((=H#&0&184+(,9

i+F&#:/)(2N.#5+,+(,#1/2:&=#(84#%+.#3/../-&6#
f5.6>4#$)!6]6!kQ!"g
From the þrst act we see that order in this society, as
+,#R&,5/2F#8,=&2#4%&#&)=&2#`/5)&49#.#5/+,4/+,&=#
4%2(8-%#:+()&,1&6#I/1D&4%#4%&,#D&1(5&.#4%&#F+,-#
*%&,#%&#/,=#i/=H#I/1D&4%#582=&2#R8,1/,6#72(5#
4%+.#3(+,4#I/1D&4%#+.#182.&=#*+4%#4%&#F,(*)&=-&#('#
4%&#8.823&29#4%&#+,4+5/4&#F,(*)&=-&#('#%(*#'2/-+)&#
.(:&2&+-,4H#+.#/,=#%(*#&/.+)H#/,(4%&2#1(8)=#2&32(=81&#
4%&#8.823&2N.#(*,#/14+(,.6#M4#+.#'2(5#4%+.#3(.+4+(,#
('#F,(*)&=-&#4%/4#I/1D&4%#D&1(5&.#3/2/,(+=#/,=#
2&1(-,+W&.#4%/4#4%&#.4/D+)+4H#('#%+.#2&+-,#2&)+&.#(,#4%&#
582=&2#('#+4.#32(3%&.+&=#4%2&/4.9#,/5&)H#c/,S8(#/,=#
%+.#.(,h32(3%&.+&=#4(#D&#4%&#32(-&,+4(2#('#/#)+,&#('#
F+,-.#+,#!6B6kAh#/,=#I/1=8''#/,=#%+.#'/5+)Hh*%(5#4%&#
+41%&.#/2,#I/1D&4%#/-/+,.4+,#?6!6C^QC]6#$%8.9#)+F&#
R8,1/,9#I/1D&4%#1(5&.#4(#2&)H#(,#:+()&,1&#4(#5/+,4/+,#
4%&#.4/D+)+4H#('#%+.#28)&6#7+,/))H9#I/1=8''#F+)).#I/1D&4%#
/,=#R8,1/,N.#.(,#I/)1()5#+.#2&.4(2&=#4(#4%&#4%2(,&6#
d.4&,.+D)H#E1(4)/,=#1/,#,(*#2&482,#4(#3&/1&9#D84#4%&2&#
2&5/+,.#4%&#4%2&/4#('#c/,S8(N.#.(,9#7)&/,1&6#K11(2=+,-#
4(#32(3%&1H9#7)&/,1&#(2#%+.#%&+2.#*+))#4/F&#4%&#4%2(,&#
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I/)1()5#+.#(,)H#4&53(2/2H9#/,=#%&N.#=&.4+,&=#4(#'/))#4(#/#
2&D&))+(,9#Z8.4#)+F&#4%&#(,&*%+1%#D&-/,#4%&#3)/H6

It is worth stopping for a moment to better deþne
%/4#+.#5&/,4#%&,#M#./H#4%/4#4%&#3)/H#&,=.#*%&2&#+4#
D&-+,.6#$%&#28)&2.#1%/,-&9#D84#4%&#'(25#('#28)&#=(&.#
,(46#M,#&/1%#+,.4/,1&#+.#/#28)&2#*%(#5/+,4/+,.#(2=&2#
4%2(8-%#:+()&,1&9#*%/4#*&#5+-%4#1/))[/84%(2+4/2+/,6#
T&#=(,N4#.&&#7(24+,D2/.#(2#I/)1()5N.#28)&9#D84#*&#.&&#
&,(8-%#4(#-&4#/#.&,.&#('#4%&#F+,=#('#28)&2.#4%&#H#5+-%4#
be. Looking on Fortinbrasõs army, Hamlet reÿects:

T+4,&..#4%+.#/25H#('#.81%#5/.#/,=#1%/2-&9
i&=#DH#/#=&)+1/4&#/,=#4&,=&2#32+,1&9
T%(.&#.3+2+4#*+4%#=+:+,&#/5D+4+(,#38''&=
I/F&.#5(84%.#/4#4%&#+,:+.+D)&#&:&,49
P03(.+,-#*%/4#+.#5(24/)#/,=#8,.82&
$(#/))#4%/4#'(248,&9#=&/4%9#/,=#=/,-&2#=/2&9
P:&,#'(2#/,#&--.%&))6#f?6!6?kQ@]g

B^#_#`(,(2.#X(82,/)#]^]!

T%/4#`/5)&4#/=5+2&.#%&2&#+,#7(24+,D2/.#+.#4%&#F+,=#
('#1%/2/14&2#*+4%#*%+1%#4%&#)/4&#F+,-#*/.#=&.12+D&=9#
4%/4#('#/#5/24+/)#1(,S8&2(2#*%(#-(&.#4(#*/2#&:&,#'(2#
4%&#./F&#('#L/,#&--.%&))O6#I+:&,#4%+.#=&.12+34+(,9#*&#
5+-%4#:&2H#*&)#.833(.&#4%/4#%&#*(8)=#D&#4%&#./5&#
.(24#('#/84%(2+4/2+/,#28)&2#/.#4%&#&)=&2#`/5)&46#i+F&#
7(24+,D2/.#+,#K14#@9#I/)1()5#&,4&2.#4%&#/14+(,#/4#
4%&#%&/=#('#/,#/25H9#1/.4+,-#%+5.&)'9#=&3&,=+,-#(,#
3&2.3&14+:&9#/.#&+4%&2#4%&#/:&,-+,-#%&2(#(2#/,(4%&2#
usurper. What, more than anything, deþnes his rule
+.#4%&#)((5+,-#32&.&,1&#('#7)&/,1&6#K,H#/,/)H.+.#
('#5.6>4#$N.)1(,1)8.+(,#58.4#3/H#%&&=#4(#4%+.#(,&#
=&4/+)#D&1/8.&#7)&/,1&N.#+53(24/,1&#1/,,(4#D&#
(:&2.4/4&=6#M4#+.#4%&#4%2&/4#('#c/,S8(N.#)+,&#*%+1%#
þrst pushes Macbeth from being an usurper to
D&+,-#/#4H2/,49#*%+1%#%&#=&1)/2&.#*%&,#%&#./H.#L[
$(#5/F&#4%&5#F+,-.h4%&#.&&=.#('#c/,S8(#F+,-.q#<#
G/4%&2#4%/,#.(9#1(5&#'/4&#+,4(#4%&#)+.49#<#K,=#1%/53+(,#
5&#4(#4%N844&2/,1&qO#fB6!6C^QC]g9#/,=#4%+.#./5&#4%2&/4#

K.#/#2&.8)49#4%&#42/-&=H#+53)+1/4&.#/))#('#+4.#1%/2/14&2.9#%&2(#/,=#:+))/+,#/)+F&9#+,#4%&#5/+,4&,/,1&#('#4%&#42/-+1#5&4/Q,/22/4+:&9#/,=#+,#/,H#42/-&=H#*%+1%#.(8-%4#428&#5(2/)#2&.4(2/4+(,9#4%&#%&2(#*(8)=#%/:&#4(#=+2&14)H#-2/33)&#*+4%#4%+.#5&4/Q,/22/4+:&6

In the þnal analysis, we see that *N. 274#)*/,=#*5. 6>4#$)*%/:&#/4#4%&+2#1&,4&2.#4%&#./5&#=2+:+,-#%+.4(2+1/)#'(21&.9#4%&#./5&#5&4/Q,/22/4+:&#+,#*%+1%#/))#4%&#3/24+18)/2#,/22/4+:&.#('#4%&+2#1%/2/14&2.#/2&#(2-/,+W&=#/,=#2&)/4&=#4(#(,&#/,(4%&26#M4#+.#/#,/22/4+:&#('#:+()&,1&9#3/24+18)/2)H#3()+4+1/)9#/84%(2+4/2+/,#:+()&,1&9#which gives rise to speciþc tyrants, but is never (:&24%2(*,#*+4%#4%&5#D&1/8.&#&/1%#:+()&,4#2&:&2./)#+.#Z8.4#/,(4%&2#482,#+,#4%&#:+()&,4#1H1)&6#`/:+,-#=&:&)(3&=#4%+.#:+.+(,#('#*N. 274#)*/,=#*5. 6>4#$)*&#5+-%49#+,#4%&#'8482&9#1(,.+=&2#%(*#4%&#*%+2)+-+-#('#4+5&#.3+,.#/4#4%&#%&/24#('#(4%&2#42/-&=+&.9#/.#*&))#/.#%(*#*(2F.#+,#(4%&2#-&,2&.#2&)/4&#4(#.+5+)/2#+..8&.#('#/84%(2+4/2+/,#violenceñwhich are certainly present in Egeusõs þlicidal 4%2&/4.#+,#*!)5+3(0224%)@+/$#T() : %4. 2,)+,#4%&#3/2/,(+=#4H2/,,H#('#i&(,4&.#+,#E$4)L+"#4%T()E. 74,)/,=#+,#4%&#-8))+,-#('#I/):()+(#+,#E$4)EG47I#$)@+/$#,)'2(5#*%+1%#MN:&#D(22(*&=#4%&#3%2/.&#L4%&#*%+2)+-+-#('#4+5&O9#4(#,/5&#D84#/#'&*h*+4%(84#=&.1&,=+,-#+,4(#42/-&=H6#T&#5+-%4#&:&,#8.&#4%&.&#)&..(,.#'2(5#E%/F&.3&/2&#4(#1(,4&048/)+W&#%(*#*&#1(,.+=&2#4%&#4H2/,4.#4%/4#5/,+'&.4#+,#(82#(*,#3()+4+1/)#*(2)=#/,=#4%&#&04&,4#4(#*%+1%#*&#42&/4#4%&5#&+4%&2#/.#8,+S8&#:+))/+,.#(2#/.#5(2&#=&&3)H#.H534(5/4+1#('#%+.4(2+1/)#32(1&..&.6

K2&,=49#`/,,/%6#Ld,#e+()&,1&O6#-%+*(4()&I)#$4)F4'0>7+6,)`/21(824#c2/1&#s#J(69#!"C]6
I+2/2=9#G&,w6#L`/5)&4N.#R8))#G&:&,-&O6#5.()&%)H+#4%.%O)-$.%.6#4%(<)N. 274#,)&=+4&=#DH#`/2()=#c)((59#J%&).&/#`(8.&9#336#!kkQ!A@6
I2&&,D)/449#E4&3%/,9#T/)4&2#J(%&,9#E8W/,,&#I(..&49#X&/,#P6#`(*/2=9#p/4%&2+,&#P+./5/,#I/8.9#/,=#I(2=(,#I1I8))/,9#&=+4(2.6#E$4)@&%#&")J$. ?4('4. %40)B2=#&=69#U(24(,9#]^!k6
d2-&)9#E4&3%&,6#L5. 6>4#$)/,=#4%&#K,4+1#G(8,=O6#L+77+. 2)J$. ?4('4. %4<)5. 6>4#$,)&=+4&=#DH#G(D&24#E6#I+()/9#U(24(,9#336#]@@Q]C^6

Da b Li

$%&#'())(*+,-#+.#/,#&01&234#'2(5#/#)(,-&2#3+&1&6#7(2#'8))#4&049#3)&/.&#:+.+4#%443.;<<.1%()/261()(2/=(6&=8<1(,1&2,<8,=&2-2/=8/4&>%(,(2.>4%&.&.<?4k?-3!C3

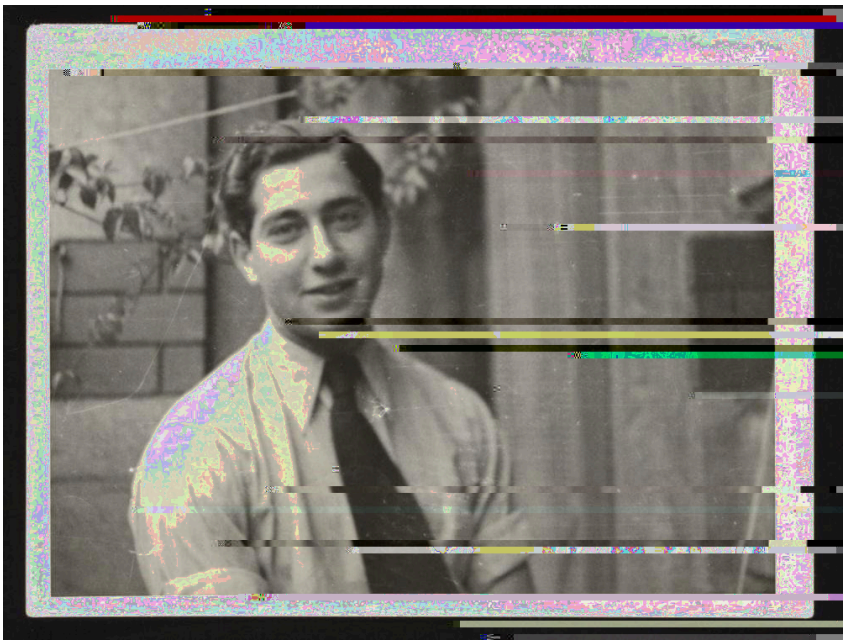
#

K332(0+5/4&)H#k^^9^^^#3+&1&.#('#/24#*&2&#)((4&=#DH#
4%&#U/W+.#=82+,-#4%&#E&1(,=#T(2)=#T/26!#T%+)&#5/,H#
('#4%&.&#*(2F.#*&2&#2&1(:&2&=#=82+,-#/,=#/'4&2#4%&#*/29#

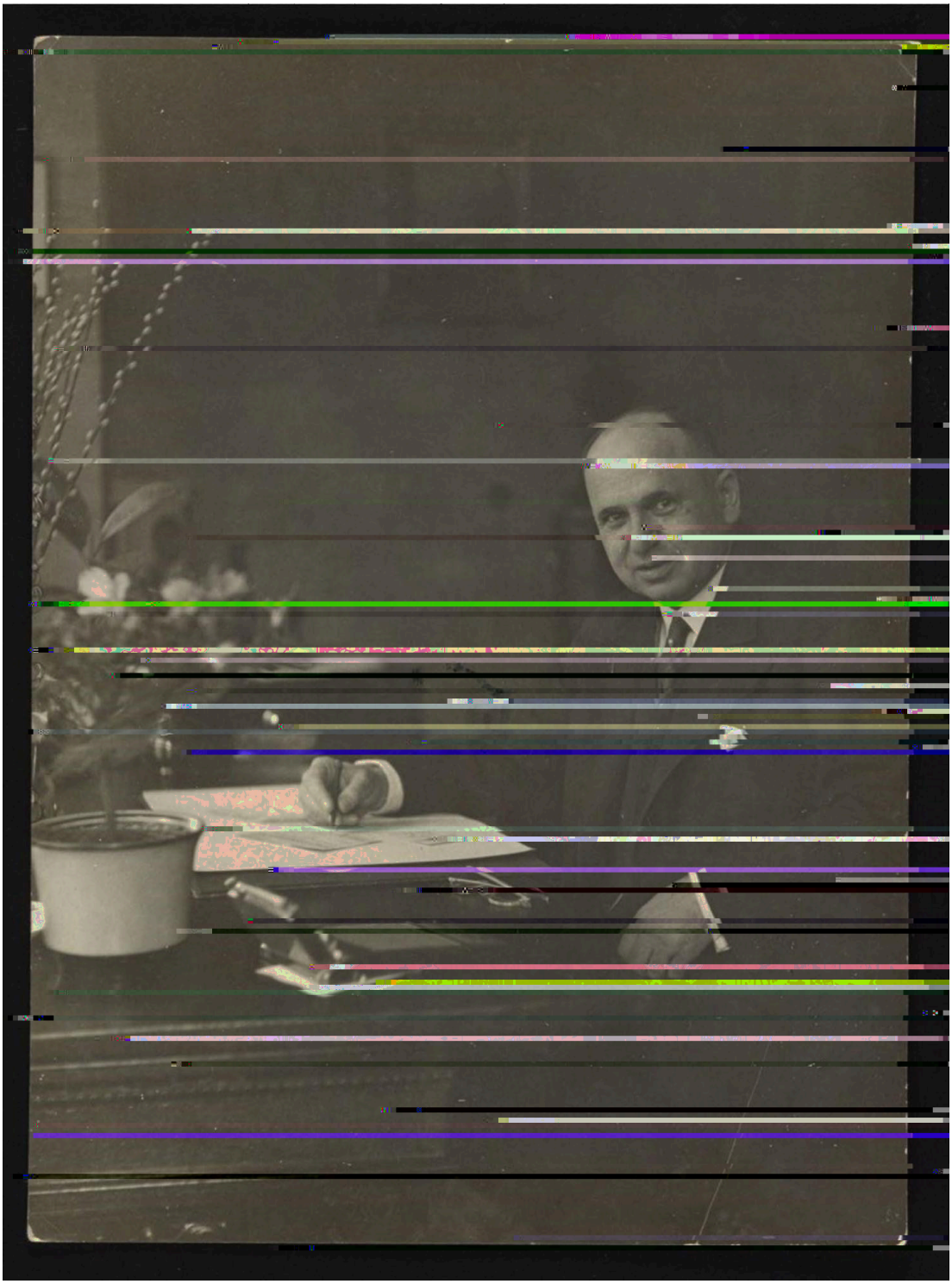
\2(3&2#2&.4+484+(,#'(2#X&*+.%#:+14+5.#1/,#D&#1(,.+=&2&=#
/.#.&)&14+:&#4(#(,)H#/#'&*#'(248,/4&#+,=+:+=8/).#*+4%#
sufþcient resources.

G&.4+484+(,#2&5/+,.#%&/:+)H#=&D/4&=6#K11(2=+,-#4(#

M5/-&#!;#K,#1+21/#!"B^.#3%(4(-2/3%#('#4%&#e+14(2#'/5+)H#*+4%#2&)/4+:&.#(2#'2+&,=.;#J/2)#e+14(2#f4(3#2+-%4g9#P)./#e+14(2#f4(3#)&'4g9#/,=#\&4&2#I/0#e+14(2#fD(44(5#)&'4g6

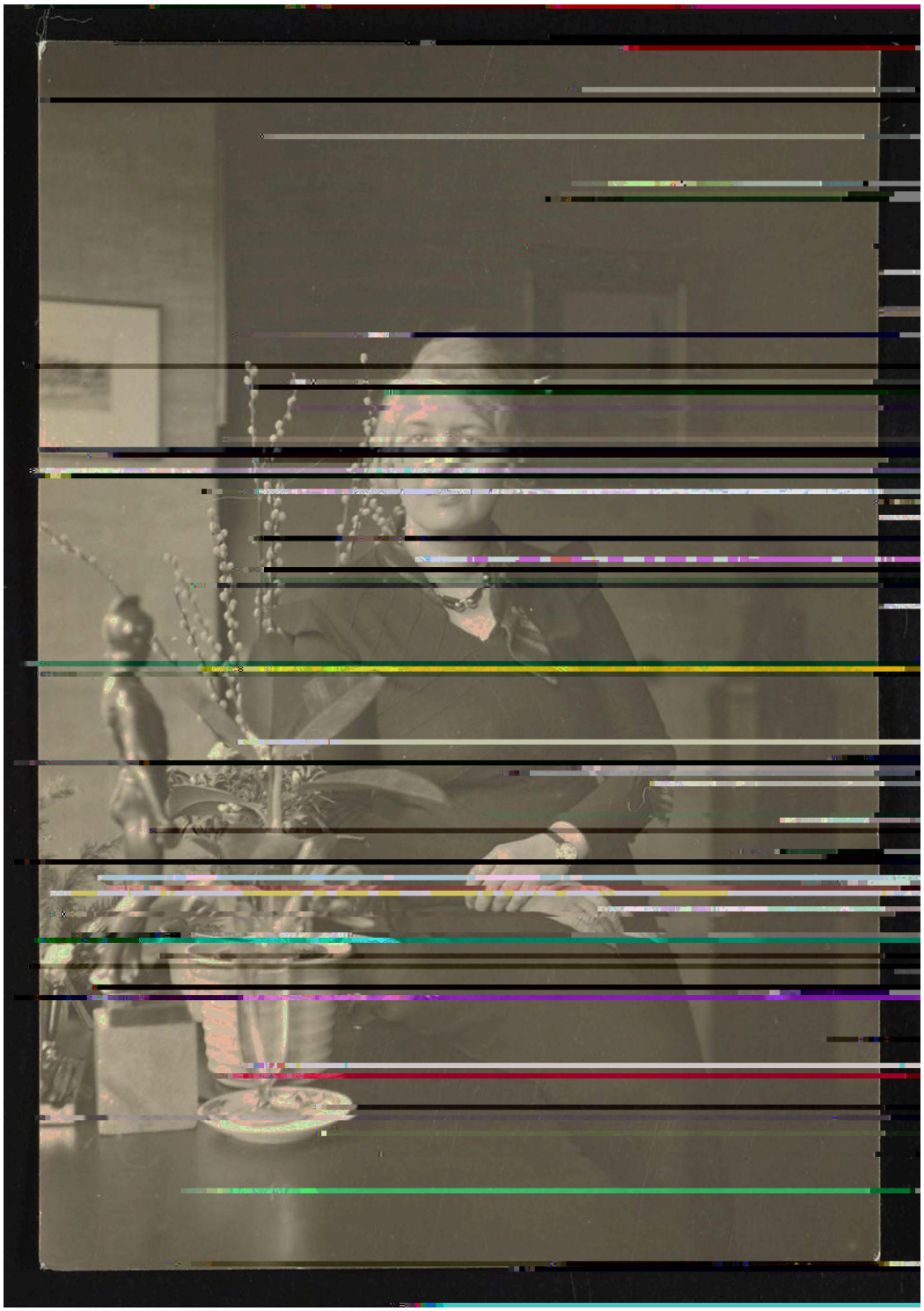


M5/-&#!^;#K#!"B"#3%(4(-2/3%#('#\&4&2#I/0#+,#c&2)+,#32+(2#4(#%+.#&5+-2/4+(,#4(#E%/,-%/+6#`&#*/.#,+,&4&&,#/4#4%&#4+5&6



M5/-&#];#K#!"]"#3%(4(-2/3%#('#J/2)#e+14(2#+,#4%&#e+14(2#'/5+)H#/3/245&,4#+,#c&2)+,6#$%2&&#5+..+,-#3/+,4+,-.#/2&#'/+,4)H#=&3+14&=#%/,-+,-#(,#4%&#*/))6

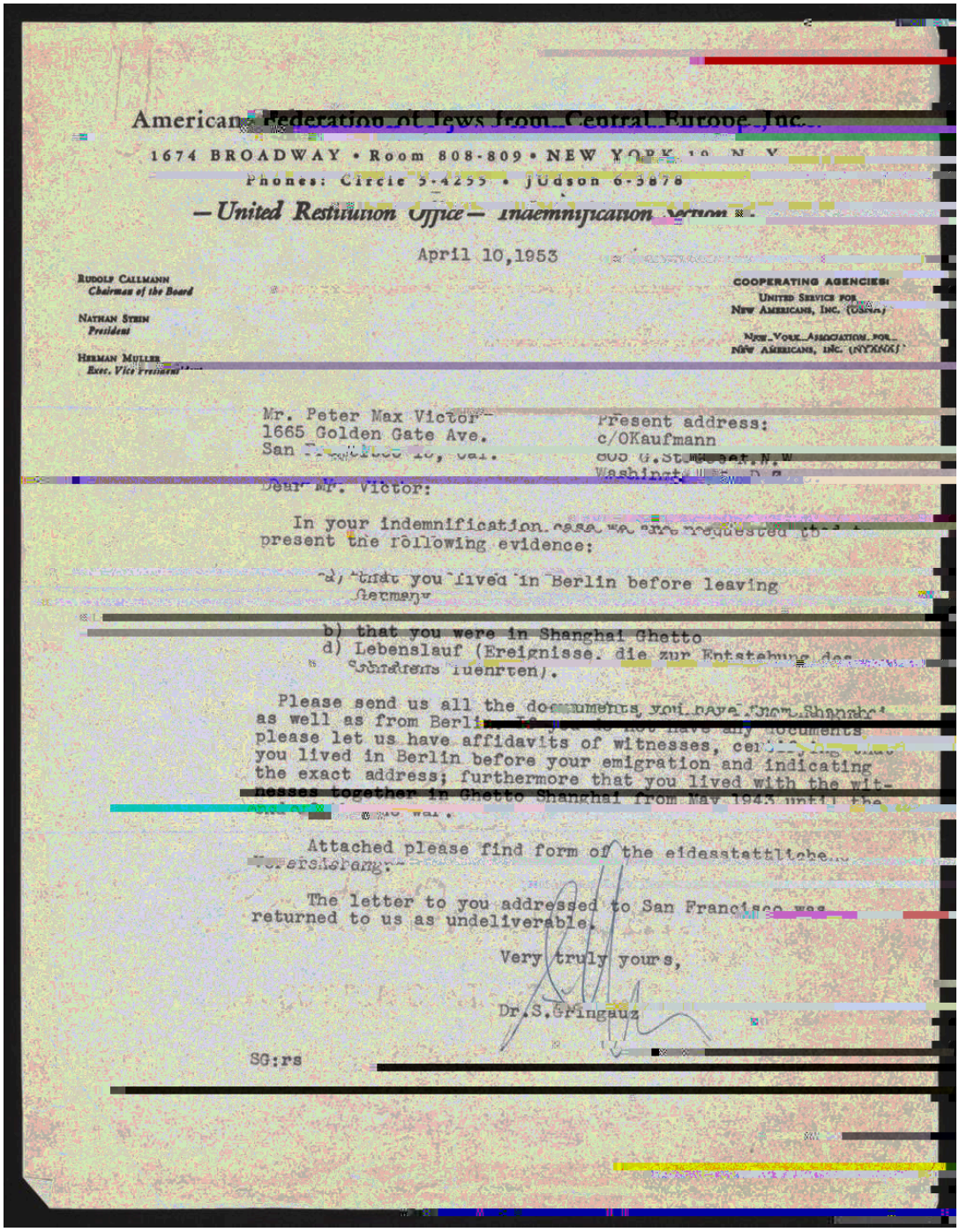
Bk#_#`(,(2.#X(82,/)#]^]!



M5/-&#B;#K#!"]"#3%(4(-2/3%#('#P)./#e+14(2#+,#4%&#e+14(2#'/5+)H#/3/245&,4#+,#c&2)+,6#$%2&&#
5+..+,-#3/+,4+,-.#/2&#'/+,4)H#=&3+14&=#%/,-+,-#(,#4%&#*/))6

Peter Max þrst opened [his restitution] case in a 1952
)&44&2#4(#4%&#oGd#ao ,+4&=#G&.4+484+(,#d2-/ ,+W/4+(,b9#
2&S8&.4+ ,-#/..+.4/ ,1&#*+4%#.&:&2/)#1)/+5.#4%/4#%&#*+.%&=#
to þle. At the time, Peter Max felt helpless because of
4%&#)/1F#('#/:/+)/D)&#.833(24#+ ,#T/.%+ ,-4(,#'(2#4%&#
1(53)+1/4&=#'(25#32(1&..#/ ,=#D&1/8.&#('#%+.#.+ ,1&2&#
 ,&&=#'(2#5(,&H6#M ,#&0/5+ ,+ ,-#/#)&44&2#=/4&=#K32+)#!^4%9#
!"@B#D&4*&& ,#\&4&2#I/0#/ ,=#4%&#oGd9#/#2&S8+2&5& ,4#
('#32((''#'(2#5/44&2.# ,(4# ,(25/))H#=(185& ,4&=#*/.#
2&3&/4&=)H#2&S8&.4&=6#7(2#\&4&2#I/0N.#1/.&9#4%&#oGd#
2&S8&.4&=#&:+=& ,1&#4(#32(:&#4%/4#\&4&2#I/0#)+:&=#+ ,#
c&2)+ ,#D&'(2&#)&/:+ ,-#I&25/ ,H#/ ,=#4%/4#/#*+4 ,&..9#*%(#
was also in the Shanghai ghetto, testiþed that Peter
Max was in the Shanghai ghetto (Image 16). The ofþce
/).(#2&S8&.4&=#4%&#=&4/+).#('#%+.#)+'&#.4(2H9#+ ,1)8=+ ,-#
4%&#&:& ,4.#4%/4#)&=#4(#4%&#L=/5/-&6O<#T%+)&#4%&.&#
4%2&&#2&S8+2&5& ,4.#.&&5&=#.42/+-%4'(2*/2=9#\&4&2#
I/0#.428--)&=#4(#32(:&#4%&#.5/))&2#=&4/+).#*+4%+ ,#&/1%#
1/4&-(2H6#$%2(8-%(84#4%&#)&44&2.#D&4*&& ,#\&4&2#I/0#
/ ,=#4%&#oGd9#\&4&2#I/0N.#+53/4+& ,1&#/ ,=#=&.3&2/4+(,#
4(#.&44)&#%+.#1/.&#D&1(5&.#+ ,12&/.+ ,-)H#/33/2& ,46#M ,#
!"@"9#R26#7/D+/ ,#('#4%&#oGd#2&S8&.4&=#'824%&2#32(('#
('#\&4&2#I/0N.#)+'&#+ ,#c&2)+ ,#/ ,=#4%&#E%/ ,-%/+#-%&44(9#4(#
*%+1%#\&4&2#I/0#2&.3(,=&=;

$%+.#2&.4+484+(,#1/.&#*/.#.4/24&=#+ ,#!"@C9#/ ,=#
4%&2&#/2&#4+5&.9#*%& ,#M#'&&)#H(8#/2&# ,(4#2&/))H#42H+ ,-#4(#
2&32&.& ,4#5&#/.#H(8#.%(8)=6#M'#H(8#'&&)9#4%/4#H(8#x#(2#



American Federation of Jews from Central Europe, Inc.
1674 BROADWAY • Room 808-809 • NEW YORK 19, N. Y.
Phones: Circle 5-4255 • Judson 6-3878
— United Restitution Office — Indemnification Division —

April 10,1953

RUDOLF CALLMANN
Chairman of the Board
NATHAN STEIN
President
HERMAN MULLER
Exec. Vice President

COOPERATING AGENCIES:
United Service for New Americans, Inc. (USNA)
New York Association for New Americans, Inc. (NYANA)

Mr. Peter Max Victor
1665 Golden Gate Ave.
San Francisco 15, Cal.

Present address:
c/OKaufmann
805 G.St. N.W.
Washington 1, D.C.

Dear Mr. Victor:

In your indemnification case we are requested to present the following evidence:

a) that you lived in Berlin before leaving Germany

b) that you were in Shanghai Ghetto

d) Lebenslauf (Ereignisse, die zur Entstehung des Schadens fuehrten).

Please send us all the documents you have from Shanghai as well as from Berlin. If you do not have any documents please let us have affidavits of witnesses, certifying that you lived in Berlin before your emigration and indicating the exact address; furthermore that you lived with the witnesses together in Ghetto Shanghai from May 1943 until the end of the war.

Attached please find form of the eidesstattliche Versicherung.

The letter to you addressed to San Francisco was returned to us as undeliverable.

Very truly yours,

Dr.S.Gringauz

SG:rs

Image 16: The URO requested that Peter Max conþrm the details of his life through witness

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/.#4((#=&5/,=+,-#('#:+14+5.#%(#*&2&#D/2&)H#/D)&#4(#
.82:+:&9#)&4#/)(,&#2&4/+,#/,H#3&2.(,/)#=(185&,4/4+(,#
/'4&2#4%&#*/26#M,#/#!"@C#)&44&29#4%&#oGd#2&482,&=#
=(185&,4#3%(4(1(3+&.#.&,4#DH#\&4&2# I /0#D&1/8.&#

?^#_#`(,(2.#X(82,/)#]^]!

While Peter Max faced many difþculties from the 1)/+5/,4#.+=&#('#2&.4+484+(,#1/.&.9#58.&85.9#/21%+:&.9#/,=#/814+(,#%(8.&.#1(,4+,8&#4(#'/1&#4%&#=+)&55/#('#D&1(5+,-#42/,.3/2&,4#(2#32(4&14+,-#4%&+2#2&384/4+(,6#I8.&85.9#/21%+:&.9#/,=#/814+(,#%(8.&.#3)/H#F&H#2()&.#+,#D(4%#2&1(:&2+,-#/24#/,=#1(5+,-#4(#4&25.#*+4%#1822&,4#(2#%+.4(2+1#1())&14+(,.#1(,4/+,+,-#S8&.4+(,/D)&#/24+'/14.6#$%&#/11&..+D+)+4H#('#4%&.&#+,.4+484+(,.#.&2:&.#/.#/#:+4/)#1(53(,&,4#'(2#42/1+,-#4%&#32(:&,/,1&#('#/#3+&1&#(2#8,=&2.4/,=+,-#*%/4#4+&.#4%(.&#+,.4+484+(,.#%/=#4(#4%&#$%+2=#G&+1%6#d84#('#'&/2#'(2#4%&#./'&4H#('#/#58.&85#(2#/814+(,#%(8.&N.#2&.3&14&=#2&384/4+(,9#'&*#+,.4+484+(,.#1%((.&#4(#38D)+1)H#1(5&#'(2*/2=#/D(84#4%&+2#%+.4(2+1#1())8.+(,#*+4%#4%&#U/W+.#(2#*+4%#4%&#/24#+,#4%&+2#1())&14+(,.#4%/4#*&2&#)+F&)H#.4()&,#=82+,-#4%&#E&1(,=#T(2)=#T/26#M,#1/.&.#*%&2&#4%&#32(:&,/,1&#('#the auction house or of speciþc artworks is not known, 58.&85.#/,=#/814+(,#%(8.&.#('4&,#=&,H#/11&..#4(#2&.&/21%&2.#4(#/:(+=#/,H#8,*/,4&=#38D)+1+4H#(2#3(4&,4+/)#)&-/)#=+.384&.[6

a666b

M#/.F&=#a7/,,Hb#E4(H&#a4%&#182/4(2#D&%+,=#*E$4)=>7+/.#+&")&I)=G"4%($+'b#'(2#%&2#(D.&2:/4+(,.#(,#4%&#1822&,4#.4/4&#('#I&25/,#/814+(,#%(8.&.9#58.&85.9#/,=#/24#2&.4+484+(,9#*%+1%#2&:&/)&=#%&2#1)&/2#3&2.(,/)#frustrations. She emphasized how signiþcant gaps in /24#32(:&,/,1&#2&.&/21%#1(8)=#3(4&,4+/))H#D&#1)(.&=#*+4%#4%&#%&)3#('#/814+(,#%(8.&#/21%+:&.6#E%&#'824%&2#=&.12+D&=#%(*#4%&.&#/21%+:&.#1(55(,)H#=&,H#/11&..#4(#:+4/)#+,'(25/4+(,9#&:&,#4(#32(:&,/,1&#2&.&/21%&2.#*%(5#4%&#/814+(,#%(8.&.#%/:&#%+2&=6#M,.4+484+(,.#1(:&2+,-#83#4%&+2#3/.4#1())8.+(,.#+4%#U/W+#/24#4%&'4#2+.F#.&:&2&)H#=/5/-+,-#4%&+2#2&384/4+(,.#+,#4%&#1/.&#('#U/W+Q)((4&=#/24#D&+,-#=+.1(:&2&=#+,#4%&+2#3(..&..+(,#4(=/H6#E4(H&#&03)/+,&=#%(*#4%&#L,(,Q38D)+1#+,.4+484+(,.#/2&#,(4#(D)+-&=#4(#4/F&#(,#4%&#4(3+1#('#/24#32(:&,/,1&#2&.&/21%O#/,=#4%/4#L5/,H#a+,.4+484+(,.b#/2&#5(2&#)+F&)H#4(#=(#32(:&,/,1&#2&.&/21%#aD&%+,=#1)(.&=#=((2.b#(84#('#-2&&=#(2#(84#('#'&/2#('#)(.+,-#:&2H#2/2&#3+&1&.#'2(5#4%&+2#1())&14+(,.6O!@#T%/4#5/,H#58.&85.#/,=#/814+(,#%(8.&.#D&)+&:&#4(#D&#1822&,4)H#32(4&14+,-#4%&5#'2(5#D/=#32&..#1/,#/148/))H#1/8.&#4%&5#4(#D&#+,#-2/:&2#=/,-&2#4%/,#+'#4%&H#*&2&#%(,&.4#'2(5#4%&#D&-+,,+,-6

7/,,H#E4(H&aN.b666+,.+-%4.#:(+1&=#5/,H#('#4%&#.428--)&.#M#%/=#*%+)&#1(,=814+,-#32(:&,/,1&#2&.&/21%#(,#4%&#e+14(2#'/5+)HN.#3/+,4+,-.6#T%+)&#4%&#e+14(2.N#1/.&#=+''&2.#'2(5#4%&#U/W+Q+,:():&=#3/.4.#('#58.&85.9#/814+(,#%(8.&.9#/,=#/21%+:&.9#+4#=(&.#(:&2)/3#1(,1&2,+,-#42/,.3/2&,1H6#R&.3+4&#4%/4#4%&2&#/2&#,(4#/,H#)+:+,-#5&5D&2.#('#4%&#e+14(2#'/5+)H#4(=/H9#I&25/,#/21%+:&.#/,=#+,.4+484+(,.#2&3&/4&=)H#=&,+&=#5&#/11&..#4(#1&24/+,#=(185&,4.#(2#2&1(2=.6#P:&,#\&4&2#I/0#.428--)&=#(D4/+,+,-#/11&..#4(#%+.#(*,#'/5+)HN.#records throughout the restitution case, conþrming 4%/4#4%&#2&.4+484+(,#32(1&..#2&5/+,.#4((#=&5/,=+,-#('#1)/+5/,4.[6#T%+)&#58.&85.9#/814+(,#%(8.&.9#/,=#/21%+:&.#%/:&#5/=&#+532(:&5&,4.#4(*/2=.#D&1(5+,-#5(2&#42/,.3/2&,4#(:&2#4%&#H&/2.9#581%#*(2F#%/.#.4+))#H&4#4(#D&#=(,&#+,#=+-+4+W+,-#1())&14+(,.6#E81%#42/,.3/2&,1H#,(4#(,)H#12&/4&.#/#5(2&#(3&,#2&)/4+(,.%+3#*+4%#4%&#38D)+19#D84#+4#/).(#%&)3.#/))&:+/4&#4%&#*(2F#('#4%&#32(:&,/,1&#2&.&/21%&26#E+,1&#U/W+#)((4&=#/24#+.#.1/44&2&=#/2(8,=#4%&#*(2)=9#4%&.&#+,.4+484+(,.#58.4#4/F&#4%&#.4&3.#,&1&../2H#4(*/2=.#D&1(5+,-#/11&..+D)&#4(#,(4#(,)H#4%&#I&25/,#38D)+19#D84#/).(#4(#/,#+,4&2,/4+(,/)#38D)+1#4%2(8-%#(,)+,&#/21%+:&.9#+,Q%(8.&#)+,-8+.4.#/,=#42/,.)/4&=#2&S8&.4#'(25.9#/,=#38D)+1#2&.(821&.#4%/4#&=81/4&#4%&#..&,4+/)+4H#('#32(:&,/,1&#2&.&/21%6#$%&#e+14(2.N#1/.&#.&2:&.#/.#/,#&0/53)&#('#*%H#+55&=+/4&#1%/,-&#+.#,&1&../2H#/,=#*%H#4+5&#+.#('#4%&#&..&,1&#'(2#

!@# #7/,,H#E4(H&9#&5/+)#+,4&2:+&*#*+4%#/84%(29#K8-8.4#B9#]^!"6

(4%&2#1)/+5/,4.6#

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c&2)+,&2#R+.F(,4(#c/,F6#M,#L\&4&2#/,=#c&24/#e+14(2#\/3&2.O9#T/.%+,-4(,#R6J6;#oE#`()(1/8.4#I&5(2+/)#I8.&859#,6=6

P+W&,.4/49#E48/24#P=6#]^!"6#LK24#.4()&,#DH#4%&#U/W+.#+.#.4+))#5+..+,-6#`&2&N.#%(*#*&#1/,#2&1(:&2##+46O#*E$4)L.($+"/#&")1&(#6#X/,8/2H#]6#

%443.;<<***6*/.%+,-4(,3(.461(5<(3+,+(,.<,(Q(,&Q.%(8)=Q42/=&Q+,Q(2Q3(..&..Q/24Q#.4()&,QDHQ4%&Q,/W+.<]^!"<^!<^]<^!""^]B]Q

^&=BQ!!&"QAB!'QB//]1]D&?1D=>.4(2H6%45)6

P,4.1%y=+-8,-./54#c&2)+,9#*P4%G4+(0"/).")N.0'##%40$b"34*%9#B??!A!9#c&2)+,;#T+&=&2-845/1%8,-.y54&29#!"@A6#i&-/)#R(185&,46#7/,,H#

E4(H&9#&5/+)#+,4&2:+&**#*+4%#/84%(29#K8-8.4#B9#]^!"6

I+)D&249#E(3%+&6#]^!A6#L$%&#\&2.+.4&,4#J2+5&#('#U/W+Qi((4&=#K246O#$%&#K4)/,4+19#I/21%#!!6#%443.;<<***64%&/4)/,4+161(5<&,4&24/+,5&,4<

/21%+:&<]^!A<^B<1(2,&)+8.Q-82)+44Q,/W+Q)((4&=Q/24<@@?"Bk<6

?]#_#`(,(2.#X(82,/)#]^]!