

The Newsletter of the Vancouver Holocaust Education Centre

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Zachor

"Remember"

Number 1
January 1999

BROKEN Threads

The Destruction of the Jewish Fashion Industry
in Germany and Austria



Saturday January 30th
Opening Reception and Lecture

EVENTS AND ANNOUNCEMENTS

January

12 January 2PM Tuesday
Survivor Drop-In

30 January 7:30PM Saturday
Broken Threads Exhibit Opening Reception and Public Lecture by Dr. Ingrid Loschek
Norman Rothstein Theatre with reception to follow at the HEC.
TICKETS \$15 HEC Members / \$18 Non-members. INFO: 264.0499

February

2 February 8PM Tuesday
"Fashion-Temptation or Necessity" a public lecture by Dr. Ingrid Loschek
Goethe-Institut 944 W.8th Ave.
INFO: 732.3966

4 February 7PM Thursday
"Teaching About Canada's Response to the Holocaust" a public lecture by Dr. Irving Abella
Dr. Abella's address is part of the Shafran Educator's Conference to be held the next day.
Norman Rothstein Theatre
TICKETS \$10 INFO: 264.0499

5 February Friday
Teaching the Holocaust: An Educator's Conference
INFO: 264.0499

February continued...

9 February 2PM Tuesday
Survivor Drop-In

11 February 5-7PM Thursday
Charlotte Salomon Exhibit Opening
Goethe-Institut 944 W.8th Ave.
INFO: 732.3966

14 February 2PM Sunday
Reading by William Kaplan
Mr. Kaplan will be reading from his children's book *One More Border*. Vancouver Public Library Central Branch, 350 W. Georgia
INFO: 331.3602

18 February 8PM Thursday
"The Architecture of the German Department Store" a public lecture by Dr. Christian Schramm
Goethe-Institut 944 W.8th Ave.
INFO: 732.3966

March

9 March 2PM Tuesday
Survivor Drop-In

Upcoming Spring Event:
Lore Maria Wiener Retrospective Fashion Show
Norman Rothstein Theatre with reception to follow at the HEC.
INFO: 264.0499

This month's cover is modeled after the *Broken Threads* exhibit poster designed by Metaform Communication Design.

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A CALL FOR DOCENTS

Volunteer Educators are needed for the upcoming exhibit

Broken Threads

*From Aryanization to Cultural Loss:
The Destruction of the Jewish Fashion Industry in Germany and Austria*

January 30 – May 14 1999

What is a docent?

A docent is a volunteer who gives guided tours of an exhibit.

What would I do?

As a docent you will lead student and adult groups through the Broken Threads exhibit. You will facilitate discussion and help visitors better understand the Holocaust by examining the role played by the Aryanization of the Jewish fashion industry.

What if I don't know that much about this topic?

Don't worry. There will be a couple of evening training sessions scheduled in January. There will be a curator's walk through the exhibit, readings provided, and an opportunity to learn from experienced docents by "shadowing" their tours.

What is the time commitment?

Any time you can offer is appreciated. Any day of the week, some weekends, or evenings that are convenient for you.

How do I get involved?

Call Rome Fox, Volunteer Coordinator,
264.0499

Vol. 10, No. 1, Spring 1999
 ISSN 0000-0000
is a Newsletter of the Vancouver Holocaust Centre Society

Zacher

Remember
October 1999

Editor: Roberta Kremer

Layout & Design: Graham Sharpe

Broken Threads: From Aryanization to Cultural Loss

The Destruction of the Jewish Fashion Industry in Germany and Austria

When European Jewry was decimated in the Holocaust, a great cultural loss occurred; the unique music Jewish composers would have written, the books, inventions, designs, paintings, poetry, cures and scientific advances that would have been were also destroyed.

Broken Threads is a unique exhibit which opens on January 30, 1999 at the HEC. It describes through images, text and period clothing, the targeting and subsequent destruction of the high fashion industry in Germany and Austria. The rare and exceptional clothing being exhibited represents the talent, ingenuity and prominence of Jewish designers, manufacturers and merchandisers in Germany and Austria. The exhibit chronicles the journey of Jewish merchants from the rag trade to the riches of magnificent department stores, high fashion salons and the "ready-to-wear" industry. These Jewish entrepreneurs participated in a rich tradition of involvement in the clothing trades that continues today.

The rare collection of garments that form the basis of this exhibit have been assembled by Vancouver collector Claus Jahnke, primarily from families fortunate enough to have emigrated to the US or Canada prior to 1938. German and Austrian museums contain almost no clothing from this period. Claus's collection is in pristine condition as North American lifestyle and fashion differences left the garments hanging in their owners' closets, cherished for their quality and associated memories. Their very existence is a result of the political and legal reforms in Germany in the early 1800's, which brought the promise of a better life for Jews. Emigrating in great numbers into the major urban centres of Western Europe, they came armed with their skills as salespeople, peddlers, tailors, furriers, seamstresses and hat makers. By 1910, 70,000 Eastern Jews had settled in German cities. Of these, about two thirds worked in some aspect of the garment industry, generally in small family-owned businesses. They quickly gained economic prosperity, in part due to their success in the clothing related trades. By 1933, Germany was home to

thousands of Jewish-owned enterprises, approximately half of them retail clothing stores. This prosperity was double-edged; it was exploited by anti-Semites who derided Jews as "the epitome of bourgeois society." They were accused of greed, exploitation and taking jobs away from Germans.

Jewish-owned department stores in Berlin at the end of the 19th century, such as Nathan Israel, Herrmann Gerson, Wertheim, Tietz, and Grünfeld, and in Vienna, Jacob Rothberger, Gerngross, Heinrich Grünbaum, Goldmann & Salatsch, Herzmansky, and Zwieback, were pioneering works of architecture, establishing their place indelibly on the European urban landscape. These stores altered the merchandising of clothing, producing an irreversible revolution in retailing and marketing whose impact continues today. Major department stores became cultural centres supporting the arts, hosting exhibitions and holding concerts in outdoor bandstands.

Herrmann Gerson, for example, inaugurated a new store in 1849 – the first building in Berlin designed specifically as a department store. This magnificent edifice heralded a new era and introduced the public to shopping in the grand style. The central skylight flooding the store with daylight and the newly invented escalator soon became standard features in department store design.

EARLY ALIENATION THROUGH PROPAGANDA CAMPAIGNS AND HUMILIATION

The methodical removal of Jews from the cultural and commercial life of Germany (termed *Aryanization*) was official Nazi party policy. The campaign against Jewish clothing and fashion businesses began with propaganda and soon escalated into boycotts, humiliation and finally into physical intimidation, expropriation and deportation. By 1938 over half of all Jewish businesses had been forced out.

The economic success of Germany's Jews was used to promote hostility and libel. Propaganda claimed that Jewish chain stores were an immense danger to the German middle class. Nazi propaganda instilled the notion that department stores were all Jewish owned or inspired and that the modern department store, with fixed prices and low markup, was the cause of Germany's economic woes. All but two of the major Berlin department stores were owned by Jewish merchants, thereby identifying Jews with this new colossus. The *Konfektion* (ready-to-wear clothing) industry was also claimed to be "in the hands of the Jews." No one questioned how the industry might have been different if it had been in the hands of others. The Nazis believed that the development of the department store demonstrated how German Jews were



Jewish businessmen forced to parade on Bruehl Strasse, Leipzig, 1935, carrying signs which read: "Don't buy from Jews. Shop in German businesses!"

photo courtesy of United States Holocaust Memorial Museum

BROKEN THREADS

agents of modernism with its creed of 'capitalism, urbanism, socialism and republicanism,' as opposed to 'traditional' German values.

To promote Nazi values and to discredit and demonize the Jewish merchants, the Nazis carried out successful intimidation and propaganda campaigns. People who shopped in Jewish-owned stores were singled out for humiliation. Non-Jewish customers were photographed, their names and pictures published in the local press or displayed on billboards. It even became legal that shopping in a Jewish store could be grounds for divorce. Finally, a nationwide boycott specifically aimed at Jewish department stores was declared on April 1, 1933.

On April 27, 1938, Göring ordered the registration of all Jewish businesses, bank balances, accounts and real estate holdings. It became a legal offense for anyone to veil the true ownership of a Jewish business. The sale of Jewish-owned businesses was forbidden without permission of the Nazis. All publications were careful to list the forced buy-outs of Jewish businesses as 'voluntary.' By the spring of 1938, sixty-to-seventy per cent of Jewish businesses in Germany had been liquidated. Of 50,000 retail stores that existed in 1933, only 9,000 were left.

In preparation for the police actions and to insure that they were not met with resistance, prior to the planned actions of November 8th, 1938, the Nazis began disarming Jews by collecting their firearms. The Nazis wanted their wealth and businesses preserved as intact as possible, ready for seizure. Explicit orders were issued that no arson against Jewish businesses be carried out (however, synagogues and Jewish cultural centers were to be burned to the ground). Businesses that had already been Aryanized and those that were foreign owned were not to be touched. In Germany, 7,500 stores and 29 warehouses were destroyed, 267 synagogues razed by fire, 76 more smashed, and 30,000 Jewish men arrested in what has become known as Kristallnacht – the Night of Broken Glass. Some prisoners were released in 1939 for immediate emigration in order to

facilitate the "Aryanization" of their businesses. In Vienna, over 4,000 Jewish businesses were looted and 2,000 Jewish homes "Aryanized."

The destruction of Nathan Israel's department store was particularly symbolic as it was a Berlin institution. Founded in 1815, it was the first and



The fabric department of the Wertheim department store, Berlin.

oldest Jewish-owned department store, employing over 2000 people in the 1930's. On November 8, 1938, Kurt Liepart, a buyer in the carpet department, went to see Wilfred Israel to warn him not to open the store the next day. However the Israel's, who had highly placed friends in the police, believed that they would be protected. The store had armed guards until afternoon when they mysteriously disappeared and the looting began. The SS rounded up as many of the Jewish staff as they could. Wilfred Israel was notified that he was no longer the owner of the store.

Following Kristallnacht, a Jewish atonement fine of 1 billion Marks (about \$400 million) was levied on the Jewish community to pay for damages caused by the Nazi party rioters. Through Göring's order of April 27, 1938 requiring the registration of all Jewish holdings, the Nazis tabulated the atonement fine at 1/5

the exact dollar value of all registered Jewish property. By December of that year, almost all remaining Jewish businesses had been confiscated.

The Association of German Clothing Manufacturers (Arbeitergemeinschaft Deutsch/ Arischer Bekleidungs Fabrikanten), or ADEFA, was established in Berlin in May 1933 under the Reich Ministry of Economy, which directed the Aryanization of the fashion industry. In 1934, a questionnaire went out to all clothing establishments asking to what extent they were Aryan. Measures were put in place to facilitate the transfer of the Jewish clothing businesses to their new "Aryan" owners – transfers that were never overturned or rectified after the war.

Part of the Aryanization strategy involved the control of advertising. Newspapers were forbidden to publish advertisements for Jewish stores. Even the word "Konfektion" was considered Jewish and was not permitted to be used. Clothing was to be manufactured "by Aryan hands only" and had to exhibit the ADEFA label. Ironically, even after Aryanization, the Nazis placed orders for uniforms with Jewish textile and clothing manufacturers. There were incentives for German citizens to join ADEFA as members had access to the plundering of Jewish stores and to credit lines to operate them.

From January 1939 on, Jews were forbidden to run a business or be involved in independent crafts. Jewish merchants were told to sell their establishments by a certain date and to end their correspondences with partners. It became impossible for Jewish citizens to legally support their families. Within a very short time, the fashion industry, as well as the Jewish involvement in it, was completely unraveled. Along with the Jews, fashion disappeared almost completely from Germany. The famous Jewish fashion houses, which had been so instrumental in garnering international acclaim for Berlin's fashion industry, were no more. The fashion industry was "judenrein" – free of Jews.

That same year, clothing rationing was implemented for the German population, however, Jewish citizens received no

Continued on page 5

BROKEN THREADS

OPENING RECEPTION AND PUBLIC LECTURE

"Jewish Prominence in Fashion:
Achievements and Contributions of Jewish Designers"

Dr. Ingrid Loschek, German Fashion Historian
University of Pforzheim, Munich

7:30PM SATURDAY JANUARY 30TH

Norman Rothstein Theatre
Reception and guided exhibit tour in the Holocaust Education Centre
Tickets \$15 HEC Members & Students / \$18 Non-Members

LECTURE SERIES AT THE GOETHE-INSTITUT

"Fashion: Temptation or Necessity?"
Dr. Ingrid Loschek 8PM February 2nd

"The Architecture of the German Department Store"
Dr. Christian Schramm 8PM February 18th

Goethe-Institut 732.3966
944 W. 8th Avenue Vancouver

ABOUT THE COLLECTOR

Claus Jahnke, the collector of the clothing on exhibit in *Broken Threads*, began collecting as a child in Vernon. His interest in textiles was spurred at age sixteen when a cousin in Europe sent a beautiful piece of lace that had been in his family for years. In the early 1980's he met fashion historian Ivan Sayers, who became a friend and mentor. After seeing Ivan's extensive collection and meeting other passionate clothing collectors, Claus decided to focus on older, fashionable apparel from German speaking countries.

Coming to terms with modern German history motivated a special part of his collection; stylish garments designed and produced by German and Austrian Jews before WWII. Other motivating factors were: the extreme rarity of the garments; no else was doing it; the challenge of proving that Germany had a fashion culture; the stimulation of the hunt; and the thrill of identifying a garment or accessory. It is important to Claus that he is, through research and collecting, reconstituting the history of the garments and the spirit of their makers and owners.

The collector says, "The elegance of the garments is bound to surprise people. How did they survive the devastation of the Holocaust? It is because the majority of the pieces were found in North America, often from families who escaped prior to the war. It required families who cherished their history and memories to preserve them."

Continued from page 4

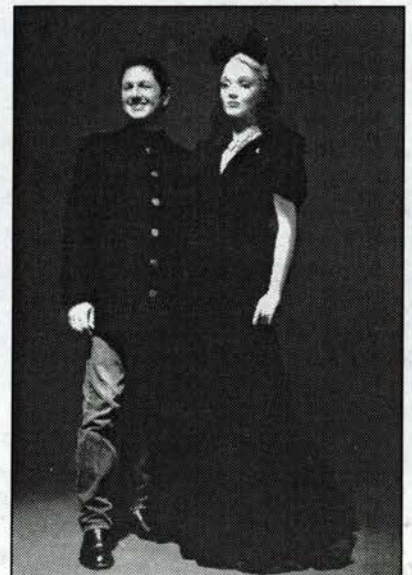
clothing rations. In January of 1942, the Jews were ordered to turn in all their warm winter clothing, ski suits, overshoes and furs. These orders were enforced within the Jewish population, and in all Jewish institutions including hospitals, old age and children's homes. During 1942, the orders to hand in clothing were issued with increasing frequency, becoming a sadistic form of harassment aimed at rendering Jewish citizens' last days as unbearable and humiliating as possible.

Mass deportations of Jews followed, providing the Nazi war effort with a massive amount of clothing and valuables. In Auschwitz alone, thirty-five barracks were used to sort the vast quantity of items. The amount of clothing removed from the Jews murdered there is staggering. In the course of one forty-

five day period, 99,992 articles of children's clothing, 192,625 articles of women's underwear, and 222,269 articles of men's underwear were sent to Germany from Auschwitz. In Auschwitz alone, at liberation, there were six warehouses containing 348,820 men's suits and 836,525 dresses.

THE JEWISH FASHION INDUSTRY IN DIASPORA

A "fashion Diaspora" was created as those designers and manufacturers who could, left Germany and Austria. Most had perished. Others were never able to re-establish themselves again within the clothing field. Those who did, used their talents to seed the fashion industry in cities such as Montreal, New York, Chicago, Buenos Aires, Tel Aviv, Hollywood, and even Vancouver.



Claus Jahnke poses with part of his collection.

Reflecting on Their Lives in Fashion: The Story of Five Local Survivors

The distinct themes of the Holocaust Education Centre's current exhibit, *Broken Threads – From Aryanization to Cultural Loss: The Destruction of the Jewish Fashion Industry in Germany and Austria*, are mirrored in the stories of five longtime Vancouver residents. Each left Germany or Austria under duress between the late 1930's and the early 1940's. Each relinquished a lengthy family history of loyalty to the country of their birth; a history of business achievements, military service and cultural contributions.

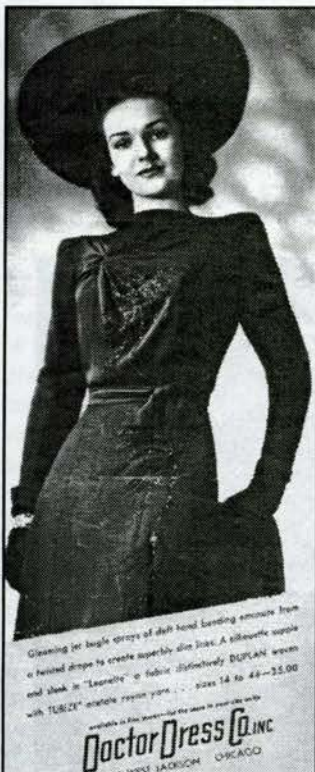
Leonore Freiman recalls the period of her education in dressmaking and design at the Michelbeuernschule in Vienna as one without anti-Semitism. However, just one week after the Anschluss (Hitler's annexation of Austria), she received a polite letter of termination from the salon where she was apprenticing. The dismissal was a great surprise to her as the salon was very busy: "As Jews, we had expected changes of some kind would be made as a result of Hitler's entry, but up to this time, no new rules

Austria and eventual resettlement in Chicago, Leonore was able to find work in her field. The quality of her European training was soon recognized. Two of her designs for the Dr. Dress company were featured in Harper's Bazaar magazine. She remembers the thoroughness of that training: "Of course to make good patterns, you had to know how to cut

Eventually she worked for another woman with two tailors under her. The clientele was international, including Germans. After the war, she opened her own business. Again the family felt forced to move after the arrival of Communism in China. In Vancouver, life was hard in the early stages, but forty years of success followed. "You know,



Lore Maria Wiener's student ID card from the Michelbeuernschule.



Leonore Freiman's design for the Dr. Dress Company as advertised in Harper's Bazaar September 1941.

had been issued by the Nazis. Therefore, I hadn't expected anything to change at Madame Weigert's establishment so quickly. I was the only one sacked, and to the best of my knowledge, I was the only Jewish person working there." After her family's departure f r o m

correctly, and this knowledge stood me in good stead in later employment." Lenore adds, "I consider myself extremely fortunate to have been able to get out of Austria when I did because I was still in Vienna when Kristallnacht occurred."

Coincidentally, Lore Maria Wiener, LMW to Vancouverites who sought out her salon in Kerrisdale, also trained at the Michelbeuernschule. She began her apprenticeship at age 16, finishing early in 2 1/2 years. The hours were long, the pay minimal, but the training was excellent and her talent shone. She recalls her entrance to the Michelbeuernschule, cut short by the family's exit in 1940: "I had to sign a paper that I belonged to something like the BDM ((Bund Deutsche Mädchen, Union of German Girls - the female version of Hitler Youth) or the Arbeitsfront (Workers Front). You had to be a member of the Arbeitsfront. I wasn't, but I just said yes. There were not many Nazis supervising at that time. I was young and so foolish, they could have checked it out..." In Shanghai, she began designing and sewing for herself.

when you're young, you don't take an interest in so many details. All you do is pay your tailors and pay your bills and make a life. Only in old age do you have the luxury of thinking in historic terms."

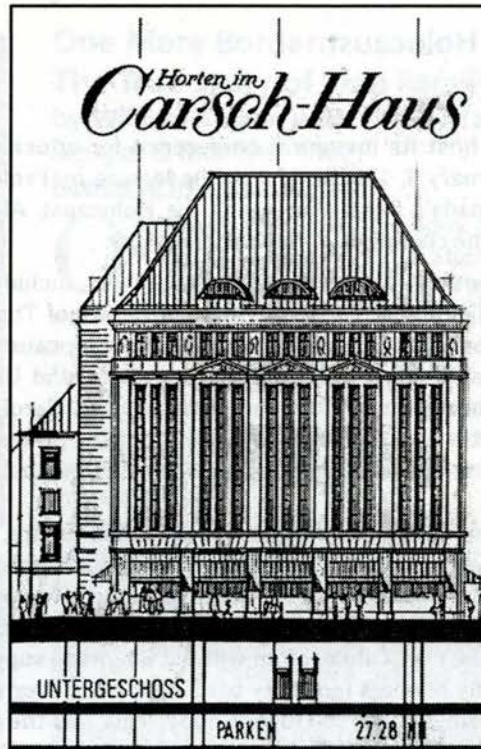
Both women say they were not oriented towards buying clothes. The tradition in Europe, for those who were able, was to have clothes custom tailored, perhaps by a *schneiderin* (dressmaker) who came to the house. "T", who was not in the fashion business but was a patron, describes the elegance of Vienna between the wars: "The ladies spent a lot of their time, effort and money on looking well dressed. As an early teenager, I was educated by my mother, who was very clothes conscious." If one shopped at an elegant fashion house, eg., Ungar - a prominent Jewish firm, one was shown different models and fabrics from which to customize a garment. First a "muslin" was made, then other fittings followed. Handbags might be purchased at Klein, shoes custom made at Reschovsky, and exquisite lingerie bought at Braun, all well-known Jewish businesses. "T" recalls the boycotts of Jewish-owned

stores and the immediate results of the Anschluss: "In Austria, they came in and took everything with a bang. They had lists of all the people and all the businesses, all the bank accounts. Everything was done within 24 hours." Restriction after restriction followed, making exit difficult. Those who could, left. Some left poor, others used ingenious means to defeat the Nazi's regulations. "T's" family's dramatic and hurried exit ultimately led to their safe arrival in Canada 60 years ago this past fall.

The story of the German Jewish fashion industry and the aftermath of the Nazi incursion is reflected in the business histories of two other Vancouverites. Paul Meyer's family had lived in Germany for generations. His grandfather established a lace business in Köln (Cologne) in 1874, *M. Meyer and Company*. It employed between 200 and 300 people. His father traveled throughout Europe, ordering lace stocks based on his keen observation of current styles, patterns and colours. The company prospered and was respected. Paul recollects limitations imposed by the Nazis on Jewish businesses: "At first there were no restrictions on what you could advertise as a Jewish company. Advertising was considered harmless, neutral, non-political. We were using



M. Meyer and Company, Cologne, circa 1938.

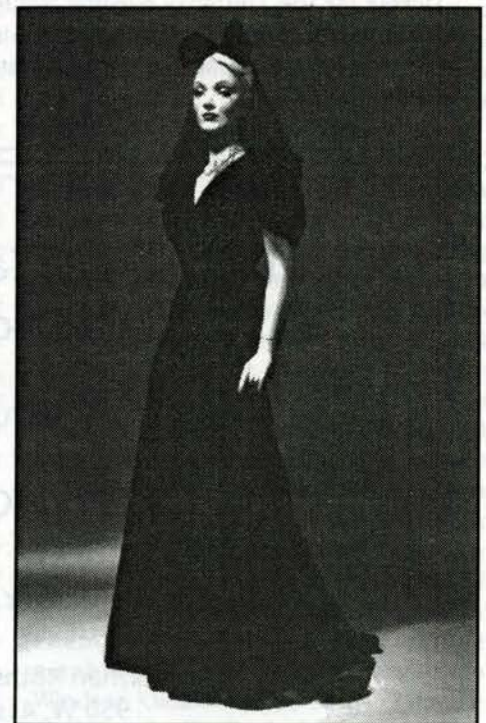


Artist's rendition of Carseh-House, Düsseldorf.

materials that were not essential for war purposes. If we had, I imagine we would have been the first ones to be closed down." On Kristallnacht, their building was saved from destruction by a loyal employee, but Paul and his father were incarcerated in Dachau. M. Meyer and Co. was sold at a ridiculously discounted rate. After many years and much negotiation, the family gained some restitution for the business: "Although it was settled, it took many more years before we were paid. When payments started, the exchange rate was very poor but we wanted my parents to have it then. I'm so glad my father actually lived in his own home again, even if only for 6 months. It was a big help, not only materially, but also emotionally for my father to be recognized again."

Carsch Haus has been a fixture in the Düsseldorf landscape since 1911. It sits on the main square – an elegant building with 14 display windows, the flagship in a chain started by Manfred Carsch's grandfather in the last century. The stores featured mens and boys wear. Before WWI, his grandfather received a contract to manufacture all the uniforms for the German army. Despite this history, and the fact that an uncle had

been German ambassador to Spain, the Carsch family and their stores were not immune to violence. The Düsseldorf windows were smashed and the building looted. His father was arrested, later sustaining a serious injury from broken glass while investigating the damage. Within a year he died of those injuries, but not before he was compelled to pay for damages and sell the business for a pittance. "Selling the business was very fast because the Germans wanted the business. They wanted everything we had – they took the house away. We had to live with another family in a 1 1/2 room apartment. After Kristallnacht, everything went downhill fast." Young Manfred was expelled from the country. He was seventeen. "I had nothing when I left Germany, only the shoes on my feet, a pullover, rain jacket, my toothbrush...they sealed the bag so I couldn't take anything else." Beyond a few thousand marks in 1955, Fred has never received compensation for the loss of the family business and property. The accounts he remembered in Switzerland from travelling with his father have never been honoured.



Women's evening dress: black silk velvet. Designed by Schwenk. Vienna, circa 1935-1938. This item from Claus Jahnke's collection was acquired from an Austrian Jewish woman who fled Austria to Canada in 1938.

Teaching the Teachers about the Holocaust

by Frieda Miller

The Holocaust Education Centre will host its inaugural conference for educators on TEACHING THE HOLOCAUST. The conference opens 7PM Thursday, February 4, 1999 with a public lecture by Professor Irving Abella, Department of History, York University, who will discuss Canada's Response During the Holocaust. Abella is well known in Vancouver as a Past President of Canadian Jewish Congress and the co-author of *None is Too Many*.

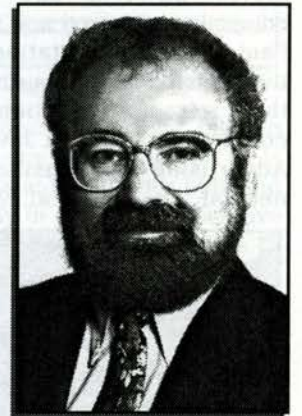
The conference continues all day Friday with an outstanding list of speakers, including the internationally renowned Holocaust historian Professor Michael Marrus, Dean of Graduate Studies at the University of Toronto. Marrus is considered to be Canada's foremost Holocaust historian and the author of *The Darkest Hour*, and the Holocaust entry in the recently published *Illustrated History Of The Jewish People*. Professor Chris Friedrichs, Department of History at UBC is well known in the community as the Kristallnacht chair. He is also the recent winner of the UBC Killam Teaching Prize. Carole Ann Reed is an experienced educator who has been recently appointed as the Director of Education at the Holocaust Education & Memorial Centre of Toronto. The conference will conclude with a survivor testimony by Bronia Sonnenschein and with final remarks by Kit Krieger, President of the BC Teachers' Federation.

The Holocaust calls into question our most basic assumptions about human nature, modern society and our responsibilities as citizens. And yet the history of the Holocaust has a tenuous and uncertain place within the British Columbia curriculum. The only mention of the Holocaust as a stated goal appears in History 12, which is an elective course taken by only a minority of students. It is quite common for students to graduate high school without ever having been exposed to this history. Teachers who do teach it, do so by finding their own entry points into the curriculum, often without adequate support and outdated materials.

This conference hopes to address the many barriers faced by teachers before they feel adequately prepared to present what is a complex and sensitive history to an increasingly diverse student body. This was the motivation behind the establishment of the Shafran Endowment Fund for Teacher Education. Delivering programs to student groups as we do, is not enough. We also have to teach the teachers.

Although you do not have to be a teacher to attend, the conference is aimed at educators who are interested in investigating rationales and strategies for teaching the Holocaust. Participants will have a unique opportunity to consider topics such as European Racism and "Racial Science", Teaching About the Perpetrators, and Teaching the Holocaust to Diverse Student Groups.

Tickets for the Thursday evening lecture by Irving Abella are \$10 or \$5 for full-time students. Full registration, which includes the Thursday lecture is \$85 or \$50 for students. To register for the Conference or reserve tickets for the Thursday night lecture, call the Holocaust Education Centre at 264-0499.



Teaching About Canada's Response to the Holocaust

A LECTURE BY

DR. IRVING ABELLA

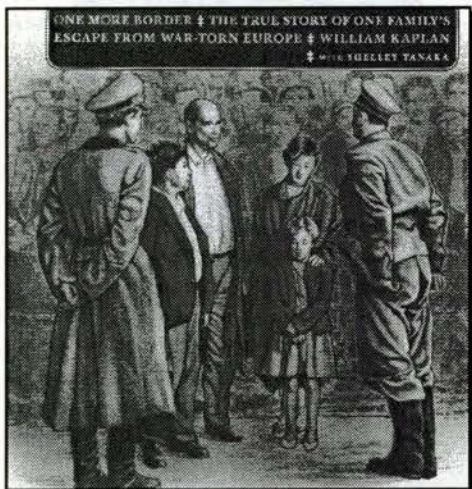
7PM THURSDAY FEBRUARY 4TH

Norman Rothstein Theatre
950 W. 41st Avenue

Tickets \$10 Adults \$5 Students
Available from the Holocaust Education Centre 264.0499

Dr. Irving Abella
holds the J. Richard Shiff Chair for the Study of Canadian Jewry at York University and is also a Professor of History at Glendon College, York University. He is the author or co-author of six books including the award winning *None is Too Many*, as well as *A Coat of Many Colours: Two Centuries of Jewish Life in Canada*, and *Growing Up Jewish in Canada*.

Dr. Abella has been elected to both the Royal Society of Canada and the Order of Canada, and is Past President of Canadian Jewish Congress.



A READING IN RECOGNITION OF MULTICULTURALISM WEEK

William Kaplan

reads from his recently
published children's book

One More Border: The True Story of One Family's Escape from War-Torn Europe

2PM SUNDAY

FEBRUARY 14TH

Vancouver Public Library
Central Branch, 350 W. Georgia
INFO: 331-3602

Sponsored by the HEC
in partnership with
the Vancouver Public Library

Funding provided by
the Community Liaison Branch,
BC Ministry Responsible for
Multiculturalism and Immigration

Watch for other readings as part of
Multiculturalism Week held at the VPL

One More Border:

The True Story of One Family's Escape From War-Torn Europe

by William Kaplan with Shelley Tanaka. Illustrated by Stephen Taylor

Douglas & McIntyre, 1998

Reviewed by Janice Cramer

One More Border, a new book by William Kaplan and Shelly Tanaka, takes its title from the number of countries the Kaplan family had to travel through to reach Canada, the final stage of their journey. William Kaplan attempts to communicate the story to the reader as though it is being told to him by his father, aunt and grandparents.

Co-author Shelley Tanaka is an award winning children's author and editor and the recipient of several book awards. The illustrations by Stephen Taylor sequence memories and mirror the text. The photographs link the text and expand the story to include additional historical information which broadens the perspective and learning of the reader. There is a glossary and map on both inside covers of the book.

In the book we are introduced to the Kaplan children, Igor and Nomi. They must hurry and get ready for they are leaving their home in Memel, Lithuania, close to the Baltic Sea. They left their affluent life style and headed for Kaunas, Lithuania, in 1939 to escape persecution by the Nazis. Luckily, their father was able to get a visa from Mr. Sugihara, the Japanese consul in Lithuania who defied his country's diplomatic rules and issued hundreds of visas to Jews. The illustration in this book mirrors a similar story told by Hiroki Sugihara, son of Chiune Sugihara, the Japanese diplomat. In tribute to his father, Hiroki wrote, *Puppe's Story, A Five-year-old Child's Remembrance of his Father's Remarkable Rescue of 6,000 Jewish Refugees during the Holocaust*:

The day we were leaving, as we drove away in our black Buick, my father suddenly ordered the chauffeur to stop. I looked out the window and saw a little girl and her big brother standing by our gate with their mother. Their father came up to the car and asked my father something. Fifty-four years later I met the little girl who was standing at the gate that day. Her name was Nomi Kaplan. She told me that my father wrote a visa for her father from the car window. As a result, my father saved her entire family.

Although Mr. Kaplan secured visas for himself and the children, his wife, Nadja had to receive her visa from the Russian consulate, which she did only one day before Lithuania's border closed. During their journey to Russia their suitcases containing jewelry and framed pictures were confiscated. Nadja was required to get a visa to enter Japan prior to their journey to Japan. Although the visa to enter Japan was denied, the family decided to continue anyway, knowing they did so at great personal risk.

Aboard the train, the family meets the Fogelman family who dream of resettling in Australia. Soon, the Fogelman's are whisked off the train by the authorities. There is confusion and fear at this point conveyed by Igor – from this child's perspective. The reader is led to believe that the Fogelman family did not have adequate papers and has been prevented from escaping. Mrs. Kaplan's response was to increase the protection of her family and thus the children are forbidden from leaving their train compartment or from speaking to anyone.

At Vladivostok, Russia's eastern port, before embarking for Japan, Nadja finally received her necessary visa after providing money and her wedding ring; money intended "for their new life in Canada." The family was finally free to enter Japan and from there they would secure passage to Canada. The ship which brought them to Canada, the Empress of Russia, left Kobe, Japan and landed in Vancouver. They then made their way to Cornwall, in eastern Ontario, where they met up again with Oma and Opa, Igor's and Nomi's grandparents. As a condition of immigration, the family had to work an abandoned farm for a year. Once established, the family moved to Windsor, Ontario where Nadja opened a photography studio, Igor later became a lawyer and Nomi, an artist in Vancouver.

This story is a tribute to the bravery of one family who was fortunate enough to have left Europe in time. The reader is

Continued on page 11

Fugitives of the Forest: The Heroic Story of Jewish Resistance and Survival during the Second World War

by Allan Levine

Stoddard, 1998

Reviewed by Lucien Lieberman

Allan Levine, a Winnipeg educator and writer, has completed an exhaustive study of the experience of those Jews who fled the ghettos of Eastern Poland, Belorussia, Latvia and the Ukraine to the forests, in the period 1941 to 1944. During this period the Jewish escapees formed partisan groups to fight the Nazis and their accomplices, disrupt military supply lines and survive until liberated by the Red Army.

In order to tell this story, Levine interviewed and studied the wartime accounts of several key survivors, including Gitel Morrison, Ben Lungen, Peter Silverman, Leon Kahn, Faye Shulman, Aron and Lisa Derman and Jack and Rochelle Sutin, to note only a few. He gathered numerous testimonies from interviews, libraries and archives, read many published memoirs, and quotes extensively from many historical sources. I was particularly impressed with the material provided by the historian Nechama Tec. This book is a condensation of an enormous amount of historical research. The notes listing sources, interviews, publications and articles cover some 70 pages.

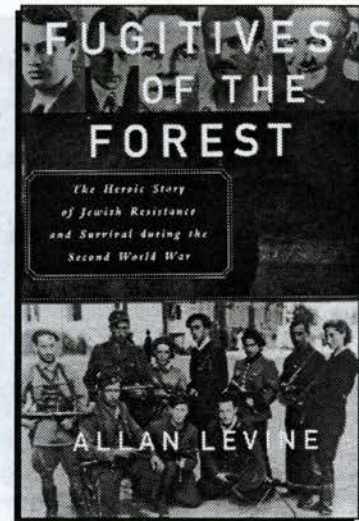
The first 100 pages is a painful rendering and personal testimony relating the work of the Einsatzgruppen, the Selektion, the Aktionen: in other words the rounding up, confining and the murder of innocent Jewish victims of all ages. The reader is reminded that there was minimal resistance available to the defenseless Jews. One form of resistance was to flee the ghettos which provided no retreat from the forces at hand. As Levine comments, "The question should not be, why did more Jews not resist, but rather how under the circumstances was any resistance possible at all." He offers some answers. There was the issue of strong family ties that linked one Jewish generation to the next. With elderly parents and grandparents to care for, Jewish families equated escape from the Nazis with abandonment of the family responsibilities. The Judenrat, or Jewish leadership, appointed by the Nazi overseers, were caught in a dilemma.

Men, such as Jacob Gens in Vilna, believed that the Jews could survive through labour and co-operation with the Germans. He believed that escape to the forest was counter productive as it led to reprisal and executions. Others believed that the Germans would not liquidate a viable essential work force in wartime. There was the religious orthodox view that resistance was possible "not with power and not with force but with spirit. The Divine Protector would decide between good and evil." These views would soon be proven futile. Many young Jews made the decision to escape only after their parents and loved ones had been murdered, releasing them from familial obligations.

"How can we account for the hateful and sadistic behavior of such a large segment of collaborators amongst the Eastern European people during this period," asks the author. There was, of course, the long standing anti-Semitism amongst the Poles, Lithuanians and Ukrainians. The Poles had noted how the Jews had cheered the Soviet occupation of Eastern Poland in 1939, which stifled their nationalistic aspirations. Essentially, the "New Order" was making it possible for the gentiles to steal the homes and possessions of the Jews. In short, it was an opportunity to get rich quick.

In the forests of Western Russia following the massive 1941 invasion by the German Army, there were a large number of Soviet prisoners who were escapees of German POW camps. They wandered disorganized in the forests and encountered equal numbers of Jews escaping the ghettos. While the Soviets were trained in warfare, the Jews were not. Also the latter group included women and children of all ages. The Jews coalesced into small groups for self-preservation and the Soviets were eventually organized into Soviet "otriads," in the most part led by trained partisan leaders parachuted into the forest by Central Command in Moscow.

For the small Jewish groups, survival required solving problems relating to food, shelter, clothing, medicine and weapons. The Jews could join some of the sympathetic Soviet partisan groups but the Soviets would not take an individual who did not bring a weapon.



For Jews in such groups, the fight for respect and equal treatment was an uphill battle.

And what were the forces arrayed against the small untrained Jewish groups? They were numerous and could be encountered anywhere and at any time, they included: the German Army or the SS, or their Latvian, Polish and Ukrainian accomplices. There was a group of Ukrainian fascists known as Bandera, who fought both the Soviets and the Jews. The AK (Polish Underground Army) directed from London, was openly fascistic and anti-Semitic. There were individual Soviet groups led by anti-Semites and there were Russian groups who were merely pirates, taking whatever they could by force.

For the Jews there was the problem of obtaining support from the local peasants or farmers. One could ask for food supplies and beg for assistance, but if it was not forthcoming, one had to steal to survive. Thievery and the associated pressure from the Nazis upon the peasants, alienated the latter group.

At the same time, there were possibilities of alliances for the Jews. The GL for example, a Polish Underground army or Peoples Guard, were supportive. They viewed the Jews as working equals, artisans with skills in many useful trades. There were individual Soviet Army officers, some Jewish, who recognized the Jewish zeal for revenge and the weaponry they possessed.

For this reviewer *Fugitives Of The Forest* provides a most enlightening biography of a number of significant Jewish partisan leaders. They include

BOOK REVIEWS

Tuvia Bielski and his brothers Zus and Asael, Shalom Zorin, Misha Gildenman, Abba Kovner, Yechiel (Chil) Grynspan, to name a few. To Leon Kahn of Vancouver who was 19 at the time, Tuvia Bielski was his ideal of a partisan, a man sitting upright on a big white horse with a gun and bullets belted around his mid section. The leadership of the Jewish partisans came not from the professional class of the larger cities and towns. In general, they were simple men from the countryside. They had a fifth sense which could deal with the geography and natural elements. They could deal with the temperaments of the local villagers and forge diplomatic relations with the Soviet officers. They could also command obedience and respect from their followers. Their methods were somewhat controversial and make for interesting reading. The Bielski and Zorin camps in the Naliboki Forest west of Minsk were family camps – one with 1200 Jews and the other with 350. They were unique in that their leaders believed in the twin objectives of fighting the Nazis and sheltering the elderly, the women and the children. Bielski was able to form an alliance with the local Soviet commander General Platon and his aide, Victor Panchenko. The family camps were recognized for their resources, bakeries and numerous workshops which performed carpentry, boot-making, metalworking, etc. As large as the Bielski camp was, when the area was blockaded and overrun by the German Army in August 1943, the camp inmates retreated to the distant swamps and were saved. This blockade took its toll but was the last major effort to stamp out the partisan movement in the area. In the following twelve months, aided by supplies dropped from the air, the partisans took the initiative away from the Germans with massive demolitions of their rail lines. While these actions were not in themselves decisive in the defeat of the Nazi armies, they made a noble contribution.

There has been much written about the partisan effort in the period 1941-1944. It comprised an area of 2.6 million square kilometers. In 1942 the partisan population was between 70,000 and 100,000 and would triple by war's end. The partisans gained large numbers from the local population who switched sides to fight their Nazi oppressors. They

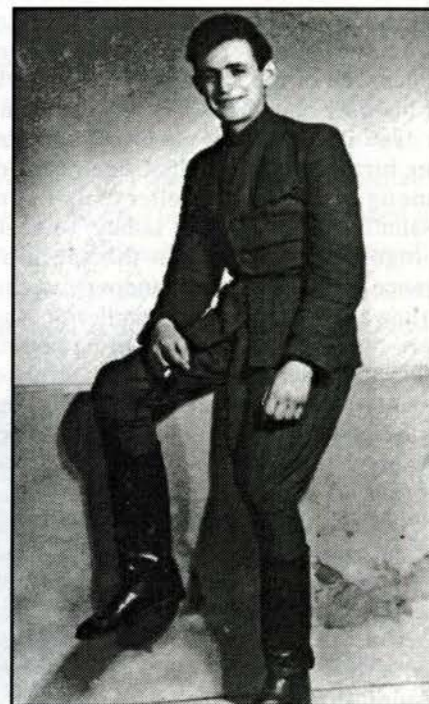
succeeded over their better equipped enemies because they had an intimate knowledge of the terrain and their hit and run tactics proved effective. In the end, the surviving Jewish partisans numbered between 20,000 and 25,000 and were accompanied by 10,000 in family camps. The attrition had been terrible.

For the Jewish survivors returning to their destroyed cities and towns, the joy of liberation was short lived. As Faye Shulman related in *A Partisan's Memoir*, "the Jews were treated to comments from old neighbors, such as, 'You are still alive? What do you want from us? We can't help you.'"

In the final chapter of Levine's work, entitled "A Perilous Liberation," Shalom Cholawski is quoted as saying "the forests had once terrified us, but now they blessed us with the feeling of security. We had spent two years in the forest... Here in the forest, hope still whispered; the outside promised uncertainty and loneliness. It seemed once again I was being forced to flee from my home."

In 1996, author Allan Levine visited the Parczew Forest in Poland. He states that only 200 of the more than 4,000 Jews who had escaped into those woods walked out as the war ended. He continues, "that for millions of other Poles born after the war, such matters were a lifetime ago,

best ignored. If the tall pine trees could talk, they would be the only witnesses that remain."



The story of local survivor Leon Kahn, pictured here, is featured prominently in *Fugitives of the Forest*. He survived the Holocaust with a group of partisans fighting in Poland – one of only 10 Jews among this group. Leon's memoir, *No Time To Mourn: A True Story of a Jewish Partisan Fighter* gives a full account of his experiences. His book is available at the Holocaust Centre.

Continued from page 9

introduced to the struggle and courage of the Kaplan family as they endure loss of possessions, of home, homeland and of human rights – always on the verge of being captured. The hardship of the family is chronicled from a child's perspective. The mixture of photographs, maps, illustrations and text, both narrative and factual, sequences the journey experienced by the Kaplan family and includes the impending doom of other Jews who were unable to escape.

The effects of war have been interlinked to the stories of families who have suffered. The horrors of war are abhorrent, reprehensible and far reaching. As Igor reflects:

He held his breath while the officer scanned the papers careful, looking at each of their faces in turn. Igor wondered whether he still looked anything like the solemn boy in the photo on his father's

passport. He felt as if he had left that boy far behind in the turret house in Memel.

The images of children, and other victims of the Holocaust in the book are tragic. The glimpses into the concentration camps show not only the fate of the Kaplan family if they had not been successful in their escape, but also reveal the horrific fate of children who suffered the indignities simply because they were Jews.

The Kaplan family was fortunate enough to survive and were reunited with their extended family. They found refuge in a country where they could experience the freedom to live as Jews and feel safe. Theirs is a story of courage and a moving documentary which keeps in the reader's mind the possibility of a brighter future for at least one family. ★

William Kaplan's One More Border is available for sale in the HEC bookshop or in our library.

Life? or Theater? An Exhibit of the Work of Charlotte Salomon at the Goethe-Institut

In 1971 Dr. Albert Salomon gave the Jewish Historical Museum in Amsterdam over 3,000 paintings on paper – all of the surviving artistic work of his only daughter Charlotte Salomon. In 1939 Charlotte fled Berlin, the city of her birth, where she had been raised among artists and intellectuals in an assimilated upper class family, to seek refuge from the Nazis in the south of France with her elderly grandparents, the Grunwalds, who had fled earlier. It was here that her artistic out-pouring began. From 1941-1943, from age twenty-three to twenty five, Charlotte Salomon completed her life history *Leben oder Theater? (Life? or Theater?)* a unique work of art and self-reflection.

Nice and the south of France served as a temporary refuge for several thousand Jews who were financially able to live relatively undisturbed lives for the first part of the war. In 1941 Charlotte (or Lotte as she was known) and her grandfather were finally found by the Gestapo, arrested, and deported to the refugee camp at Gurs in the Pyrenees. The age of her grandfather and status of the family allowed them to be released after a short time. After her experiences in the refugee camp at Gurs, Charlotte returned to Villefranche with her eighty-two year old grandfather who was ill and malnourished, and began to work furiously on *Life? or Theater?* In the space of two years she created 1,324 pages of work, hundreds of paintings, complete with text and descriptions of music and costumes for the theatre piece meant to be seen rather than

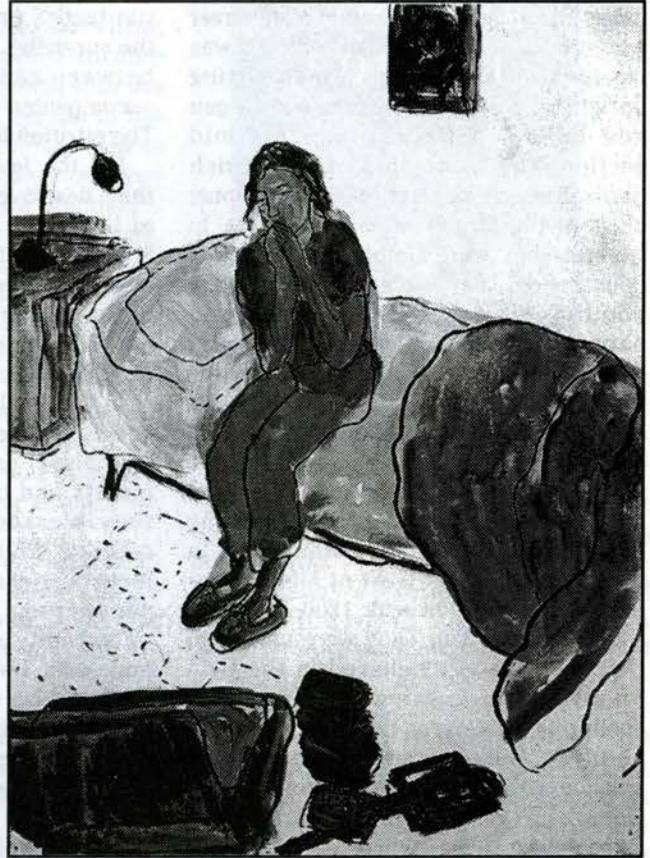
performed. The visual work that is also a form of theatre depicts her inner psychic and emotional life. Charlotte barely ate or slept, working continuously on this reflective body of work which draws its inspiration from her inner thoughts and responses to life rather than from events or circumstances.

During this difficult period she was befriended by Alexander Nagler, another Jew hiding out the war in the south of

France. Eventually they married, and in 1943, both were arrested by the Gestapo and deported. Lotte perished in Auschwitz in 1943. She was 26 years old and 4 months pregnant with her first child. An exhibition of her unique body of autobiographical work will be shown in the Goethe Institut, opening on February

One of the greatest influences on Salomon's work was her step-mother Paula (Levi) Lindberg. She came from a Kreuznach rabbinical family and had come to Berlin to study singing where she married Charlotte's father after the suicide of his wife in 1930. Another influential figure in Charlotte's development was Kurt Singer, a Jewish music instructor who was dismissed in 1932. As a Jew, Lotte's father, Albert Salomon also lost his professorship and then his right to practice medicine. Her stepmother, Paula Salomon-Lindberg was no longer allowed to perform her music publicly. New Nazi policies forbade them overnight from public cultural life. Jewish performers such as Kurt Singer responded to these circumstances by

founding the Kulturbund deutscher Juden, with over 20,000 members in Berlin alone. They produced operas, theatre and musical performances by and for a Jewish audience giving meaningful employment to hundreds of out-of-work actors, artists, musicians and composers. Without official employment, however, one could be deported immediately. Famous artists such as Kathe Köllwitz drew stage backdrops for their concerts.



Salomon's portrait of herself the last night in her room.

Thus Charlotte was exposed to well known artists and top quality theatrical and operatic performances from which to model her autobiographical script for a play of her inner-psychic life.

An excellent biography on the life and work of Charlotte Salomon has been written by art historian Dr. Mary Lowenthal Felstiner and is available from the HEC library.

Life? or Theater? An Exhibit of the Work of Charlotte Salomon

Exhibit Opening
Thursday 11 February 5-7PM

GOETHE- INSTITUTE VANCOUVER

944 W.8th Avenue, Vancouver BC



Search

By Louise Stein-Sorensen

Shoah relics show up when you least expect them to.

During a visit to Holland a number of years ago my friend Hetty van Raalte-Heimanson showed me a photograph taken at our Jewish school in Amsterdam in the fall of 1942.

It had survived even though most of the students had not, or so I assumed. I stared at the picture in disbelief. Even after these many years their faces were engraved in my memory. This would appear strange, as we were not together for more than perhaps six or seven months. But it was at a time when we stood at the threshold of the hell that was to follow, even though we did not quite fathom what was facing us. The net of Nazi oppression had already been closing in on us for some time and every day brought new fears. Yet for a while the days in school brought a semblance of normalcy, providing a bit of relief from the nights spent in fear listening to the clatter of black boots and the shouting of people being dragged out of their homes. But then an increasing number of students failed to show up, either because they were arrested or had gone into hiding. Eventually, some time early in 1943, I was taken to a hiding place.

After the Holocaust I returned to Amsterdam, where I encountered three of the people I had known at the Jewish Montessori Lyceum. In those days none of us talked much about the past. It wasn't until many years later that one of them showed me the picture. I did not even remember that a photo was taken, but sure enough I was in it. I was thirteen years old at the time. Together my friend and I tried to identify the names of the other students. By then I knew that a number of my

friends had been murdered. Would there be any other survivors? This started a search that has been going on for a number of years now. There were forty students in the picture, representing grades 7 through 12.

A miraculous thing happened: to date we have found sixteen of them! The quest has been amazing. First I posted a copy of the picture at the Child Survivor Conference in Montreal in 1994. That did not yield any response. I therefore did not hold out much hope when it was posted at the Conference in Jerusalem the next year. Two months later I received a letter from Israel. Someone at the conference had passed on my address

to Elma van Adelsberg who lives in Givatayim and who is in the photograph. Elma also knew of two others living in the area of Tel Aviv. In 1996 we had a mini-reunion in Israel! Since then we found a number of people in Holland. With the help of Bertie Maarsen, another child survivor, I traced Ada van Esso in nearby Seattle. She and I have visited each other. One challenge is to find married women's names. Lately,

using Ben and Vladka Meed's Registry of Holocaust Survivors and with the assistance of Martin Goldman, I found Nettie (VanderPol) Schwartz who lives in Massachusetts. Nettie is an artist and she has produced some very powerful and

moving needlepoint work based on her experiences in Theresienstadt.

My search is not over.

*Photos: (top) Class photograph of the Jewish Montessori Lyceum, fall 1942.
(bottom) Louise reminisces with her old classmates Elma van Adelsberg, Miriam Emanuel and Marti van Collum in Israel, 1996.*



The Child Survivor Page – "No Longer Alone" welcomes submissions.

Send to the Editorial Committee: Louise Stein-Sorensen, Irene Kirstein-Watts, & Lillian Boraks-Nemetz
c/o Holocaust Education Centre 50-950 W.41st Avenue, Vancouver BC V5Z 2N7

Cards & Donations

SEPTEMBER 16 TO DECEMBER 14

Thank You

Marie & Sid Doduck, from Barney & Hedy Vinegar.

Evelyn & Leon Kahn, from Stephen & Rhona Schneiderman, Robbie & Gloria Waisman.

Mazel Tov

Gerry Bermann, On Your Special Birthday, from Rosa & Elie Ferera.

Mr. & Mrs. Chernov, On Your 60th Wedding Anniversary, from Leo & Jocy Lowy.

Mariette & Sid Doduck, from Ed & Debbie Rozenberg.

Sandy Dore, On Your Bar Mitzvah, from Frieda Miller.

David Ehrlich, In Recognition of Your Recent Honour in Ottawa, from Derek & Marilyn Glazer.

Sella Heller, On Your Upcoming 90th Birthday, from Batia Karton.

Emily Herman, from Bronia Sonnenschein.

David Hunning, On the Completion of Your Special Degree, from Harold & Julia Shatsky.

Eve Hunning, On the Completion of Your Special Degree, from Harold & Julia Shatsky.

Leon Kahn, On Your Recent Honour, from Hymie & Fay Davis, Art & Arlene Hayes.

Leon & Evelyn Kahn, In Your Honour, from Abe & Leyla Sacks.

Clive Kaplan, from Odie, Sherie, and Gordon Kaplan.

Dr. Robert Krell, In Recognition of Your Many Honours, from Leon & Beth Bogner, Derek & Marilyn Glazer, Marla & Peter Gropper, Sheryl & Saul Kahn, Emmy Krell, Josh, Rowena, Samara & Debra Kleinman, Gerri, Mark, Dana & David London, the Tick Family, Brenda, Leonard, Jonathan & Michael Wall.

Nomi Kaplan, Happy Special Birthday, from HEC Staff.

Zvi Mammon, With Best Wishes On Your Special Birthday, from Lili & Izak Folk, Joe & Rose Lewin.

Lynne Massel, Best Wishes On Your Birthday, from Irv, Mark, Susan, Joe & Wolak Family.

Meyer Mattuck & Lionel Raber, On Your Recent Move, from Mr. & Mrs. Don Levine.

Eadie Meyer, In Honour of Your Birthday, from Paul Meyer.

Tom Morton, Congratulations On Winning the Governor General's Award for Teaching History, from Frieda Miller.

Harry Nortman, Happy Special Birthday, from Susan Bluman.

Rosaline Pullan, On Your 60th Birthday, from George & Frieda Wertman.

Sheryl Ross, In Honour of Your 50th Birthday, from Barbara & Herb Silber.

Art Szajman, On Your Very Special Birthday, from Leo & Jocy Lowy.

Lyliane Thal, On Your Very Special Birthday, from Ken & Linda Glasner, Michael & Phyllis Moscovitch.

Todd Thal, On Your Graduation, from Barbara & Herb Silber.

Robbie Waisman, In Recognition of the Special Honour Bestowed on You in Ottawa, from Douglas & Ruth Freeman, Derek & Marilyn Glazer, Douglas & Ruth Freeman, Gerri, Mark, Dana & David London.

Irene Kirstein-Watts, On Winning the Bilson Award, from Lillian Boraks-Nemetz, the Child Survivor Group.

Dan West, Happy 50th Birthday to a Great Guy, from Susan Bluman.

Daniel Wosk, Mazel Tov On Your Bar Mitzvah, from Alina Wydra & Alan Posthuma.

Speedy Recovery

Josh Abramson, from Joe Stein.

Rachel Areol, from Joe & Ina Auerhahn, Harold & Bella Silverman, Regina Wertman.

Andre Blitz, from VHEC Staff & Board.

Irene Brandt, from David & Regina Feldman & Gail & Ilan Heller, Art & Terry Szajman.

Gina Dimant, from VHCS Staff & Board.

Regina Feldman, from VHCS Staff & Board.

David Golden, from Naomi, Jack, Max, Margaret, Myles, Barby, Michael & Kathi Wolfe.

Irving Garfield, from Izak & Lili Folk.

Gail Heller, from Leo & Jocy Lowy, David & Grace Ehrlich, Robbie & Gloria Waisman.

Goldie Miedzygorski, from Helen & Bob Coleman, Lili & Izak Folk.

Dr. Serge Vanry, from Dr. Daniel & Jamie Fedder.

In Sympathy

Andrea Berger & Family, On The Loss of Your Beloved Father & Grandfather, from Ida Kaplan, Lyliane & Larry Thal & Esther Kaufman.

Harry Cooper, In Loving Memory of Your Beloved Mother, Pola, from Sally, Sid & Alex Coleman.

Lexy Bernstein & Family, On the Loss of Your Father, from Lyliane, Larry, Todd & Ricki Thal.

Pat Bernstein & Family, On the Loss of Your Father-in-Law, from Lyliane, Larry, Todd & Ricki Thal.

Dr. Jeffry & Beverly Davis & Family, In Memory of Your Father and Grandfather, from Cathy & David Golden & Boys.

Mariette Doduck, On the Loss of Your Brother, Jody & Harvey Dales.



Donations not included because of the printing deadline will appear in the next Zachor.

Marilyn Ehrlich & Family, On the Loss of Your Grandmother & Great Grandmother, from David, Cathy, Tyler & Shane Golden.

Lenore Garfield & Family, On Your Loss, from Ida Kaplan, Leo & Jocy Lowy.

Jane Heyman & Family, In Memory of Your Mother & Grandmother, from Paul & Edwina Heller.

Bette-Jane Israels, On the Loss of Your Mother, from Esther Kaufman, Larry, Lyliane, Todd & Ricki Thal.

Leo Lowy & Family, On the Loss of Your Beloved Sister, from Rita & Ben Akselrod, Joe & Ina Auerhahn, Lorna Balinsky & Family, Esther & Larry Brandt, David & Bunny Braverman, David & Grace Ehrlich, David & Regina Feldman, Ben & Rose Folk, Lili & Izak Folk, Abe & Rachel Leah Fox, Izzy & Bertha Fraeme, Lillian Fryfield, Sharon Harowitz & Bob Willmot, Louis & Rose Jordan, Esther Kaufman, Joseph & Rose Lewin, Lucien & Carole Lieberman, Bernice Neuwirth, Les & Nicky Raphael, Graham Sharpe & Sally Holdsworth, Leslie Spiro, Shirley Stein, Ronnie & Barry Tessler, Robbie & Gloria Waisman, VHEC Staff & Board.

Mrs. Jadwiga Miller & Family, In Memory of Your Dear Husband, Father & Grandfather, from Mary Epstein.

Dr. William Nicholls, In Memory of Your Wife Hilary, from Lola Apfelbaum, Izzy & Bertha Fraeme, Marion Cassirer & Miriam Friedberg, Emmy Krell, Bernie & Marilyn Hooper, Norman & Sylvia Swartz, Ronnie & Barry Tessler.

Mrs. Dee Nowitsky, On the Loss of Your Father, from Mrs. Lowy & Mrs. Machoff.

Tom Szekely & Family, On the Loss of Your Mother, from Alex Buckman & the Child Survivor Group.

Linda Tenenbaum & Brian Wener, On the Loss of Your Father & Grandfather, from Ida Kaplan, Jill & Jeff Snider.

Sending A Tribute Card Is As Easy As A Phone Call

Card donations go to support the educational work of the Holocaust Centre and can be ordered by phoning the HEC at 264.0499. You may request that your donation be designated to one or our many permanent Endowment Funds. Call us for more details.

Maurice Trojanowski & Family, On the Loss of Your Beloved Wife, from Ben & Rita Akselrod, Joe & Ina Auerhahn, Esther & Larry Brandt, David & Bunny Braverman, Mary Epstein, David & Regina Feldman, Ben & Rose Folk, Lili & Izak Folk, Izzy & Bertha Fraeme, Sharon Harowitz & Bob Willmot, Leon & Evelyn Kahn, Joseph & Rose Lewin, Les & Nicky Raphael, Leslie Spiro, Ronnie Tessler, VHEC Board & Staff.

Dr. Maelor Vallance, We Are With You In Your Great Sorrow, from Dr. Carol & Liliana Abraham.

Mr. Brian Wener & Family, On the Loss of Your Mother, from George & Frieda Wertman.

Mr. Joel Wener & Family, On the Loss of Your Mother, from George & Frieda Wertman.

Michael Wertman, In Loving Memory of Your Aunt Malka, from George & Frieda Wertman.

Karen Winrob & Family, On the Loss of Your Father & Grandfather, from David, Cathy, Tyler & Shane Golden, Susan & Joel Stein & Family.

Mr. Harry Woogman & Family, On the Loss of Your Dear Wife, from David & Grace Ehrlich, Cathy & David Golden, Ida Kaplan, David Shafran, Leslie Spiro, George & Frieda Wertman, Mr. Irvine Wolak & Family.

Sandy Yasin & Family, On the Loss of Your Father & Grandfather, David, Cathy, Tyler & Shane Golden.

New Books to Our Library

Feldafing by Simon Schochet; So Many Miracles by Saul Rubinek; The Portage to San Cristobel of A.H. by George Steiner; The Last Enemy by Rhoda Kaellis; Anne Frank Remembered: The Story of the Woman Who Helped Hide the Frank Family by Miep Gies; With a Camera in the Ghetto by Mendel Grossman; Restless Memories: Recollections of the Holocaust Years by S.P. Oliner; The War From Within by Sophie Goetzl-Leviathan; The Third Reich donated by Barry Dunner.

The Children We Remember by Chana Byers Abells; The Nazis donated by Saul Cohn.

Bread for the Departed by Bogdan Wojdowski.

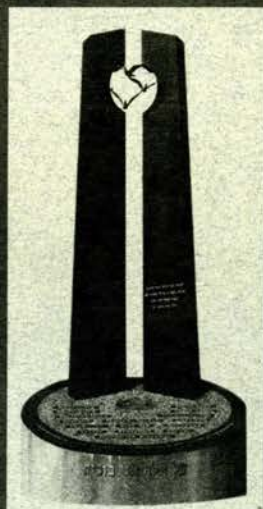
Jerusalem of Lithuania: The Rise and Fall of Jewish Vilnius by N.N. Shneidman.

The Lost Museum: The Nazi Conspiracy to Steal the World's Greatest Works of Art by Hector Feliciano.

Out of Hitler's Reach: The Scattergood Hostel for European Refugees 1939-43 by Michael Luick-Thrams.

100 Cigarettes and a Bottle of Vodka: A Memoir by Arthur Schaller.

Mosaic of Victims: Non-Jews Persecuted and Murdered by the Nazis edited by Michael Berenbaum.



Memorial Inscriptions

**New names inscribed to the
Holocaust Memorial
at Schara Tzedek Cemetery
will be unveiled at the
Yom HaShoah Service in April.**

**If you are interested in
having family names added to
the memorial please call the
Holocaust Education Centre 264.0499**

Swiss Humanitarian Fund

Rabbi Dr. Gunther Plaut of Toronto has been appointed Chair of the committee to oversee the distribution of the "Humanitarian Fund" in Canada as set up by Swiss banks for the benefit of survivors in financial need. Rabbi Plaut is senior scholar at Holy Blossom Temple in Toronto where he served as rabbi from 1961 to 1977.

Approximately \$2.5 million (US) will be allocated to Canada from the total fund of \$185 million. This fund is separate from the recent \$1.25 billion settlement reached between major Swiss banks and class action claimants to Holocaust era assets brought by a New York court. Rabbi Plaut will head the committee comprising members of CJC, UIAFC and survivor representatives. This group is developing policy regarding eligibility and the procedure for handling claims for the disbursement of funds.

There is hope that an announcement will be made early in the new year. Watch your local Jewish media for information, or contact Canadian Jewish Congress for further details.



MAUS EXHIBIT ENDS

As Art Spiegelman's *MAUS: A Memoir of the Holocaust* ends its tenure at the HEC, the banners that have served to mark the exhibit's location along West 41st will also come down. The exhibit

proved very successful with over 60 school groups visiting. An additional 2000 visitors, most of whom were new visitors to the HEC, viewed the exhibit.

Announcing the Establishment of a Publishing Arm at the VHCS

The Board of the VHCS voted at its December meeting to establish the Wosk Publishing Program of the HEC with the mandate to publish material which has the potential to make a significant contribution to the deeper understanding of the events of the Holocaust, its history, and the implications and effects upon society. Publishing will be carried out to fulfill the Society's mandate to record and collect local survivor testimony, to carry out Holocaust education, and to complement and support Holocaust programming undertaken by the VHCS. The establishment of this publishing program was made possible by the generous endowment established in the spring of 1998 by the M.J. Wosk Family.

The Wosk Family Publishing Program of the HEC will consider manuscripts in the following areas: survivor memoirs,

fictional work relating to the Holocaust, poetry, historical analysis and work in the area of Holocaust education, HEC conference proceedings, exhibit catalogues and curriculum materials. Any proceeds from the publishing arm will go back into the Wosk Endowment for Publishing. All manuscripts submitted will go through a blind selection process carried out by a arms length editorial board which will soon be established. The publishing program will only consider existing manuscripts, not project proposals. Besides the Editorial Board, the VHCS Board will establish a permanent Publishing Committee to oversee the work of the editorial board and to make decisions on policy as they occur. Authors wishing information on manuscript submission can call the HEC 264-0499.

Nazi War Thefts

In November a major international conference was held in Washington DC concerning the return of stolen works of art during World War II. There was general agreement among the nations participating including Canada, that stolen works should be returned to the rightful owners. A considerable amount of this stolen art is now in public collections, especially in the former Soviet Union. There was agreement that archives and museum records must be opened for research in order to

determine provenance of artifacts and legitimate family claims. The Canadian delegation to this meeting will be making a statement outlining the position of the Canadian government on on these works now in Canadian collections. The Canadian Art Museum Director's organization (CAMDO) has a special committee working on this issue. Those wishing to express their opinion may write to John G. McAvity, Executive Director Canadian Museums Association, 280 Metcalfe, Suite 400, Ottawa, Ontario K2P 1R7, or fax 613-233-5438.

THANK YOU TO OUR MANY VOLUNTEERS

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