

THUS WE
REMEMBER

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**A MEMORIAL TO THE JEWISH COMMUNITY OF DVUR KRÁLOVÉ
AND THE STORY OF ONE OF ITS TORAH SCROLLS**

On the 50th anniversary of Temple Sholom of West Essex
and the 30th anniversary of the congregation receiving the Torah
in permanent trust

by Naomi Patz and Rabbi Norman Patz

Temple Sholom of West Essex
Cedar Grove, New Jersey

Yom HaShoah 5765
May 2005

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Standing in front of the ark in the sanctuary of Temple Shalom of West Essex at the dedication of our Holocaust Torah are (from left to right) Dr. Curt Silberman, guest speaker; Randi Portugal; Sam Oolie, chairman of the Board of Trustees; Rhoda Portugal, Philip Cummis, president of the congregation; Dr. Sam Portugal, holding the Torah scroll; Rabbi Norman Patz

“I remember, I remember them and I am overwhelmed by sadness.”

Lamentations 3:20

WE ARE THE SPIRITUAL HEIRS OF THE JEWISH COMMUNITY OF DVUR KRÁLOVÉ

“We, in this congregation, have come to understand ourselves as the heirs, the survivors of the holy congregation that no longer exists in Dvur Králové. Every time we hear the scroll being read, we are reminded that we are their heirs through our deeds – by *how* we act and what *we* do. We have been summoned to help build God’s holy realm; to fashion a time and a place where, as the prophet said, ‘all may live safely under vine and fig tree with none to make them afraid.’

“Many of us sitting here today have passed through terrible times; we have known great personal tragedy as a result of the cataclysmic events that wicked people visited upon the innocent. Our faith must not falter despite those tragedies whose trauma continues to resonate in our hearts and minds. We must resolve to deny a posthumous victory to the wicked. We must instead continue to proclaim the possibility of human goodness and affirm the potential for justice and mercy in each of us. We must work to help bring people closer to God, to that messianic era for which we yearn in the depths of our souls.

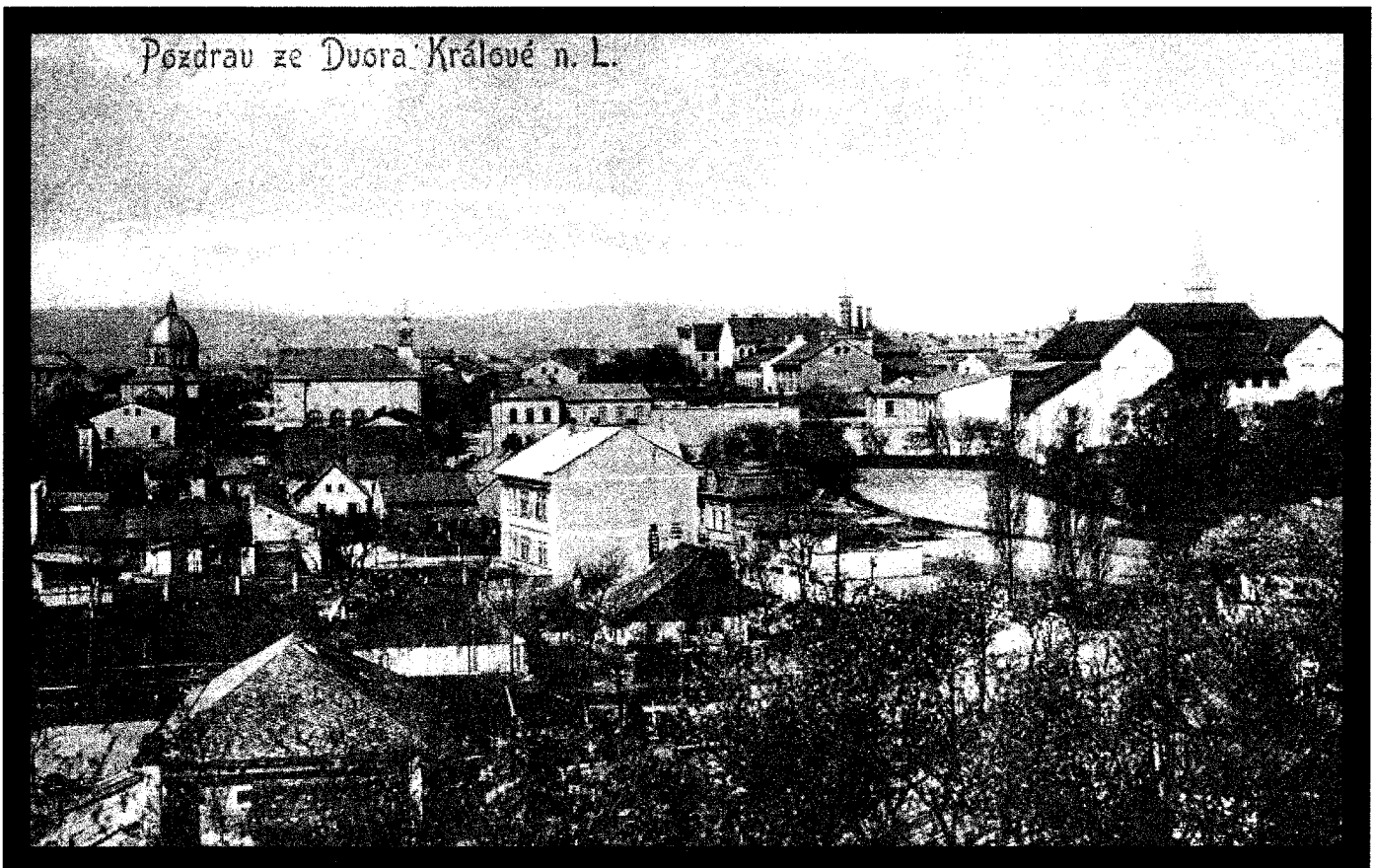
“Though we live comfortably here, we should not be deluded into thinking that this is the way others live—in our own country and around the world. There is much work yet to be done: to feed the hungry, to clothe the naked, to bring justice and peace to the world. We are called to perform these *mitzvot*, to be the bearers of light in a world that has been considerably darkened by human cruelty. The Torah – and this particular Torah scroll itself – both proclaim that message. They speak to the highest potential of the human heart. Let none of us forget that – ever.”

Excerpted from Rabbi Patz’s presentation on the significance of the Holocaust Torah scroll to the congregation at every bar/bat mitzvah service

A HISTORICAL INTRODUCTION

In 1975, Temple Sholom of West Essex became the permanent custodian of a Torah scroll from the destroyed synagogue in Dvur Králové. Dvur Králové is a small industrial town on the Elbe River ("Dvur Kralove nad Labem" in Czech), in the northeast corner of Bohemia close to the pre-World War II German border (now the border with Poland), some 65 miles from Prague.¹

Until Czechoslovakia became an independent country following World War I, the Czech lands (Bohemia and Moravia) were part of the Hapsburg Austrian Empire. The German name for Dvur Králové was Koniginhof. It was founded by King Wenceslaus II of Bohemia (1278-1305) as a gift for his wife; the city's name in both German and Czech - means "court of the queen." There have been Jews in the Czech lands for more than a millennium (the 1,000th anniversary was



Postcard from 1910 showing a panoramic view of Dvur Králové; the synagogue is one of the tallest buildings, its dome visible on the left

¹ Dvur Králové has several claims to fame, as virtually every Internet entry for the town notes. One is the fact that Otto Gutfreund was born there (more on that later in our text). The second is the association of Dvur Králové with an infamous hoax, the forgery of a document purported to date from the 13th century. The document was allegedly discovered in the tower of the Church of St. John the Baptist in Dvur Králové on September 16, 1817 by Václav Hanka, a Czech patriot, philosopher, poet and philologist who was born and raised in the town. Called "The Manuscript of Dvur Králové," it seemed to support the antiquity of literature in the Czech language, thereby helping to legitimize the "authenticity" of the nascent Czech nationalism of the 19th century. These seven closely-written parchment sheets created a scholarly sensation and for many years the manuscript was frequently printed. It was translated into most European languages. Antonín Dvořák wrote a number of songs based on the poems of the manuscript.

The acclaim turned to scandal when the manuscript was later exposed as a forgery. One of the scholars who helped prove its inauthenticity was Tomáš Masaryk. Although there are still scholars, handwriting analysts and chemists who continue to examine the documents in the hope that they are indeed genuine, most scholars have concluded that the manuscript was unquestionably forged. In Dvur Králové today, a monument and a square with Hanka's name recall the story.

The town is also known today for its world-famous zoo, founded in 1945 on the site of what was originally a private park and villa built at the beginning of the 20th century by Richard Neumann. His family was among the most prominent textile manufacturers in Dvur Králové and among those most instrumental in raising the money to build the synagogue.

celebrated in 1968), but no Jews were allowed to live in the royal town of Königinhof. However, there were Jews in the area that includes the district of Dvur Králové as early as the 15th century.² Refugees who fled the Ukraine during the Chmielnitzki massacres in 1648 augmented their number, but none lived in the city itself until the mid-19th century. Conditions for Jews were harsh everywhere. According to a law of the Austrian Empire enacted in 1726, only 8,600 Jewish families were permitted to reside in Bohemia, with only the eldest son of each family allowed to marry. The rest theoretically had to wait until the death of someone already married, however the community got around the ruling by ignoring the Empire's edict and sanctioning marriages performed by a rabbi and recognized by Jewish law. The children of these unions were not legitimate according to the laws of the Empire. This repressive ruling was population-inhibiting, as was intended.

In the 19th century, Bohemia and Moravia were caught up in the move to national revival sweeping across Europe. The Czech lands joined in the wars of 1848. In fact, Prague was the first city in the Austrian Empire to rise up in favor of reform. Königinhof was the scene of a number of battles and changed hands back and forth between combatant groups. On June 29, 1866, the Austrian army was totally defeated there by the Prussians. The Austro-Hungarian Empire, as this huge multi-ethnic entity became as a result of the strife, lasted until the end of the First World War. However, the ever-stronger nationalist movement increasingly reduced the role of imperialism in the Czech lands and stimulated a blossoming of Czech history, language and culture. This development was initially good but ultimately devastating for the Jews who had moved into Königinhof / Dvur Králové in the 1850s.

THE JEWISH COMMUNITY OF KÖNIGINHOF / DVUR KRÁLOVÉ

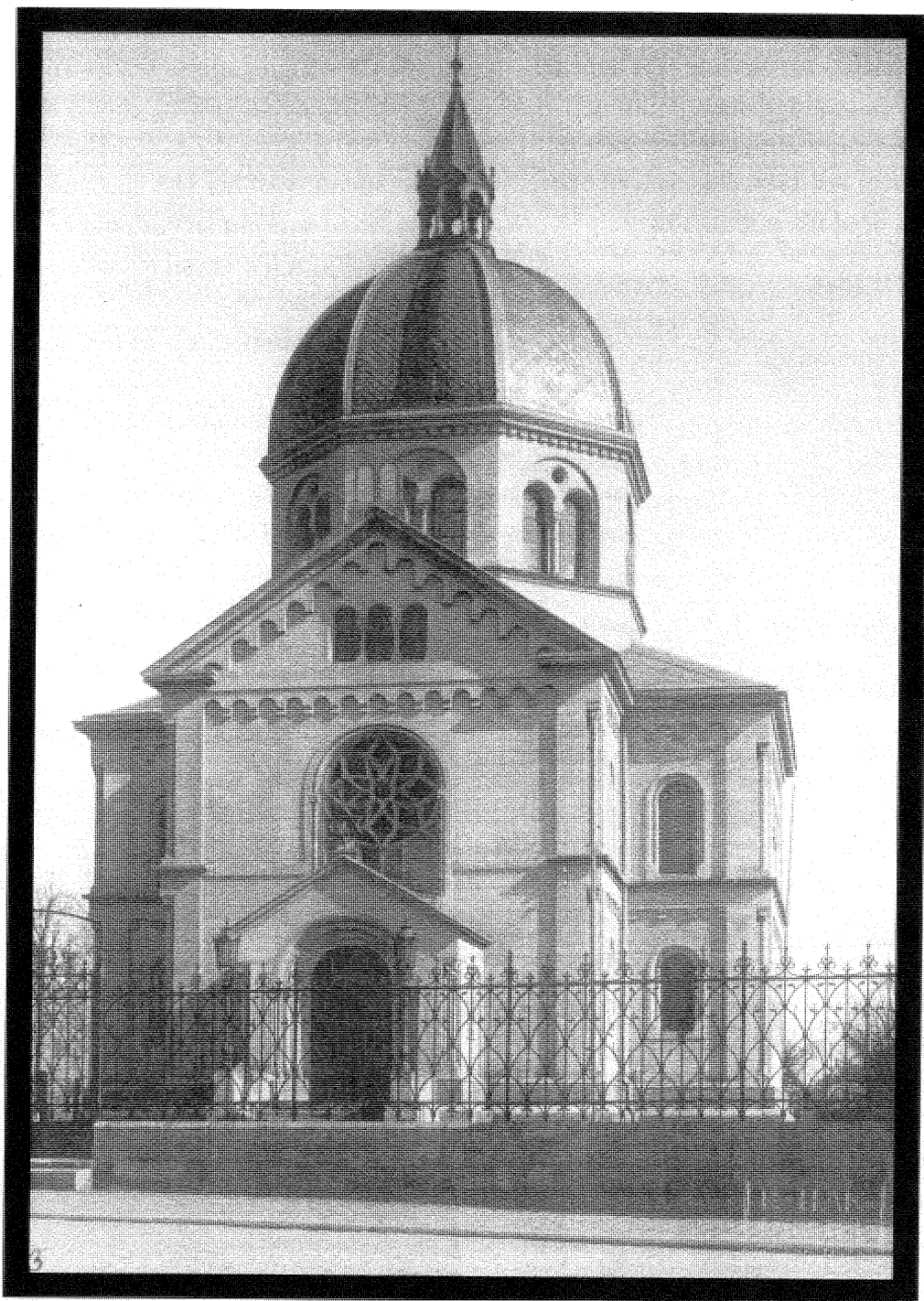
Königinhof /Dvur Králové was an important textile center³ from as early as the 16th century, processing mostly cotton and jute. Town records from that century show the existence of cloth, weaving and dying guilds. By the early 19th century, dyers in Dvur Králové were already printing on fabric. The first machine textile printing plant was founded in 1874 by Vilem (Wilhelm) Schlein.⁴ Within that decade three additional textile printing plants were established. Over the following years, Dvur Králové became a noted center for textile printing.

Records name Bernard Mautner, originally from the town of Hořice, as the first Jew to take up residence in Dvur Králové. In 1838, he became the owner of a "cotton factory," acquired from his Christian debtor Kristoph Weckerlin. In 1846, Jakob Kohn (who had some relationship to alcohol-production or perhaps to a pub) was also living there, and in 1853 they were joined by Jakob Nettel, a tanner, who probably came from the nearby village of Velká Bukovina (which at that time still had a functioning synagogue).

² There were Jews in the village of Velka Bukovina (Grossbock, in German), some 10 kilometers east of Dvur Králové before 1679. The Kohn and Nettel families of Dvur Králové were initially connected with Velka Bukovina, which was the native village of Isak Nettel, who served as Dvur Králové's cantor (seven families with the surname Nettel are on the community rolls of Velka Bukovina in 1811!). The Jewish cemetery in the village has legible tombstones dating back to 1744; the last burial was in 1932. There was a Jewish street with small one-story wooden houses and a synagogue. The synagogue, built around 1829, was built in the vaulted classicist-empire style. There were two original entries in the western wall, perhaps separate entries for men and women, with Hebrew inscriptions carved into the lintels. The synagogue was pulled down in 1906 owing to structural instability, although the west portals of the synagogue ruin, with their Hebrew inscriptions, remained standing until 1989, when they were destroyed.

³ It is useful to understand the significance of Czechoslovakia's textile industry. The "textile industry in its various branches – cotton, wool, linen, jute and silk – was perhaps the most important industry in the whole of this highly industrialized republic, employing the largest number of hands (277,000 in 1920; 360,000 in 1935) and also having the largest total of export trade.... Most of the mills were in the mountain districts around the borders of the country where water power was abundant. The population in these mountain sections was predominantly German and Austrian." From *Czechoslovakia in European History* by S. Harrison Thomson (Princeton, 1943, 1953)

⁴ Schlein's name is first mentioned in the 1889 minutes ("protocols") of the Board of Trustees of the Dvur Králové Jewish community. By 1898, he has become responsible for the financial dealings of the community and retained that position until 1919. His death is noted in community records of the end of 1924.



Exterior view of the Tempel in Dvůr Králové taken shortly after the synagogue was built. (Later photographs show tall trees flanking the building.) Note the Jewish star over the entryway portico, the Ten Commandments at the peak of the arched pediment above the triple windows, the star in the roof tiles and the star at the very top of the tower that surmounts the dome.

On the whole, the Jews who moved into the town were a prosperous, upper middle class group. By 1862, they had formed a Jewish community organization. Led by a number of wealthy textile manufacturers, most notably the families of M. B. Neumann, Gustav Deutsch, M. Mandl, Weiss and Löwenbach, who owned the largest textile firms,

they quickly raised the money, drew up plans and an architect's rendering, and built the city's first and only synagogue. Called the Tempel (or Tempel, according to some sources), this liberal (non-Orthodox, perhaps Reform) congregation was located in the center of the town (at what is now the intersection of Rooseveltova and 17. Listopadu streets).

Its high dome, with a Jewish star worked into the roof tiles, dominated the skyline. (It appears as one of the thirteen distinguished buildings of Königinhof on an early 20th century picture postcard of the town.) An 1880 census lists 124 Jewish citizens, 1.8% of the population.



1940 postcard showing Hankovo Namesti, the square named for Vaclav Hanka, in Dvur Králové. The synagogue, with its prominent dome, is clearly visible in the background

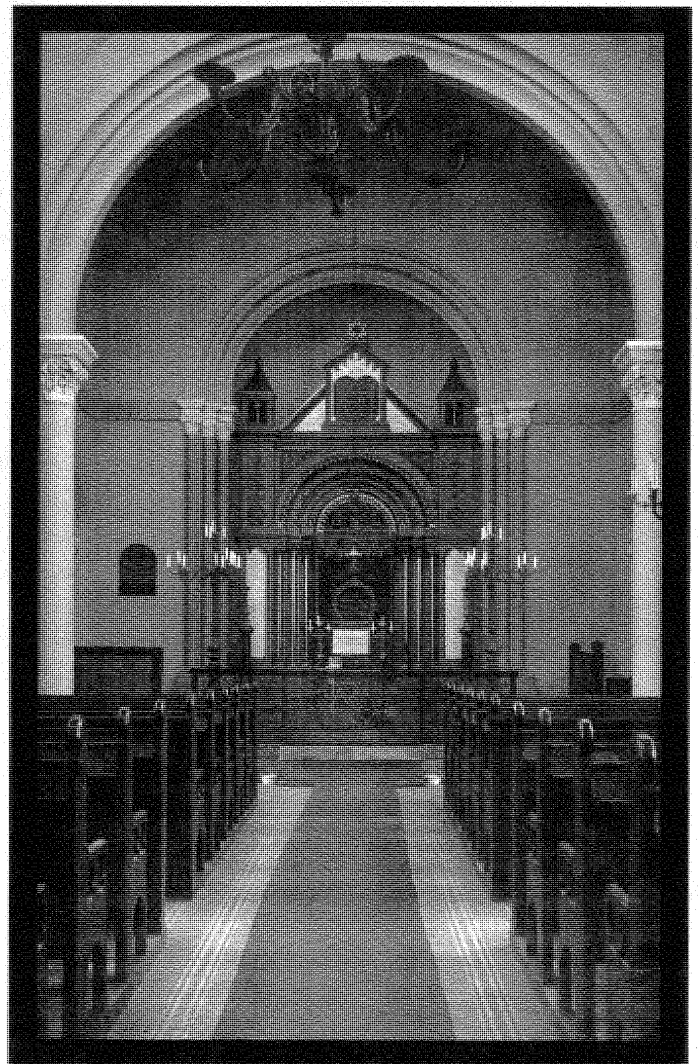
The Yearbook of the Jewish Religious Communities of Bohemia for 1893-94/5654 contains the following information about the Jewish community of Königinhof:

It is presently the strongest religious community of the political district, with a newly-built temple [completed in 1890] and a cemetery [opened in 1885]. The Jewish community, closely tied to the developing local industry [textiles], is steadily growing in strength. Königinhof is currently reorganizing its community procedures. More than 200 persons of the Jewish faith live within the community's jurisdiction. The president is Heinrich Mayer; the treasurer is Leopold Popper; the secretary is Ernst Gerber. The community's 1892-93 income amounted to 3,092.89 Austro-Hungarian florins; expenditures were 2,900 fl.

The Königinhof Jewish community has a private school for religious instruction. The

instructor, Mr. Emanuel Pollak, also serves as the congregation's reader and cantor (with rabbinical ordination). It also has a bequest of 100 fl. given by Mrs. Marie Feldscharek in memory of her late husband Camill, and a *hevre kadisha* [Jewish burial society]. The director of the burial society is Mr. Leopold Schick; the members of the burial society board are Julius Bauer, Albert Nettel and Ignaz Kohn.

By 1895, the community had created a charitable association to help the poor. A Women's Guild was also established early on, which we know because they contributed at least one of the congregation's Torah mantles, but the only name in the existing records is that of Fanny Pick (Františka Picková), who chaired the group in 1925.



Interior of the Dvur Králové Templ

The move to Czech nationalism that opened Dvur Králové to Jews ironically and sadly, after a very short time, undermined the community. In the politically tense and ethnically sensitive first decade of the 20th century, Jews throughout the country were torn between the German society they knew, and which many viewed as cultured, cosmopolitan and essentially friendly to Jews, and the rapidly developing Czech national culture.

As of the 1900 census, there were 7,486 town inhabitants who identified themselves culturally and by choice of language with the Czech lands and 1,486 who identified themselves with German culture and language. The existence of a Czech majority precipitated a crisis in the Jewish community.

In 1910, a maximum of 332 Jews are listed as being on the city rolls of Dvur Králové, some 2.2% of the population. The community's own figures give the number as 399, which includes the Jews living both in Dvur Králové and in neighboring Jaroměř. The congregation also served Jews living in the rural areas surrounding these towns, bringing the number of people belonging to the Dvur Králové Jewish community to 511. In that year, the decision was made, presumably after great debate within the community, to change the language of instruction in the synagogue school from German to Czech. This decision irreparably divided the community. The financial structure of the Jewish community was undercut not only because of the internal rift but because the shift to the Czech language violated the legal clauses of a number of foundations whose absentee-directed funds supported the community.

By 1918, the religious school (which had opened in 1870) and most of the Jewish community's functions had been transferred to the nearby city of Trutnov-Trautenau, a few miles north, in the Sudetenland,⁵ along with the majority of the congregation's ritual objects. The rest

remained in the synagogue in Königinhof / Dvur Králové or in the hands of individual members of the community; some were apparently given to the local museum. The synagogue building still belonged to the Jews of the city and the community continued to maintain some functions, as is evidenced by the dates of the terms of the officers who served after 1910. It is possible that there continued to be religious instruction for the Czech-speaking Jewish children in Dvur Králové, but there are no records to confirm it.

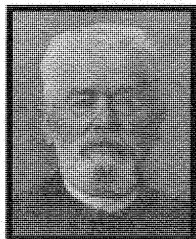
By 1930, according to census figures, the number of Jews had dropped to 182, 1.1% of the town's population, although again the figure is somewhat higher – 293 – in the Jewish records.

⁵ In 1919, one result of the Versailles Peace Conference which established a number of successor states out of the former Austro-Hungarian Empire, was the creation of Czechoslovakia. The Sudetenland, a u-shaped area of about 11,000 square miles that bordered Germany and Austria and was largely populated by ethnic Germans, became part of the new state. As nationalist fervor mounted in the 1920s, the residents of the Sudetenland began to agitate to have their territory unified with Germany. By 1935, a Sudeten-German Party, financed from within Nazi Germany, repeatedly complained that the Czech-dominated government discriminated against them. Germans who had lost their jobs in the depression argued that they would be better off under Hitler. In 1938, Hitler met with the heads of Britain, France and Italy in Munich, where they signed an agreement that arbitrarily detached the Sudetenland from Czechoslovakia and transferred it to Germany, in return for which Hitler stated that he would not make any further territorial demands in Europe. The Czechs were informed of the decision only after the conference. Given the appeasement policies of the British under Neville Chamberlain and the isolationism of the United States and their own weakness and unwillingness to act alone, the Czech government, under Eduard Benes, accepted the loss of the Sudetenland in the interest of what they thought would preserve peace in Europe. For the ethnic Germans, this was a cultural and potentially economically advantageous move; for the Nazi leadership, it was a brilliant coup: Without any military action, Germany came into possession of nearly all of Czechoslovakia's mountain fortifications, leaving the country unable to defend itself; dislocated the country's entire system of rail communication and devastated it economically. According to German statistics, the Sudetenland was home to 66% of Czechoslovakia's coal, 70% of its iron and steel, 80% of its lignite, 80% of its textile manufacture, 75% of its railway carriage works, 80% of its glass, 86% of its chemicals, 90% of its news-type, 40% of its timber and 70% of its electric power supplies.

Although Dvur Králové is technically in the Sudetenland by virtue of its location on the northern bank of the Elbe River, the preponderance of Czech speakers there kept it from inclusion in the territory "returned" to Germany. The border looped around Dvur Králové.

COMMUNITY LEADERS

We know the names of a number of key leaders of the Jewish community and its synagogue in Dvur Králové and their terms of office over the years:⁶



Rabbi Emanuel (Emil) Pollak

– served the congregation from before 1892 to 1918, or perhaps even later, and also functioned as the synagogue's cantor during most of those years

Cantor M. Rübenstein – 1864

Cantor Isak Nettl

– September 1883 – September 1885

Members of the Board of Directors of the Jewish community at the time the synagogue was built (1860s-1890s):

Julius Bauer – 1885

Heinrich Jung

Ignaz Kohn

Heinrich Mayer – 1893-1896

Dr. Heinrich Wessely

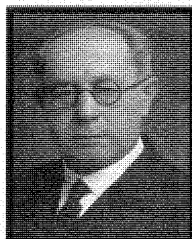
Chairmen:



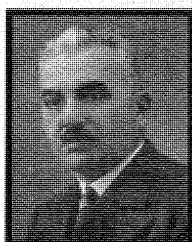
Adolf Kohn
1896
1906 – 1919



Hermann Nettel
1897-1906



Dr. Ernst (Arnošt) Back
1919-1924



Ludwig (Ludvik) Krug
1924-1936

Chairmen of the Religious Community:



Gustav Deutsch
1907-1920

n.d. – ? Gutfreund

⁶ Please note that our information is often sketchy and at times contradictory; we have attempted to correlate dates and provide as coherent a chronology – and memorial – as possible; any errors are our own, committed with the best of intentions.

Treasurer:

1898-1919 – Vilem (Wilhelm) Schlein

Shamash:

1936-1938 – Arnošt Feldscharek

1938-1940 – Rudolf Kohn

Synagogue and Cemetery Administrator:

1910-1942 – Karel Kohn

Hevre Kadisha Chairmen:

1893-1894 – Leopold Schick

1902-1913 – Gustav Deutsch

1914-1918 – Eduard Münz

Charitable Association (“Armenverein”):

1895-1901 — organization exists, but without a chair

1902 – Heinrich Jung, chairman

1903 – Josef Fischer, chairman (?)

Women’s Guild:

1925 – Fanny Pick, chairwoman

Beginning in October 1942, 111 Jews were sent from Dvur Králové to Terezín. Most of them died in the gas chambers of Auschwitz. No Jewish community was reestablished in Dvur Králové after World War II.⁷



Masarykovo Namesti, the main town square, named for Tomáš Masaryk, the “founding father” of Czechoslovakia. Note the sign on the store owned by Karel Kohn, the synagogue and cemetery administrator of the Dvur Králové Jewish community from 1910 until December 1942, when he, together with most of the Jews of Dvur Králové, was arrested and sent to Terezín.

⁷ A Jewish congregation was reestablished in Trutnov in 1945, although most of its members were not Czech Jews but came as immigrants from Soviet Ruthenia, Poland, Hungary and Romania. Many of them then left Czechoslovakia beginning in 1948 for Israel, Germany, the United States and other countries. There were 23 Jews in Trutnov in 1960, and by 1987, there were only 2 Jewish men living there.

THESE WE
REMEMBER



We memorialize here the Jewish citizens of Dvur Králové who were murdered in the Holocaust. The names that follow are the ones that are known; perhaps there were other members of the community whose names and fate are forever lost.

TEREZÍN

Almost all of the Jews still in Dvur Králové when the deportations began were taken by train from nearby Hradec Králové to Terezín (known in German as Theresienstadt). Ninety-three of them were among the people taken on Transport Ch on December 17, 1942, and four others were on Transport Ci on December 21st.

Terezín was a fortress town built in 1780, during the reign of Josef II of Austria, as a bulwark against Prussian aggression. It is enclosed by ramparts and a dry moat. Within the walls were the elements common to an army garrison: barracks, a bank, a post office, some shops, a tavern and brewery, with a church dominating the main town square. Its pre-war population was about 5,000 people, mainly soldiers and their families. At the end of 1941, the Nazis decided to convert Terezín into a ghetto. The inhabitants were expelled and, by the end of 1942, over 56,000 Jews were interned there. Families were separated and men, women and children were segregated in the squalid, overcrowded barracks.

Terezín was neither a death camp nor a concentration camp like the many others in the Nazi system. It served two purposes. It was a transit camp through which 152,000 prisoners passed on their way to death camps in the East.

Its second purpose was to serve as a showcase for Nazi propaganda “demonstrating” how “well” Hitler was treating “his Jews.”⁸ The Nazi administrators required the inmates to organize a self-government that struggled to manage health care and provide social welfare services. A remarkable culture flourished in the Ghetto, despite the harsh living conditions and the erratic turnover of prisoners. Notable artists, musicians and writers, rabbis (including Leo Baeck of Berlin) and academics interned there created a remarkable variety of educational and cultural programs for adults and children, much of it in secret with harsh punishment or immediate deportation the fate of those who were discovered.⁹ Inmates mounted full-scale productions of such operas as Smetana’s “The Bartered Bride,” Mozart’s “The Marriage of Figaro,” Strauss’s “Die Fledermaus,” Verdi’s “Rigoletto,” Puccini’s “Tosca” and Bizet’s “Carmen”; ambitious choral works, including the Verdi “Requiem”; plays by Chekhov, Gogol, Moliere and Czech writers; shows written and performed in Terezín, including satiric musical reviews such as Karel Švenk’s “The Lost Food Card,” “The Last Cyclist” and “The Same But Different”; and cabaret evenings.

One of the 520 people who gave lectures in Terezín was Karel Breuer from Dvur Králové.¹⁰

⁸ In June 1944, in connection with the visit of the Swedish Red Cross (who were totally hoodwinked by what they saw), the Nazis made a film called “Hitler Gives the Jews a Town.” Virtually everyone forced to participate in the making of the film, from the cinematographers to the children on the streets to the athletes on the soccer field, were sent to Auschwitz almost immediately after the filming.

⁹ Many books have been written about the artists and musicians whose works defied the Nazis and celebrated life, even as they portrayed the dreadful conditions under which they were living, including Gerald Green’s *Artists of Terezín* (Hawthorn, 1969) Josef Bor’s *The Terezín Requiem* (Berlin, 1964), *University Over the Abyss: The story behind 520 lecturers and 2,430 lectures in KZ Theresienstadt 1942-1944* by Elena Makarova, Sergei Makarov and Victor Kuperman (Verba Publishers Ltd., Jerusalem: 2004).

¹⁰ According to *University Over the Abyss*, Breuer spoke about his vision of what life would be like after the war. He predicted “a tendency toward efficient use of time, reduction of working hours, etc. In the future, he wanted to open a factory producing half-prepared food, which was thought a novelty at the time.”

A remarkable amount was done to educate the children, sustain their morale and introduce them to creative arts. The children's opera "Brundibar"¹¹ by Hans Krása,¹¹ written in 1938, was performed 55 times by different groups of children in Terezín.

The most famous of the children's teachers was Friedl Dicker-Brandeis.¹² An accomplished painter, she studied at the Bauhaus in Weimar, worked with Paul Klee and Wassily Kandinsky and created stage sets for Berthold Brecht's plays. Her art, architectural drawings and the furniture she designed were influenced by and in their turn influenced the Bauhaus school. Her theories about the therapeutic power of art were groundbreaking, and tragically she had the opportunity to put them into practice when she was deported there from Prague in December, 1942. As children over the age of 14 were required to work, and education was officially forbidden, she created drawing classes for the younger children. She wrote: "The drawing classes are not meant to make artists out of all the children. They are to free and broaden such sources of energy as creativity and independence, to awaken the imagination, to strengthen the children's powers of observation and appreciation of reality" in a setting that exposed them to endless lines of people waiting for food, daily processions of funeral wagons pulled by human beings, cramped conditions, poorly heated barracks and severe shortages of everything except misery. In 1943, while in Terezín, she wrote a study called "Art as Therapy for Children" based on what she was teaching and experiencing, and that summer lectured to a teachers' seminar in Terezín on "Children's Drawings." Dicker-Brandeis herself taught about 100 of the children and was the inspiration for the others who taught. She was deported to Auschwitz on October 6, 1944, where she was murdered.

Some 4,000 drawings and collages by children – using scraps of paper and art supplies meant for other purposes – survived the war and are in

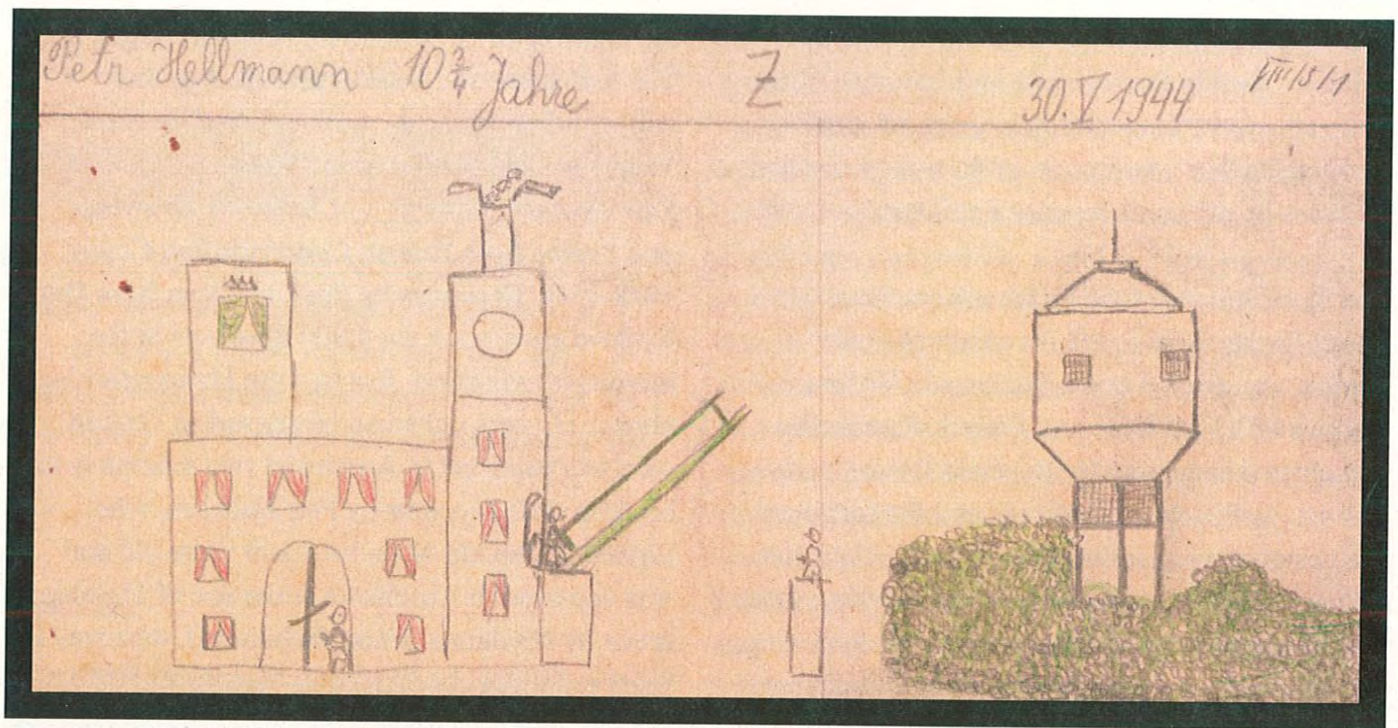
the archives of the Jewish Museum in Prague. The best-known of these drawings, together with children's poems, were gathered by Hana Volavková and published in 1959 as ... *I Never Saw Another Butterfly ... Children's Drawings and Poems from Terezín Concentration Camp 1942-1944*. Drawings by three children from Dvur Králové are among the 4,000 drawings in the museum's collection: five by Otto Hammerschlag, almost 11 years old when he arrived in Terezín who was deported to Auschwitz two months before his 13th birthday; four by Petr Hellman, who arrived in Terezín when he was 9 years old and was deported to Auschwitz at the age of 11; and seven by Marianna Schön (Schönová), who was 10 years old when she arrived in Terezín and 12 when she was deported to Auschwitz .

No poems by children from Dvur Králové have been identified in the museum archive.

Most historians believe that of the 15,000 children who passed through Terezín barely more than 100 survived.

¹¹ *Brundibar*, retold as a children's story by Tony Kushner with illustrations by Maurice Sendak, was published by Michael Di Capua Books in 2003.

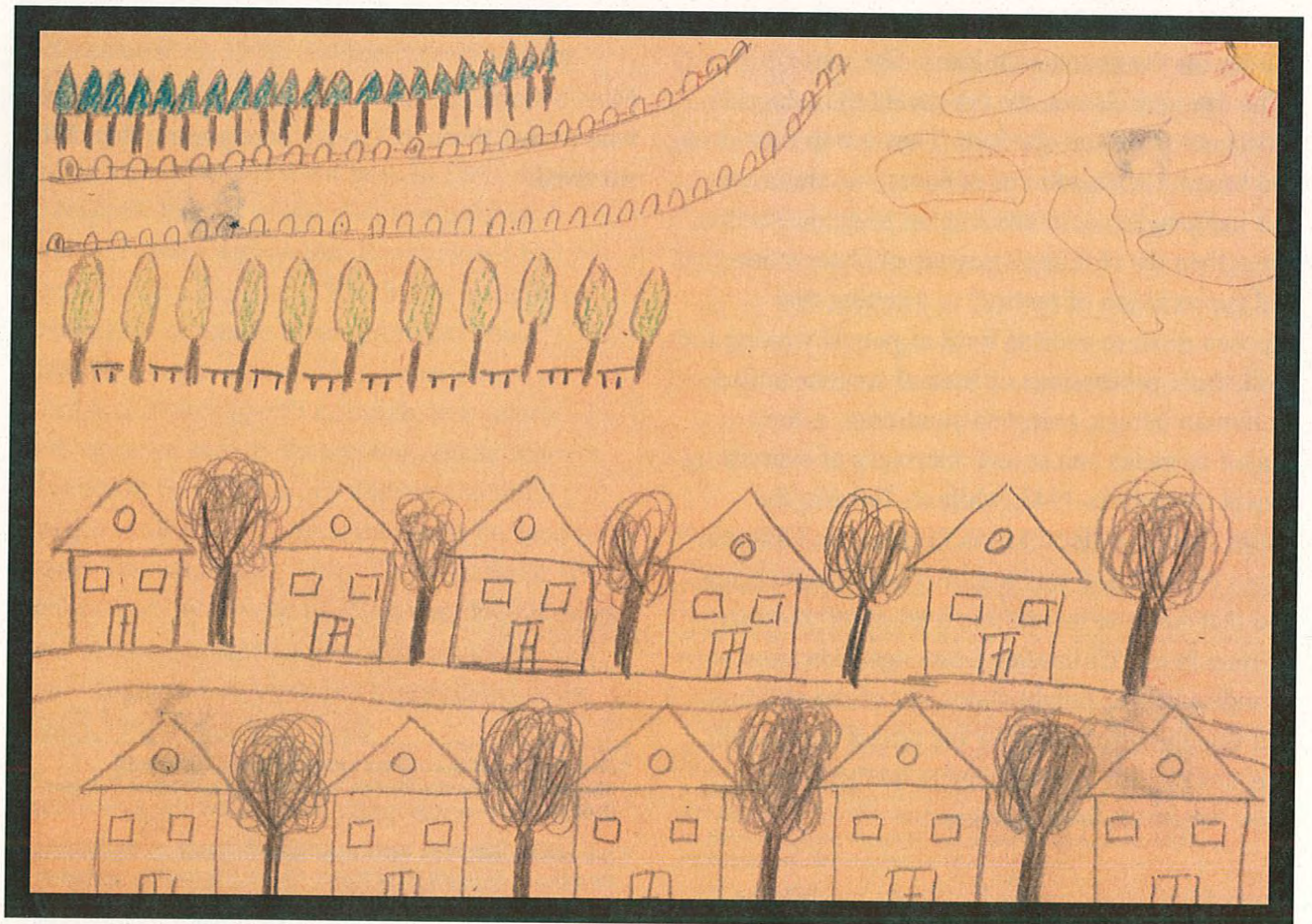
¹² Our member, Ruth Fost, wrote a play about Friedl Dicker-Brandeis and the children she taught in the Terezín Ghetto. It is regularly performed for young audiences by Fost's company, Pushcart Players. In 2002, with Rabbi Patz's assistance, Pushcart took "The Last Butterfly" to the Czech Republic, performing in a number of cities, most notably for a local school group and a class from the Lauder School in Prague in what was once the secret theater in the Magdeburg barracks in Terezín.



Fortress with moat (perhaps a fanciful depiction of Terezín), and watchtower

Petr Hellmann

Inv. #121929 © Jewish Museum in Prague



Terezín (trees and buildings in black) and the world beyond (in color)

Petr Hellmann

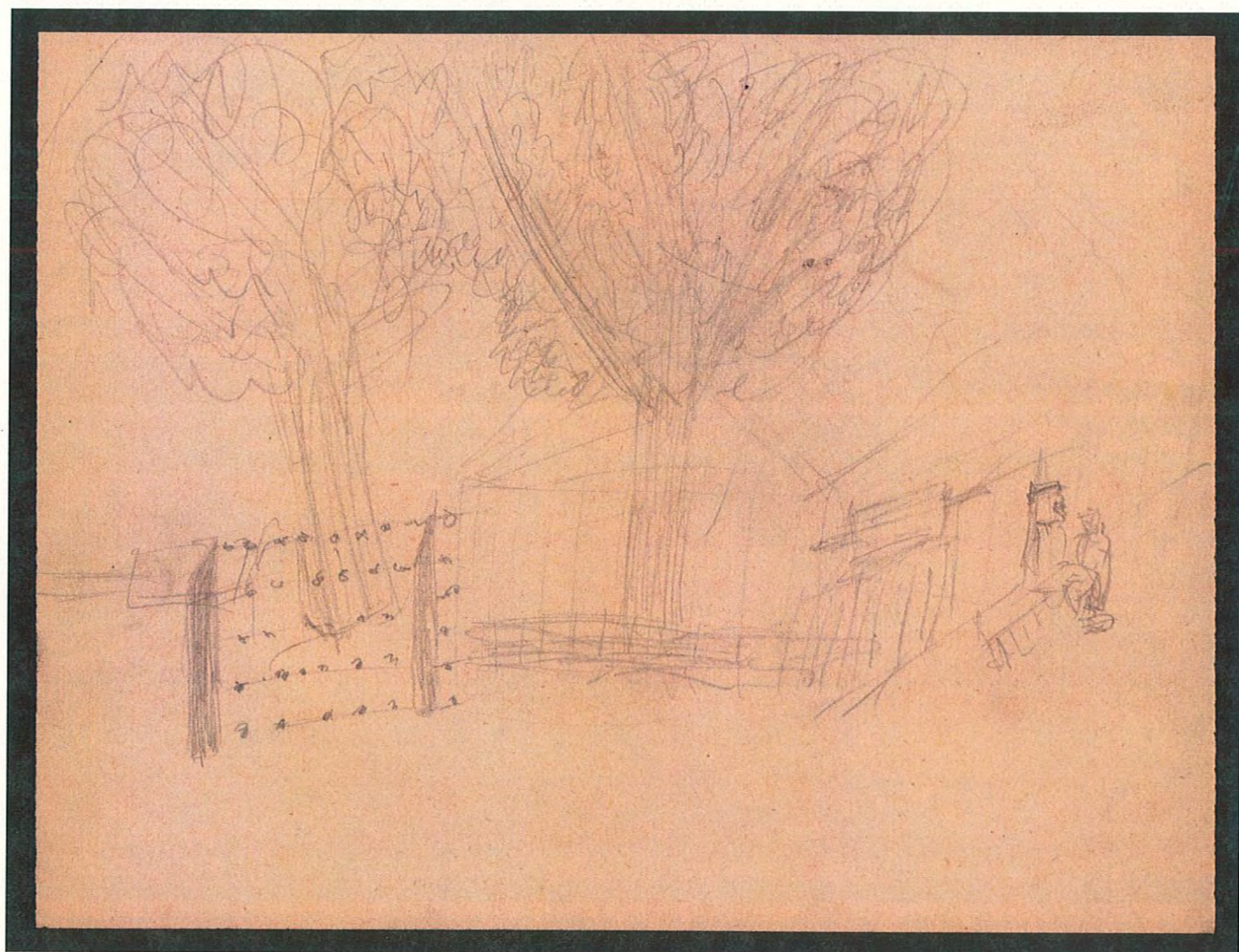
Inv. #121947 © Jewish Museum in Prague



This very dark drawing shows the main park square in Terezín, its tall chestnut trees looming ominously in the foreground, with several of the buildings that line the square, including the town's church, disproportionately small behind them. The mountains of the Sudetenland, visible from Terezín, are in the background. A tiny park bench is on the left.

Ota (Otto) Hammerschlag

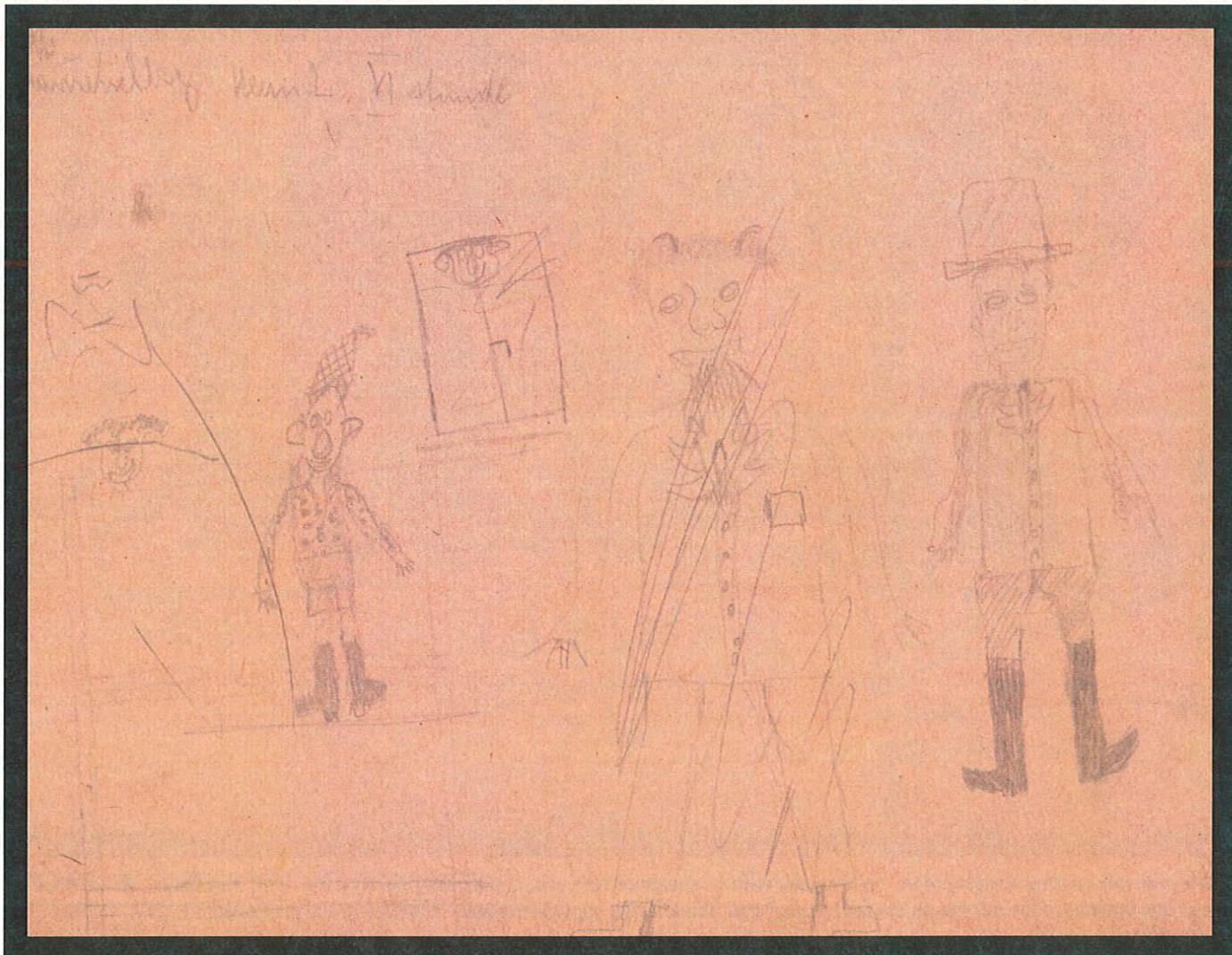
Inv. #133466 © Jewish Museum in Prague



This drawing also depicts the main park square in Terezín with its chestnut trees and, behind them, the suggestion of a building –either the church or children's barrack (now the Terezín Ghetto Museum). A woman is seated on the bench to the right with a child standing next to her. Prominent in the foreground is a barbed wire barrier.

Ota (Otto) Hammerschlag

Inv. #131184 © Jewish Museum in Prague



This appears to be an illustration drawn after hearing a fairy tale or seeing a puppet show. The Terezín Museum curators do not know exactly what the figures signify but there are many children's drawings in their collection featuring the same characters. The largest figure, in the foreground, has horns and either has a beard or is breathing fire – the devil? The figure on the ladder on the left seems to be a clown, while the man on the right wears a top hat and has on riding boots.

Ota (Otto) Hammerschlag

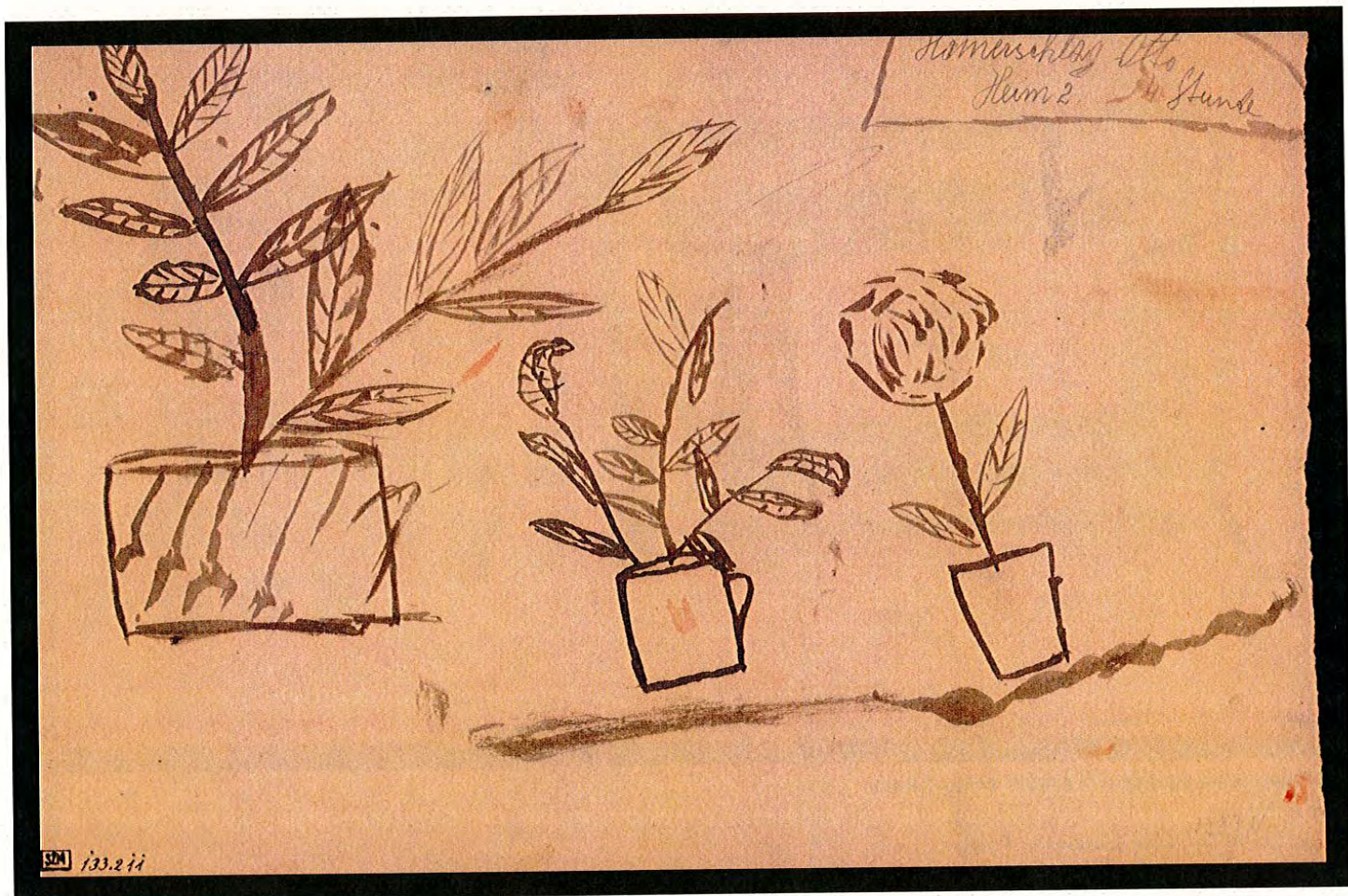
Inv. #131225 © Jewish Museum in Prague



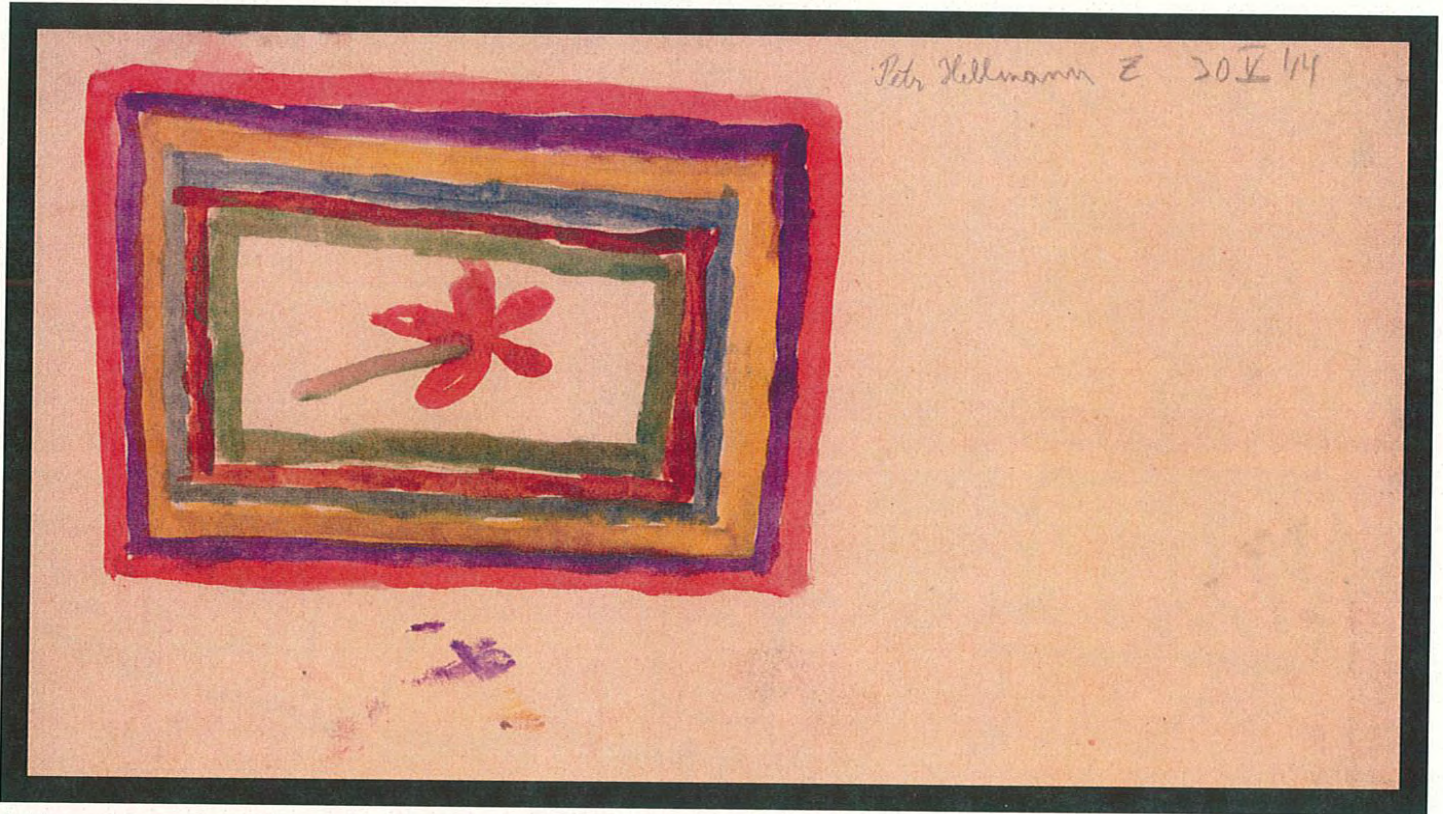
This is probably another drawing of the main square with its chestnut trees and, in the background on the right, the church. On the other side of this drawing is the still life on the next page. Paper and drawing implements were very scarce and precious.

Ota (Otto) Hammerschlag

Inv. #133211r © Jewish Museum in Prague



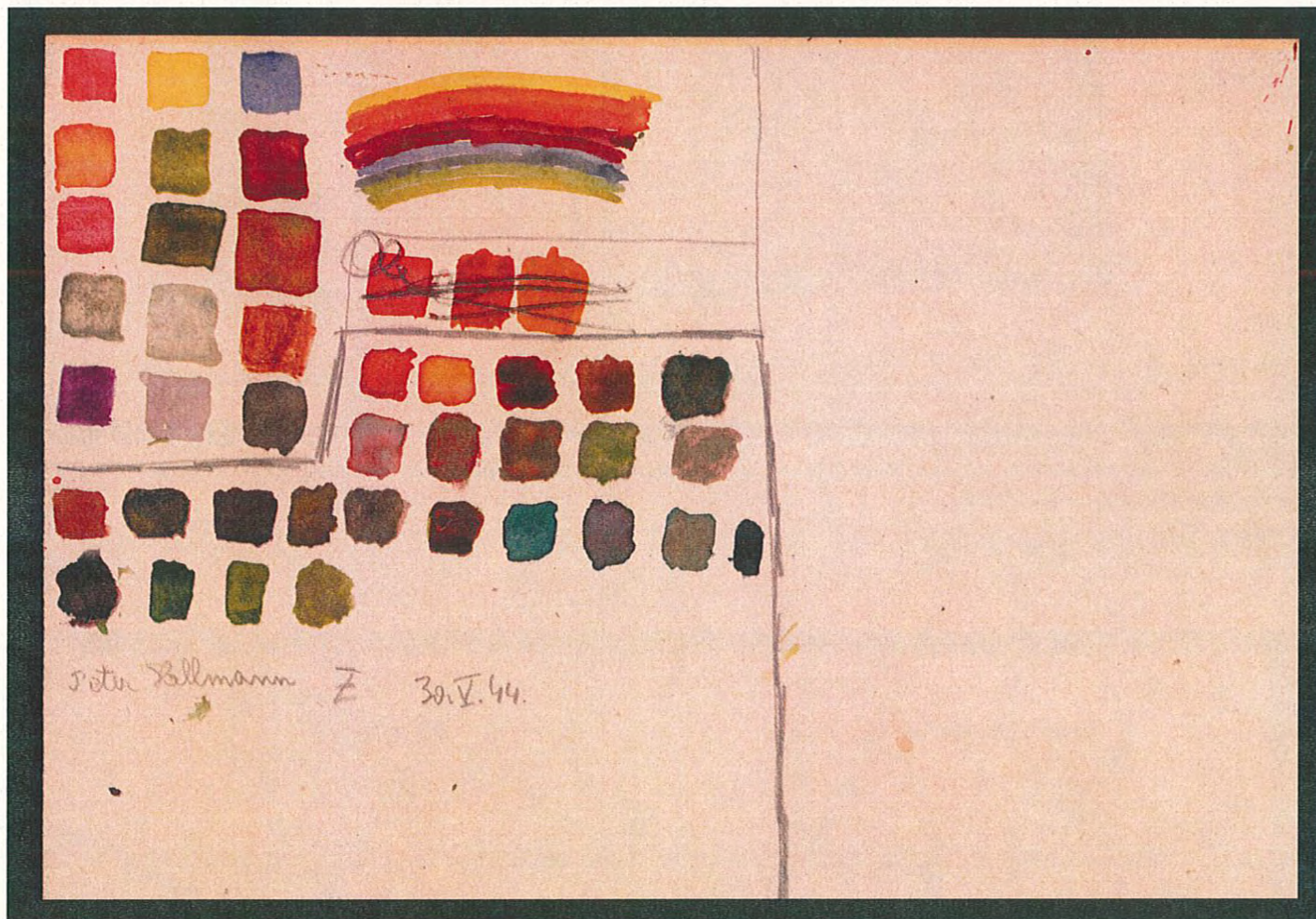
Plants growing in cups, perhaps a still life assignment
Ota (in this picture signing his name as Otto) Hammerschlag
Inv. #133211v © Jewish Museum in Prague



Cut flower lying squeezed in a multi-colored frame

Petr Hellmann

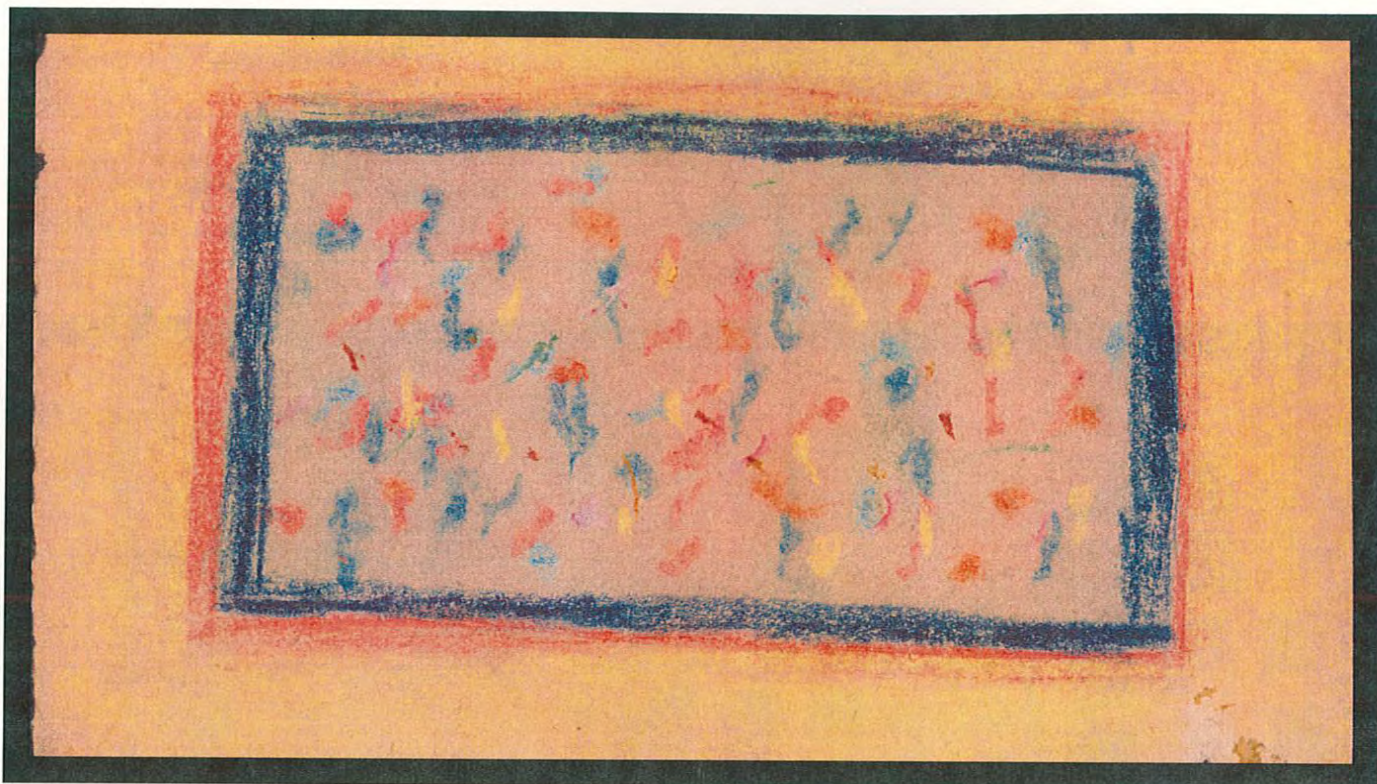
Inv. #131654 © Jewish Museum in Prague



On the upper left are brightly colored squares and a rainbow. Separated from them, set off and enclosed by a strong pencil line, are other squares that are increasingly dark. Is this again a metaphor for Terezín and the outside world?

Petr Hellmann

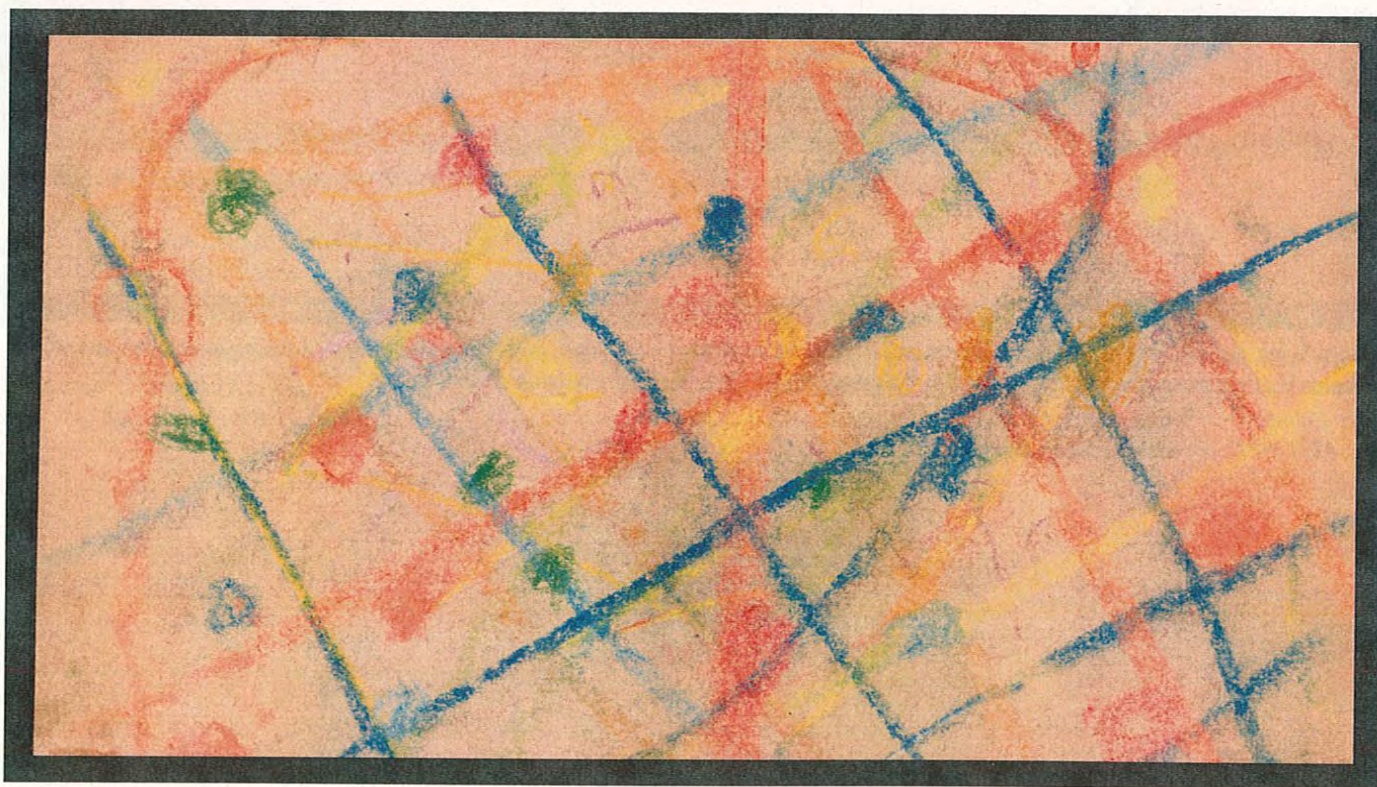
Inv. #131387 © Jewish Museum in Prague



This drawing, in colored chalk, is on a torn piece of brown paper which shows behind the dots in the center of the rectangles. (The drawing below is on the reverse side.)

Marianne Schön (Schönová)

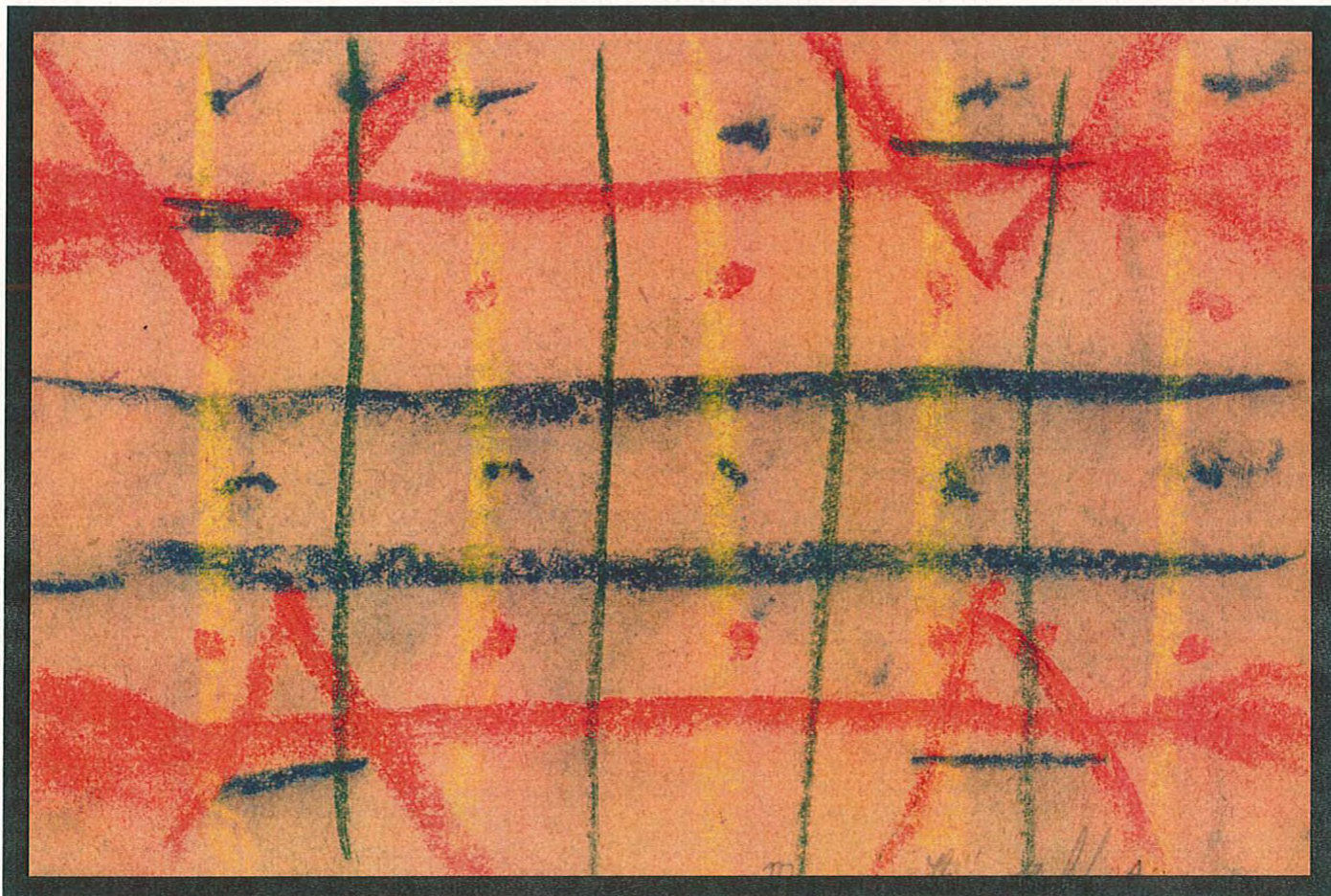
Inv. #173789r © Jewish Museum in Prague



It is tempting to believe that this picture and the one on the reverse side were drawn shortly after she came to the Ghetto, before her anger and confusion grew, but as the pictures are not dated it is not possible to know.

Marianne Schön (Schönová)

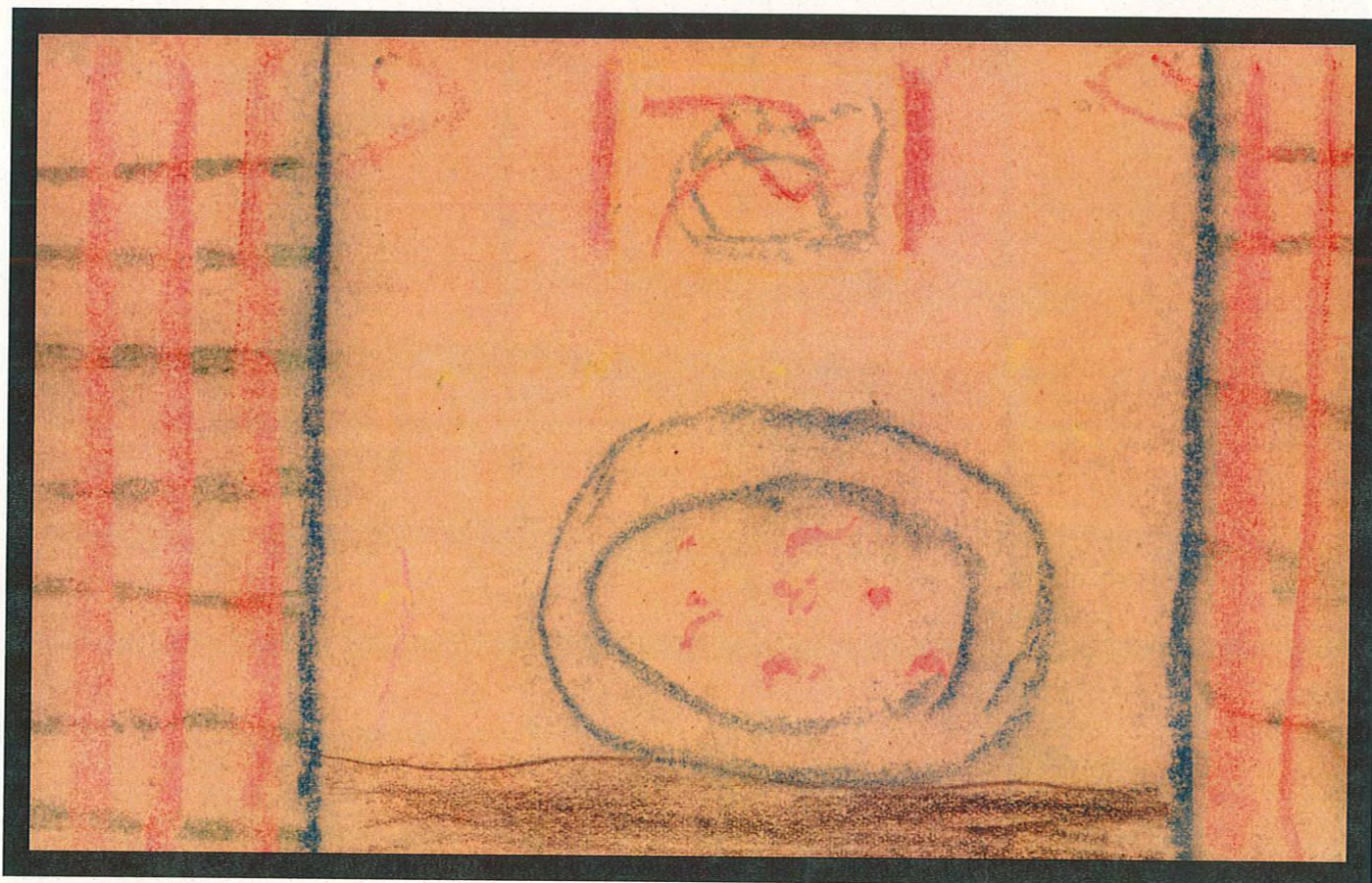
Inv. #173789v © Jewish Museum in Prague



If the supposition above is true, then this is probably drawn a bit later than the two pictures on the previous page – a brightly colored geometric pattern suggesting both barbed wire and the beginnings of what become the angry black slashes of the final two pictures below.

Marianne Schön (Schönová)

Inv. #131387 © Jewish Museum in Prague



Crayon on brown paper

Marianne Schön (Schönová)

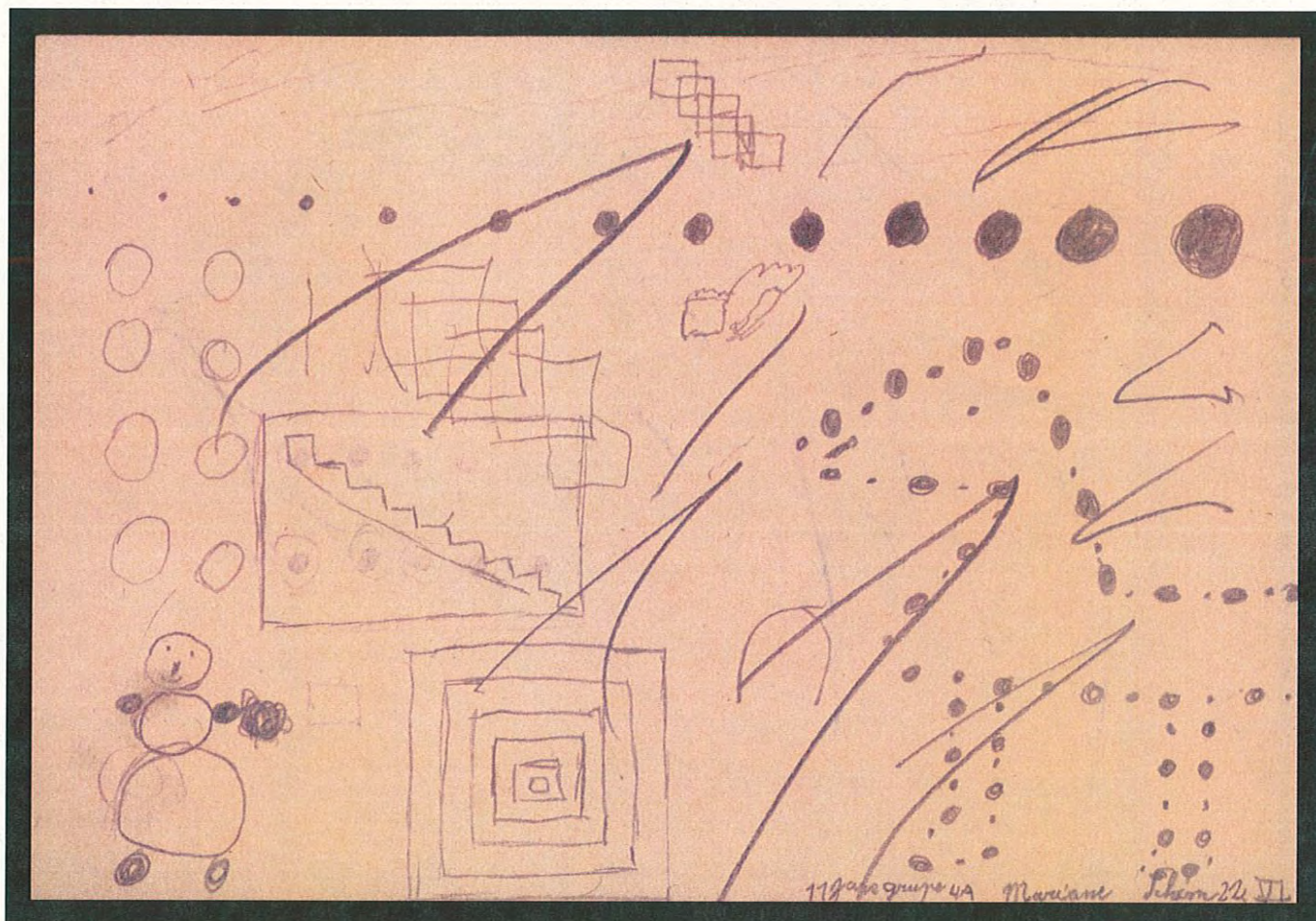
Inv. #131099 © Jewish Museum in Prague



Perhaps an abstract drawing or perhaps a young girl's head, with black curly hair and facial features in a vertical line, surrounded by chaos

Marianne Schön (Schönová)

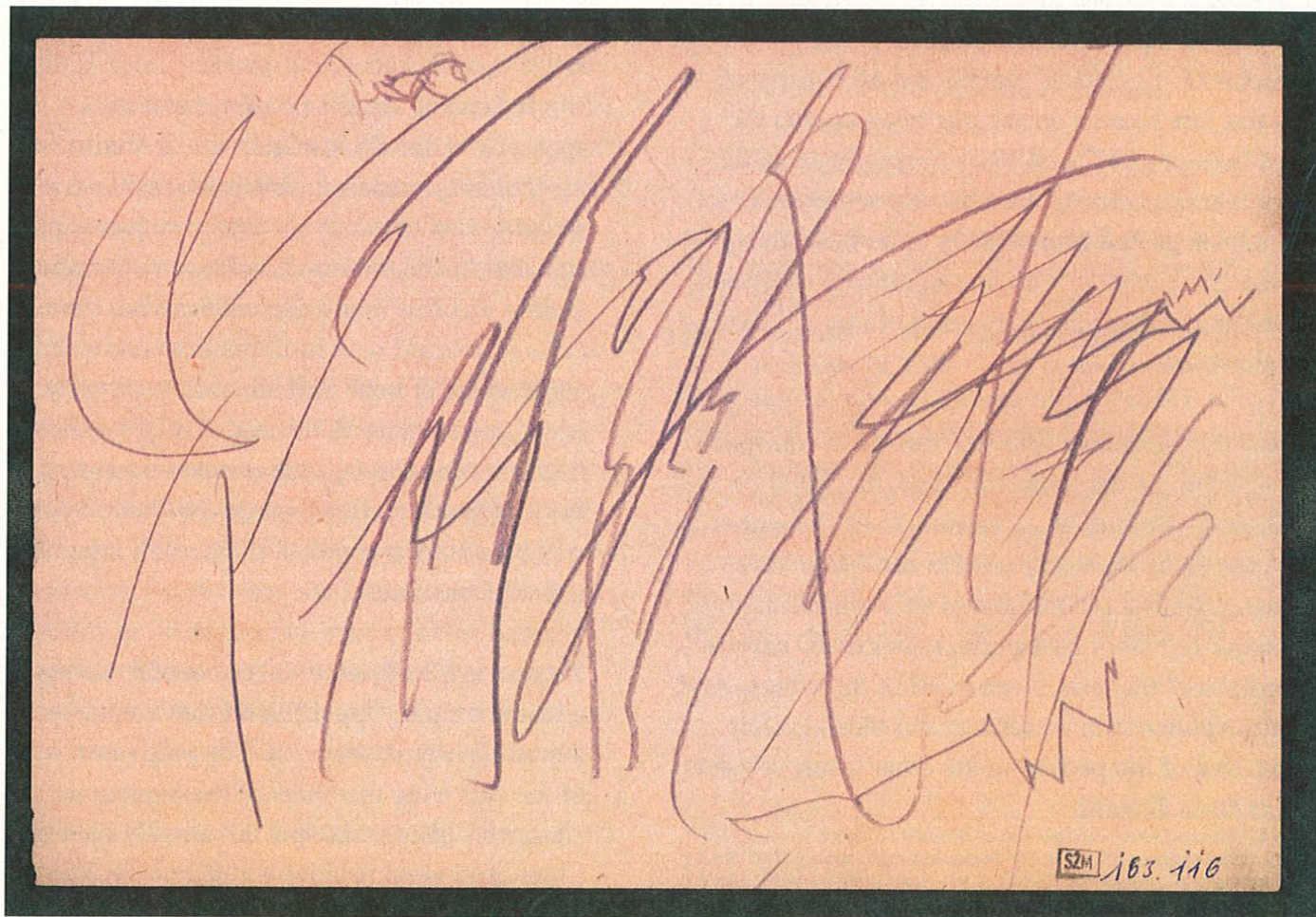
Inv. #131098 © Jewish Museum in Prague



Amid its abstract elements, this picture seems to show a smiling well-fed figure in the left foreground, a large horse (?) composed of dots in the right foreground, and a flying figure – an angel? a bird? – toward the center top. Is that a staircase? What is the significance of the horizontal black circles that increase in size and intensity from the tiny dot on the left, or the double row of open circles above the smiling figure? On the back of this picture is the picture on page 31.

Marianne Schön (Schönová)

Inv. #163116r © Jewish Museum in Prague



These angry slashes are on the back of the picture above and echo or continue those that seem to have been superimposed on that drawing.

Marianne Schön (Schönová)

Inv. #163116v © Jewish Museum in Prague

DEPORTATIONS TO THE EAST

There was no fixed amount of time people were interned in Terezín. One Dvur Králové family (Fuchs) stayed for only two days before being sent to Auschwitz. Thirty three of Dvur Králové's Jews stayed just over one month, 15 were interned in Terezín for fully 22 months before being sent to Auschwitz, 12 died in Terezín and all but five of the rest left Terezín on various transports to the East between 1942 and 1944. Virtually all of the people transported to Auschwitz are presumed to have been gassed immediately upon their arrival in the death camps, with one significant exception involving perhaps as many as 43 of the 111 Dvur Králové Jews.

The 5,000 prisoners who left Terezín in transports D1 and Dm on September 5, 1943, the 5,000 on transports Dr and Ds in the middle of December and the 5,000 on transports Dz and Eb in May were on transports designated as "*Arbeitseinsatz-transporte*," labor transports, rather than "eastern transports," the term given to all of the others. And their experience in Auschwitz did indeed differ from that of the people on the other transports sent there from Terezín.

According to Dr. Kurt Wehle, a survivor of Auschwitz who served as president of the Society for the History of Czechoslovak Jews from 1961 to 1967:

"Upon their arrival in Auschwitz they were not subjected to any selection; all of them were transferred to the so-called Czech Family Camp BIIb in Birkenau. For the first time, there was no selection at the railroad platform, the notorious '*Rampe*,' nobody's hair was shaved, there was no separation of men and women, the children were not taken away. All this caused wild speculation and consternation among the old Auschwitz inmates [members of work details who had not been put to death].

The mystery behind that unprecedented action was never fully understood. Rumor had it that the new inmates were to be kept in quarantine for six months and at the end of that period subjected to "special handling" – *Sonderbehandlung*, as the SS euphemistically called death by gassing. Nobody wanted to believe it, but everybody felt doomed.

"As the end of the six-month quarantine approached, the SS headquarters in Berlin meticulously prepared their heinous plans. A surprise visit of Adolf Eichmann to the camp signaled the beginning. In spite of the ominous feeling that this man's presence awoke, the news he carried with him this time rekindled a tiny spark of hope still latent in everybody's heart. A transport! A miracle! The news flew like lightning through the camp and touched the imagination of its population. There really will be a work transport? Where will it go? Or is it all a charade?

"Soon the SS started to talk about Heydebreck, a labor camp in Upper Silesia that would be the transport's destination. The preparations of the surviving members of the September transports [those who had not already died of illness and malnutrition] got underway. The SS did everything to make the Heydebreck story appear genuine. For example: Those inmates who had been performing camp functions were promised the same positions in the new camp and given appropriate identifying insignia. In addition, the sick and disabled were not included, further reinforcing the idea that this was to be a transport of laborers only."

On March 5th, the residents of the Family Camp were ordered to write postcards to their relatives and friends, postdated to March 25th, with the message "We are in good health and feeling fine." That was the day the SS Berlin headquarters gave the order to murder all the residents of the Family

Camp who had been on the September transports. Wehle writes:

On the night of the 8th of March, *erev Purim*, under extraordinary security measures, all were transferred in heavily guarded trucks to the gas chambers and their death. Attempts at resistance were brutally suppressed.

Rudolf Vrba, a *sonderkommando* who survived the war and in his book, *Escape From Auschwitz*, wrote extensively about the brutality he witnessed and was forced to participate in, says that he heard the Czech Jews from the Family Camp singing the Czech national anthem and “Hatikvah” as they went to their death.

Among them were 18 Jews from Dvur Králové. Another 22 Dvur Králové Jews were on the December transports that went to the Family Camp and three more Jews from Dvur Králové were sent to the Family Camp with the May transports. So between December and March, as many as 43 of the 111 Jews of Dvur Králové may have been together in the Family Camp at Auschwitz. On July 10-11, everyone remaining in the Family Camp was sent to the gas chambers.

Of the 111 Jews who were sent to the camps from Dvur Králové, all but one had been murdered by the end of October 1944; one man, Rudolph Kühnel, survived in Dachau until April 23, 1945, just before the liberation. The victims from Dvur Králové ranged in age from 3 to 81: 20 were children 15 years or younger, 57 were between 18 and 59, and 34 were 60 years of age or older. By the war's end, all 111 who had been sent on the transports were dead. There were no survivors.¹³

Transports taking Jews from Dvur Králové to Terezín:

AAAt – July 23, 1942 – 999 people (3 from DK)
Ca – October 24, 1942 – 1,000 people (5 from DK)
Ch – December 17, 1942 – 650 people (93 from DK)
Ci – December 21, 1942 – 548 people (4 from DK)

Transports from Terezín to the East (unless otherwise noted, Auschwitz-Birkenau) which included Jews from Dvur Králové:

AAz – August 4, 1942 (destination Maly Trostinec)
– 1,000 people (1 from DK)
Bw – October 19, 1942 (destination Treblinka)
– 1,984 people (1 from DK)
By – October 26, 1942 – 1,866 people (5 from DK)
Cr – January 23, 1943 – 2,000 people (21 from DK)
Cs – January 26, 1943 – 1,000 people (3 from DK)
Dl – September 6, 1943 – 2,479 people (10 from DK)
Dm – September 6, 1943 – 2,528 people (8 from DK)
Dr – December 15, 1943 – 2,504 people (20 from DK)
Ds – December 18, 1943 – 2,503 people (2 from DK)
Dz – May 15, 1944 – 2,503 people (2 from DK)
Eb – May 18, 1944 – 2,500 people (2 from DK)
Ek – September 28, 1944 – 2,499 people (2 from DK)
El – September 29, 1944 – 1,500 people (1 from DK)
Eo – October 6, 1944 – 1,550 people (3 from DK)
Ep – October 9, 1944 – 1,600 people (5 from DK)
Es – October 19, 1944 – 1,550 people (3 from DK)
Ev – October 28, 1944 – 2,038 people (5 from DK)

¹³ Jiří Fiedler provided us with the names and last known countries of Jews from Dvur Králové who were saved before the *Shoah* (Holocaust): Fritz Breth (United States); Ernst Deutsch and Paul Deutsch, who changed their surname to Dayton (United States); Fritz Deutsch and his family (South America); Friedrich Hellmann, Lichtenstein. Walter Pick and Director Sinek, Karel Štrégl (who served as a British ? soldier in WWII) and Ernst Weiss (all to England); Erwin Kische and Engineer László and Zdeněk Sochor (North Ireland); Ernst Mautner, with his wife Irma née Deutsch (Canada); Dr. Slava Morch (Italy); Otta Reinisch (United States); Lisa Weigl (Yugoslavia). Fiedler's source for this information is *Zur Geschichte der Juden in Nordostböhmen*, published in 1987. The same book indicates that a number of Jews returned to Dvur Králové after the war, either from concentration camps or from “exile”: Jana Eisnerová, Daisa Hellmann, Engineer Wilhelm Hellmann, Franz Kohn, Walter Pick (but see above), Fritz Weigl and Robert Weiss and his wife Valerie and daughter Eva. None of them apparently remained there long, except for Robert Weiss, who later attempted to save the synagogue from demolition.

In 1975, when we began to do research on the Torah scroll our synagogue had just acquired, we were told that there were four survivors still alive. We were unsuccessful in our attempts to reach them or, more recently, in contacting a Jewish family in Zimbabwe with Dvur Králové connections.

Note: The deportation records provided by the Jewish Museum indicate that František Oplatka was among the deportees on transport Dl to Auschwitz, the “Family Camp” group from which there were no survivors; Fiedler's source includes Oplatka among those were in England after the war.

אלה זכרה

We list their names in alphabetical order, followed by birth date, the date on which their arrival in Terezín was entered into the Nazi records, the designation of the transport on which they arrived, the date of their departure to the East and the transport designation, and their date and place of death where that is known. . (Note that "ová" is the feminine form of a family name in Czech.)

Arnošt (Ernst) Back

born June 8, 1876

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Arnošt Breth

born December 24, 1861

arrived in Terezín July 23, 1942 -- AAt
transported to Treblinka – October 19, 1942 – Bw
murdered in Treblinka

Hermína Brethová

born April 11, 1869

arrived in Terezín July 23, 1942 – AAt
died in Terezín August 18, 1942

Karel Breuer

born July 7, 1908

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Gita Breuerová

born April 11, 1937

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Ilsa Breuerová

born December 14, 1914

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Markéta Breuerová

born February 2, 1885

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – DI
murdered in Auschwitz-Birkenau

Kurt David

born August 24, 1912

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – DI
murdered in Auschwitz-Birkenau

Vilém Eger

born April 2, 1900

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 19, 1944 – Es
murdered in Auschwitz-Birkenau

Zdeněk Eger

born May 23, 1871

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Robert Eisner

born March 15, 1885

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Klára Eisnerová

born October 6, 1895

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Zuzana Eisnerová

born January 8, 1924

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Isidor Förster

born May 14, 1866

arrived in Terezín December 17, 1942 – Ch
died in Terezín November 26, 1943

Josef Fuchs

born August 15, 1901

arrived in Terezín October 24, 1942 – Ca
transported to Auschwitz October 26, 1942 – By
murdered in Auschwitz-Birkenau

Petr Fuchs

born April 19, 1935

arrived in Terezín October 24, 1942 – Ca
transported to Auschwitz October 26, 1942 – By
murdered in Auschwitz-Birkenau

Dorotea Fuchsová

born April 6, 1938

arrived in Terezín October 24, 1942 – Ca
transported to Auschwitz October 26, 1942 – By
murdered in Auschwitz-Birkenau

Gréta Fuchsová

born June 23, 1906

arrived in Terezín October 24, 1942 – Ca
transported to Auschwitz October 26, 1942 – By
murdered in Auschwitz-Birkenau

Olga Fuchsová

born February 3, 1869

arrived in Terezín October 24, 1942 – Ca
transported to Auschwitz October 26, 1942 – By
murdered in Auschwitz-Birkenau

Louis Gelber

born April 1, 1901

arrived in Terezín December 17, 1942 – Ch
died in Terezín April 18, 1943

Tomáš Gelber

born April 4, 1935

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Jana Gelberová

born February 16, 1930

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Kateřina Gelberová

born February 10, 1904

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Pavel Gerber

born July 8, 1894

died July 1, 1942 (place unknown)

Gisela Gintzová

born December 19, 1876

arrived in Terezín December 17, 1942 – Ch
died in Terezín March 7, 1943

Leo Goliath

born December 11, 1876

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – Dm
murdered in Auschwitz-Birkenau

Gabriela Goliathová

born June 8, 1882

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – Dm
murdered in Auschwitz-Birkenau

Egon Guth

born February 2, 1909

arrived in Terezín December 17, 1942 – Ch
transported to the East September 28, 1944 – Ek
murdered in Dachau December 23, 1944

Jindřich Guth

born August 21, 1910

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Eliška Guthová

born May 20, 1884

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Lily Guthová

born May 15, 1920

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Olga Hájková

born December 6, 1898

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Karel Hammerschlag

born March 3, 1936

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 6, 1944 – Eo
murdered in Auschwitz-Birkenau

Ota (Otto) Hammerschlag

born December 23, 1931

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 6, 1944 – Eo
murdered in Auschwitz-Birkenau

Vilém Hammerschlag

born June 14, 1896

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 29, 1944 – El
murdered in Auschwitz-Birkenau

Antonie Hammerschlagová

born February 5, 1901

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 6, 1944 – Eo
murdered in Auschwitz-Birkenau

Jiří Hekš

born July 30, 1912

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 18, 1943 – Ds
murdered in Auschwitz-Birkenau

Růžena Hellerová

born October 17, 1869

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Petr Hellmann

born August 9, 1933

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 28, 1944 – Ev
murdered in Auschwitz-Birkenau

Robert Hellmann

born July 12, 1936

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 28, 1944 – Ev
murdered in Auschwitz-Birkenau

Mariana Hellmannová

born June 2, 1912

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 28, 1944 – Ev
murdered in Auschwitz-Birkenau

Emil Hochberg

born January 25, 1877

arrived in Terezín December 17, 1942 – Ch
died in Terezín November 7, 1943

Cecilie Hochbergová

born August 28, 1888

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 18, 1943 – Ds
murdered in Auschwitz-Birkenau

Albert Hoffmann

born May 14, 1873

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Karel Hoffmann

born March 2, 1903

murdered in Auschwitz-Birkenau July 28, 1943

Artur Jacheles

born November 27, 1882

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Hedvika Jachelesová

born September 2, 1874

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Štěpánka Jahodová

born August 25, 1901

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 19, 1944 – Es
murdered in Auschwitz-Birkenau

Julius Kohn

January 10, 1892

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 19, 1944 – Es
murdered in Dachau December 5, 1944

Karel Kohn

born June 8, 1880

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – Dl
murdered in Auschwitz-Birkenau

Edita Kohnová

born January 21, 1914

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Leopolda Kohnová

born September 27, 1887

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Marie Kohnová

born July 15, 1878

arrived in Terezín December 17, 1942 – Ch
died in Terezín March 31, 1944

Otilie Kohnová

born July 22, 1886

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – Dl
murdered in Auschwitz-Birkenau

Hugo Kolban

born May 5, 1876

arrived in Terezín December 17, 1942 – Ch
died in Terezín May 9, 1943

Oskar Kozlíček

born November 23, 1903

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Hanuš Kraus

born December 25, 1896

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 9, 1944 – Ep
murdered in Auschwitz-Birkenau

Markéta Krausová

born June 4, 1904

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 9, 1944 – Ep
murdered in Auschwitz-Birkenau

Ludwig (Ludvik) Krug

born October 22, 1873

arrested
murdered in Svatoborice November 26, 1942

Rudolf Kühnel

born March 16, 1897

arrived in Terezín December 21, 1942 – Ci
transported to Auschwitz September 28, 1944 – Ek
murdered in Dachau April 23, 1945

Berta Kühnelová

born November 24, 1866

arrived in Terezín December 17, 1942 – Ch
died in Terezín January 30, 1943

Růžena Ledererová

born January 3, 1876

arrived in Terezín December 17, 1942 – Ch
died in Terezín June 15, 1943

Janka Libická

born July 26, 1930

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 26, 1943 – Cs
murdered in Auschwitz-Birkenau

Marta Libická

born January 24, 1899

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 26, 1943 – Cs
murdered in Auschwitz-Birkenau

Věra Libická

born July 8, 1924

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 26, 1943 – Cs
murdered in Auschwitz-Birkenau

Ota Löwenbach

born September 29, 1915

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Vilém Löwy

born February 21, 1867

arrived in Terezín December 17, 1942 – Ch
died in Terezín December 22, 1943

Jindřiška Löwyová

born September 28, 1875

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – D1
murdered in Auschwitz-Birkenau

Max Mahler

born July 23, 1866

arrested
fate unknown

Ludmila Mautnerová

born February 12, 1874

arrived in Terezín December 21, 1942 – Ci
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Ema Mayerová

born June 4, 1880

arrived in Terezín July 23, 1942 – AAt
transported to Maly Trostinec August 4, 1942
– AAz
murdered in Maly Trostinec

Markéta Münzová

born April 4, 1895

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz May 15, 1944 – Dz
murdered in Auschwitz-Birkenau

Egon Oplatka

born January 25, 1910

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – Dm
murdered in Auschwitz-Birkenau

Emil Oplatka

born May 5, 1878

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – Dm
murdered in Auschwitz-Birkenau

František Oplatka

born June 13, 1912

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – D1
murdered in Auschwitz-Birkenau

Ema Oplatková

born February 20, 1885

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – Dm
murdered in Auschwitz-Birkenau

Alois Pachner

born February 21, 1875

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – Dm
murdered in Auschwitz-Birkenau

Marie Pachnerová

born April 26, 1882

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – Dm
murdered in Auschwitz-Birkenau

Martin Pick

born July 14, 1939

arrived in Terezín December 21, 1942 – Ci
transported to Auschwitz May 18, 1944 – Eb
murdered in Auschwitz-Birkenau

Františka Picková

born June 14, 1879

arrived in Terezín December 17, 1942 – Ci
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Mariana Picková

born July 5, 1916

arrived in Terezín December 21, 1942 – Ci
transported to Auschwitz May 18, 1944 – Eb
murdered in Auschwitz-Birkenau

Eliška Pollaková

born November 17, 1884

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Otilie Reinischová

born April 10, 1881

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – Dm
murdered in Auschwitz-Birkenau

Karel Sax

born March 20, 1866

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Anna Schicková

born December 16, 1891

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Lily Schifferová

born January 8, 1895

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Lota Hermína Schifferová

born November 6, 1932

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Gertruda Schönová

born January 21, 1900

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 9, 1944 – Ep
murdered in Auschwitz-Birkenau

Mariana Schönová

born April 19, 1932

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 9, 1944 – Ep
murdered in Auschwitz-Birkenau

Josef Schütz

born March 21, 1927

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Leo Schütz

born August 13, 1897

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Hana Schützová

born May 21, 1930

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Ida Schützová

born September 27, 1902

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Pavel Sochor

born March 4, 1913

arrested
murdered in Flossenbürg June 14, 1942

Dorotea Soudková

born May 25, 1929

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 9, 1944 – Ep
murdered in Auschwitz-Birkenau

Gertruda Soudková

born December 20, 1893

arrived in Terezín December 17, 1942 – Ch
died in Terezín January 17, 1943

Gustav Steger

born December 31, 1886

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 28, 1944 – Ev
murdered in Auschwitz-Birkenau

Markéta Stegerová

born March 21, 1892

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz October 28, 1944 – Ev
murdered in Auschwitz-Birkenau

Hanuš Stein

born March 31, 1895

arrested
murdered in Auschwitz-Birkenau

Arnoštka Steinová

born October 19, 1874

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Olga Sušická

born September 29, 1904

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – DI
murdered in Auschwitz-Birkenau

Věra Sušická

born June 29, 1929

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – DI
murdered in Auschwitz-Birkenau

Leopold Sušický

born May 17, 1896

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – DI
murdered in Auschwitz-Birkenau

Zdeněk Sušický

born June 7, 1927

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz September 6, 1943 – DI
murdered in Auschwitz-Birkenau

Helena Tomášová

born September 8, 1877

arrived in Terezín December 17, 1942 – Ch
died in Terezín November 19, 1943

Rudolf Weiss

born July 20, 1887

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz May 15, 1944 – Dz
murdered in Auschwitz-Birkenau

Hilda Weissová

born October 6, 1891

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz January 23, 1943 – Cr
murdered in Auschwitz-Birkenau

Kurt Würzburg

born March 11, 1928

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Eva Würzburgová

born August 17, 1930

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

Marta Würzburgová

born January 12, 1906

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

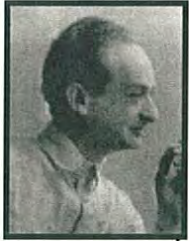
Marta Žaludová

born January 12, 1906

arrived in Terezín December 17, 1942 – Ch
transported to Auschwitz December 15, 1943 – Dr
murdered in Auschwitz-Birkenau

FAMOUS SONS OF D'VUR KRÁLOVÉ

Three men born into Jewish families in Dvur Králové went on to make a name for themselves in the world. They, too, are part of the story of “our” Jewish community.



Otto Gutfreund was one of the most important Czech artists of the early 20th century. Described as “the most important Cubist sculptor after Picasso,” he is one of the great personalities

of Czech modern art and is probably the most famous person to have been born in Dvur Králové. His statue is prominently displayed in the main square of the city. Gutfreund was born on August 3, 1889, the fourth of the five children of Karel and Emily Gutfreund. According to the retrospective catalogue published by the Peoples Gallery in Prague to accompany a major exhibition of his work in 1995-1996, Gutfreund’s family were cultured members of Dvur Králové’s middle class Jewish community, interested in literature and music and guided by “the then lively spirit of Tomáš Masaryk’s realism. And, the essay continues, “his Judaism played no lesser role – it was not a source of exclusiveness nor of religious bigotry. It made it easier for him to understand, in the humanist features of Judaism, the higher international community as a basis for interpersonal contacts without local, national, state or racial limitation. His Czechness and Jewishness were, in addition, a foundation for his ever-present sense of tradition.” This apparently means that he was comfortable at home, in Prague and in Paris, where he was sent to study in his youth – or that he was equally uncomfortable wherever he was. This is how Gutfreund’s brother Emil characterized the ambivalence



Don Quixote

of the environment in which they were raised: “At that time, true Jews were mostly Germans, so our position was not easy. For the Czechs we were ‘Jews,’ for the Germans we were ‘Czech Jews’ and for the German Jews we were ‘Czechs’.”

Gutfreund was among the first artists to transform the concepts of cubism into sculpture. Among the best works of his cubist period are “Anxiety” (1911), “Don Quixote” (1911) and “Hamlet” (1912). That July, his father became ill, underwent treatment in Heidelberg and died in Dvur Králové in September.

During the First World War, Gutfreund joined the French Foreign Legion, “one of the first volunteers to go to the front against the Central Powers.” In an ironic Kafkaesque twist of fate, he was imprisoned by the French from 1916-1918 as an Austrian national: “Here we are



Hamlet

regarded as enemies, and in Austria as traitors” he wrote in a letter seeking his release. According to one of the biographical essays, “the humiliating, wretched existence in the concentration camp in the south of France (Frigolet) and the inability of the Czech expatriates in Paris to alleviate the injustice perpetrated against the imprisoned Czech volunteers depressed Gutfreund deeply” and inhibited his creativity for the next several years.

Apart from short visits home to Dvur Králové to visit his widowed mother, Gutfreund remained in Paris until the summer of 1920 when he returned to Czechoslovakia, living and working alternately in Dvur Králové and in Prague. There he turned to simplified, stylized realism and created a unique, idiosyncratic form of sculpture in his depictions of everyday life. *The Encyclopedia Judaica* entry on Gutfreund says that “the period of his artistic maturity is best represented by the monumental group ‘Grandmother’ (1922), the allegorical groups ‘Industry and Commerce’ (1923), and the life-size statue of President Masaryk in Hradec Králové, which was removed when the Communists came to power in 1948.” He also designed the façade of the Škoda Works in Prague, a massive sculpture and major commission. Again quoting from one of the essays in the Gutfreund retrospective: “In the history of Czech sculpture between the two wars, Gutfreund’s model for the Škoda Works was to some extent a turning point ... revealing that he had overcome the ‘civilism’ of the early 1920s and again begun to turn in a more modern direction. The sculpture, which by coincidence became his last official commission, was placed on the building of the Škoda Works in 1927, the same time that the Machine Age

Exhibition took place in New York... Had Gutfreund’s sculpture for the façade of the Škoda Works been represented at this exhibition, it would have been one of the most effective exhibits.”

Yet the writers of the retrospective catalogue concur that much of his artistic heritage derives not from his realistic work but, instead, “belongs organically to the current of avant-garde Czech art of the first third of the 20th century. The accord of the sculptor’s expression with the spiritual situation of the time and the country is still amazing today. He helped to create and stimulate its tone both in the pre-war and post-war periods. His

art supported the development of the human spirit, humanized knowledge and the discoveries of reason at a time of unprecedented cultural ferment.”

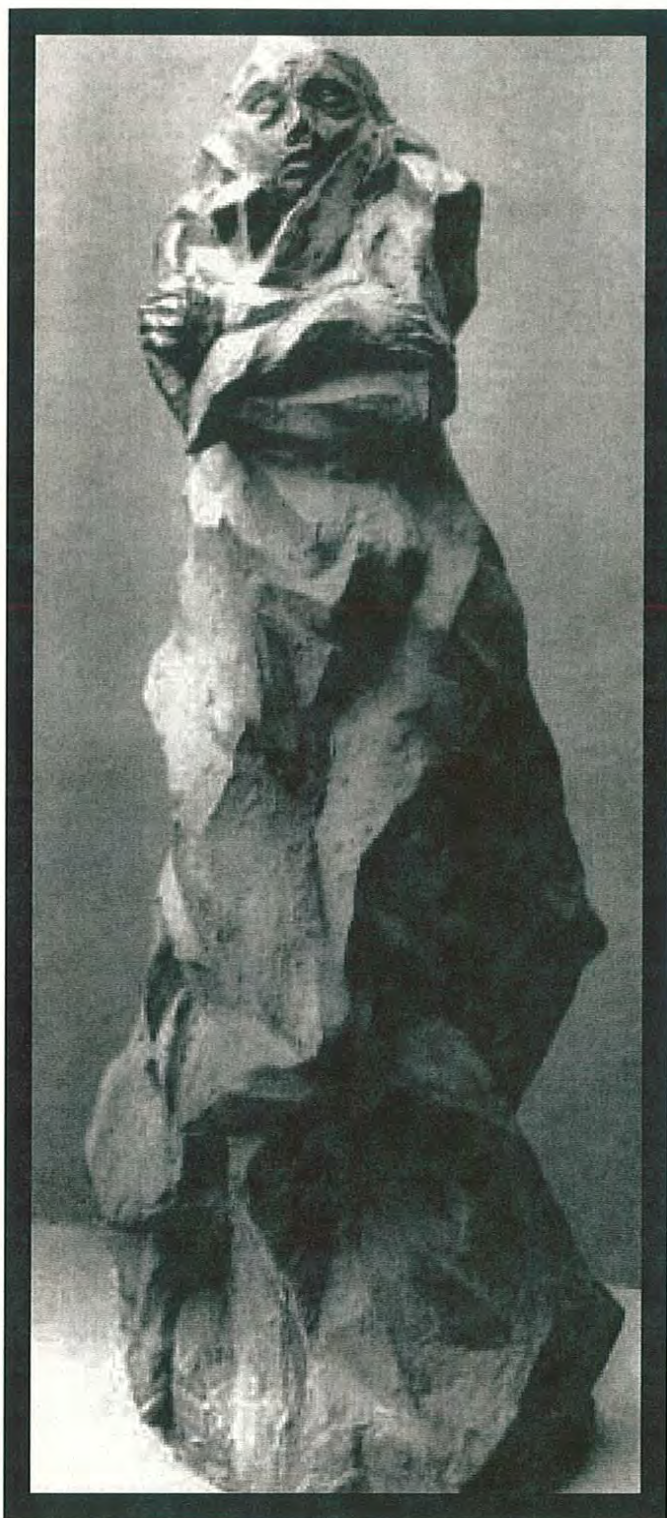
Gutfreund was appointed to the faculty of the Industrial Arts School in Prague in the autumn of 1926, as the result of a public competition held the previous month, but died tragically by drowning while swimming in the Vltava River on June 2nd, 1927, probably as the result of a heart attack. He was 38 years old.



“Self-portrait,” 1919, colored baked clay

Gutfreund’s art, banned and suppressed by the Nazis, became a secret source of inspiration to artists revolting against the German Protectorate by producing forbidden “decadent” art.

Only in recent decades has Gutfreund’s work begun to achieve the international recognition that it deserves. “The thoroughness and daring of his creative search were evidently too exacting for Czech society, and in addition historical events had their unlucky effect: his accusation by the military bureaucracy of France during the First World War, the Nazi execration of his work for being not only avant-garde but also Jewish during the Second World War, and finally the blame attached to him



Anxiety

by Communist dogmatists for modernity, 'Western tendencies' and links with Masaryk's republic. Today we know that his work reflects the highest values of Czech art."

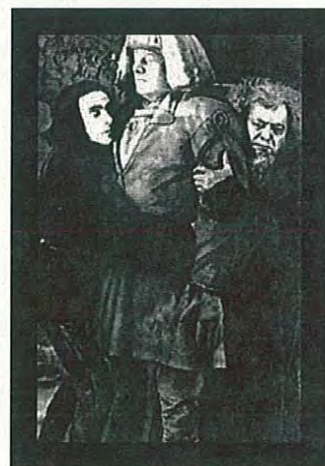
According to the *Encyclopedia Judaica*, "Gutfreund had probably a more profound

influence on modern Czech sculpture than any of his contemporaries." Many of his works are part of the permanent collection of the Kampa Museum in Prague; many others, according to information provided by Dr. Hana Volavková in 1981, are in private collections in the metropolitan New York area.



Karl Freund, who was born into a Jewish family in Königinhof / Dvur Králové on January 16, 1890, grew up to be a brilliant horror film cinematographer and director and, ultimately, a

television cameraman for the "I Love Lucy" show. Freund's film career began in 1906 when he was hired as an apprentice projectionist. In 1908, he became a cameraman for Pathé newsreels in Vienna, and moved quickly from there into films, becoming chief cameraman at Union Tempelhof Studio in 1912. Two years later he began experimenting with sound projection and made some crude sound films with Enrico Caruso. Freund joined the Austrian army at the beginning of the First World War but was released almost immediately because he was severely overweight; he spent the war years as a newsreel cameraman. After the war he worked with Robert Wiener, who later directed "The Cabinet of Dr. Caligari," and then with F. W. Murnau, who went on to direct "Nosferatu," among other horror films. In 1919, he began to work with Fritz Lang, the great German director. In 1920, he was the cinematographer for Paul Wegener's "The Golem." According to the film notes for a showing of the film at the New York State Writers Institute, Freund was "the most stellar of all directors of photography in the



expressionist cinema... Freund closely collaborated with Wegener and the set designer (Hans Poelzig) on the look of 'The Golem,' joining evocative lighting and inventive camera angles to sets and actors' gestures to create an integrated vision of dread. Lighting, in particular, was one of Freund's strengths.... With his work on 'The Golem,' Freund shows why he was known as 'the Giotto' of the screen."



In 1924, Freund used many stylistic innovations such as fluid camera movements and low-key lighting in photographing the great film "The Last Laugh," directed by Murnau and starring Emil Jannings. In 1925, he worked on Fritz Lang's masterful film "Metropolis."

In 1919, he came to the United States to work on an experimental color process for Technicolor. In 1930, he moved to Hollywood and was almost immediately snapped up by Universal Studios, filming six films for Universal that year, including "Dracula" and, a year later, "The Murders in the Rue Morgue." He went on to direct a number of films, the best of which was "Mad Love," in 1935, which starred Peter Lorre in his first appearance



in an American film. His cinematography earned him an Academy Award for "The Good Earth" (1937) and nominations for two others. He was the cinematographer for "Key Largo" in 1948. Freund was lauded for the

tremendous range and versatility of his work and for his brilliance not only in cinematography but also in developing innovative techniques and equipment.

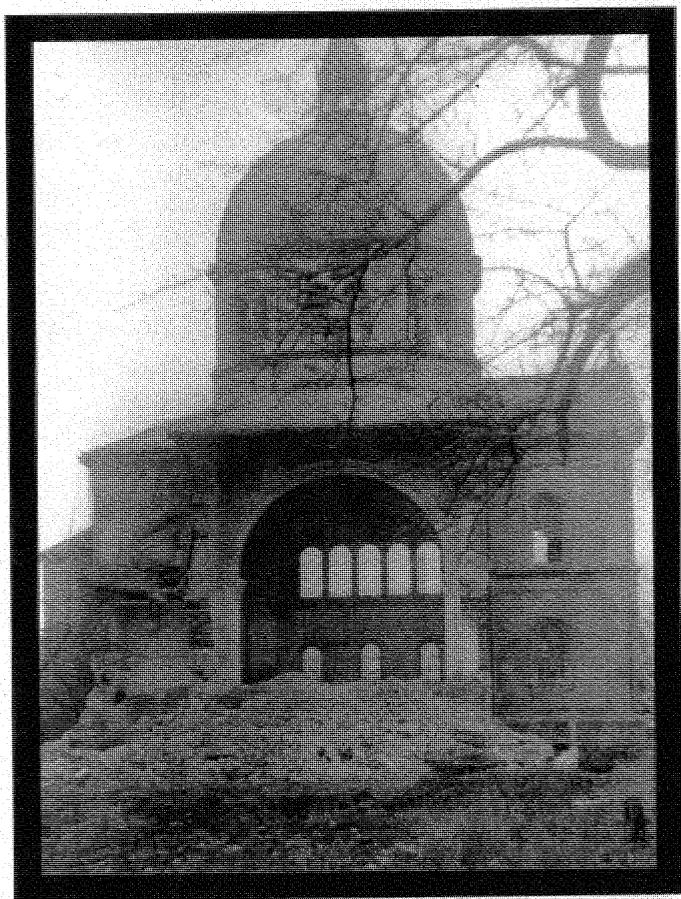
In the early 1950s, he began a new career as a television cameraman, winning a number of awards for his work on "Our Miss Brooks" and "I Love Lucy," for which he designed an innovative way to film the live program using three 35 millimeter cameras simultaneously, a technique still in use today. He retired from television in 1959 and died ten years later.

Zdenek Elias (Eliáš, in Czech; 1920-2000) was born in Dvur Králové on May 28, 1920. He was given a classic Czech education, but his studies at Charles University in Prague were cut short by World War II. He spent the war years in Terezín, Auschwitz and Schwarzhilde. After the war he returned to Prague, but in 1948 fled again when the Communists seized power. After coming to the US in 1949 he joined Radio Free Europe in its earliest days and for the next thirty years served as a broadcast journalist in New York and in Munich, working tirelessly for the liberation of his beloved Czechoslovakia.

Yet another important man born in Dvur Králové was **Dr. Levitner** (first name unknown), who served as a colonel in the Russian Legion, the Czechoslovak military corps that fought in Russia during the First World War. He died at the age of 43 on April 4th, 1929, and was cremated.¹⁴

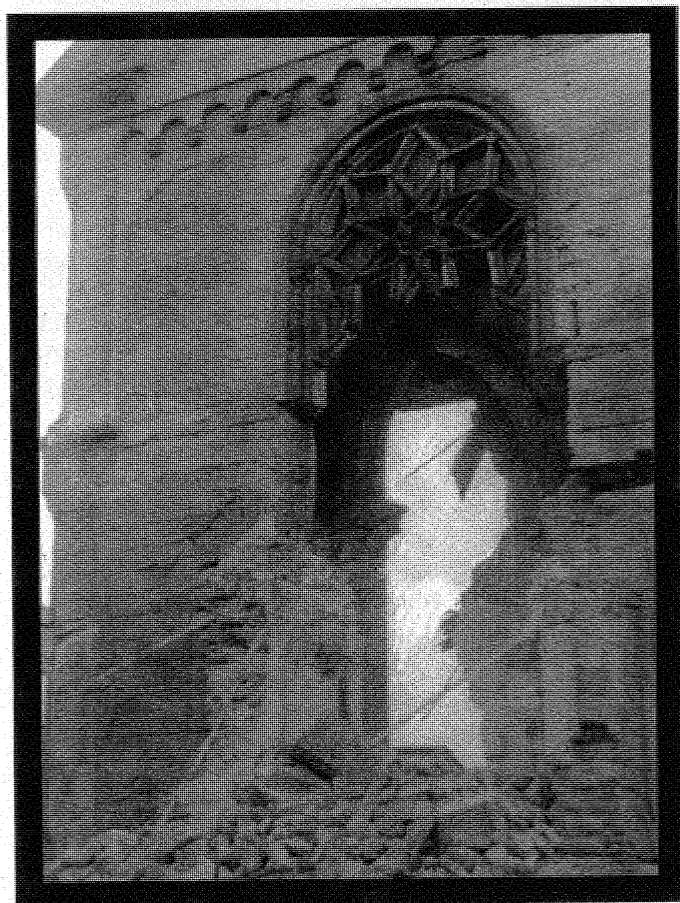
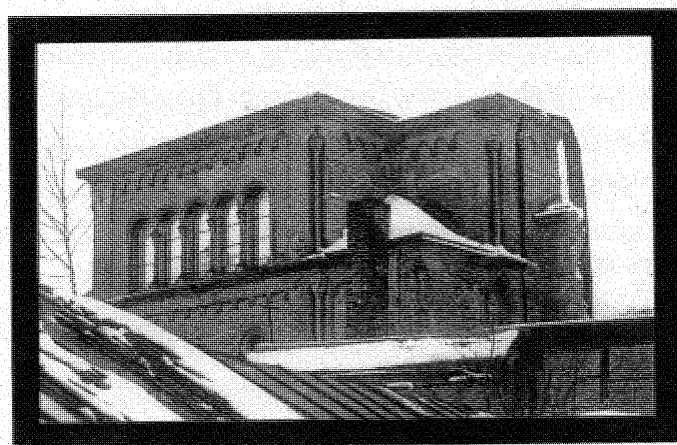
Who knows what other children of Dvur Králové might have accomplished had they been allowed to live?

¹⁴ The source for this information is a Czech Jewish newspaper *Rozvoj*, 1929, brought to our attention by Jiří Fiedler.



AFTER THE WAR

Czechoslovakia came under Communist rule following the war. In 1966, despite valiant attempts (particularly by Robert Weiss, apparently the last Jew to live in Dvur Králové, having returned there after serving as a soldier in a unit of the Czechoslovak army in exile during World War II) to have the synagogue declared a national cultural monument (something that was done successfully in numbers of places elsewhere in the country), the synagogue was demolished. There is nothing left, not even a plaque to indicate the site of its location. And only a ruined gate and some piled up fragments of tombstones remain at the cemetery.



Photographs by Architect Miloš Tins of the demolition of the Templ in Dvur Králové, January 1966

Demolition and Eradication

The following are translated excerpts from the correspondence conducted by Robert Weiss in his efforts to save the Templ from demolition. The first letter, dated October 19, 1965, was sent by Weiss to the Communist government State Office for the Preservation of Historical Monuments and Nature in Prague:

“In the past few days I have been informed that there are plans to demolish the synagogue in Dvur Králové nad Labem because there are no funds for its preservation. I appeal to you for help. The synagogue is a unique structure, built almost 100 years ago in a remarkably beautiful style but it is greatly in need of restoration. Would your institution undertake the preservation and provide the financing for this project? I will also look for financial assistance from the citizens of the Jewish persuasion now living abroad who lived here in Dvur Králové and attended services and helped maintain the synagogue.”

Here is the response from the State Office, dated October 25, 1965:

“Comrade:

In response to your letter we must inform you that the synagogue is not in our custody and therefore is not protected. We cannot give any financial support for its reconstruction. We would like you to know that the town and district planning commission is considering preserving the synagogue in order to house a textile museum there in the future.”

From Robert Weiss to Dr. Pavel Krug in Manchester, England, October 29, 1965:

“Dear Friend,

Many warm regards to you and your family.... I enclose with my letter photographs of our synagogue, which will soon be demolished because there is no money for its restoration. The

people who are responsible for the demolition have no concept of its historical and cultural value. I am trying my best to prevent the demolition but I don't know if I will manage to find the money for it here so I have decided to ask for help from the former Jewish citizens of Dvur Králové who are living abroad.

I am the only person in Dvur Králové who really cares for this building, founded by our parents and grandparents. I am honored to work for its preservation and hope that everyone who still remembers fondly the days when we were all together also will be honored to help save the synagogue....”

From Pavel Krug to Robert Weiss, November 16, 1965:

“My dear Friend,

Thank you very much for your letter. I was so pleased to hear from home. I have been thinking about your request a lot, and talking about it to fellow countrymen here. It has taken me a while to get back to you because what I have to say saddens me and I am finding it difficult to write you this negative response.

All of us here agree that your initiative is motivated by high idealism, but we do not think that it can be carried out in any practical way. This is our unsentimental appraisal of the reality of the situation.

Unfortunately, I do not see any future for Jews in Dvur Králové. As you mentioned, you are the last one there for whom the synagogue still has any meaning. For future generations, if there will be any future Jewish generations, the synagogue will be even less important.... Our non-Jewish fellow countrymen are not interested in sponsoring its restoration and the Jewish fellow countrymen probably do not exist....

I personally do not believe in the preservation of those monuments that have only sentimental value. What I am thinking about is the future and

our youth. If I or my fellow countrymen living here can help with that in any way, please let me know.....”

From “V___P___”(signature indecipherable) in Buenos Aires, December 5, 1965:

“Dear Robi,

Thank you for the letter and the pictures you enclosed. I am very pleased to hear from you. With regard to your request for financial help in preserving the synagogue, please let me know where and how the money should be sent and how much, in US dollars, the basic restoration will cost.

I am afraid that you will need a lot of money. I have spoken to some of my friends and I must let you know what I was told, with few exceptions: With the little money that we have at our disposal, it is impossible to restore the synagogue’s roof, its façade and all the other repairs that will be needed. And all this when there is nobody who will attend services there. Nor do we care about something that will be merely a symbolic memorial to our once-large community. But we are willing to send larger amounts of money to support real needs such as housing for indigent Jews.

I suspect that it must be shocking to you to hear me say this, but I will explain. Most of us are doing well here, and every single one of us is living for the present and the future. We do not want to think about the past. We left that in Europe. Every one of us has our own everyday struggles making a living, and if we want to give –and we do choose to give – we want our money to be used to help people....”

December 3, 1965, excerpted from the official document:

“Reference: Demolition of the Synagogue in Dvur Králové

With regard to the demolition of the synagogue in Dvur Králové:

The Local Office for the Preservation of Historical Monuments and Nature in Pardubice as well as the Road Traffic Licensing Department in Trutnov decided on the 21st of June 1965 to demolish the synagogue in order to facilitate the construction of the ‘communication road’ now in the planning stage.”

January 17, 1966 -- From Robert Weiss to Mr. Deutsch, presumably Ernst Deutsch in London, whose address Weiss had requested from Pavel Krug, but there was also another Mr. Deutsch from Dvur Králové living in Buenos Aires at that time:

“My dear Mr. Deutsch,

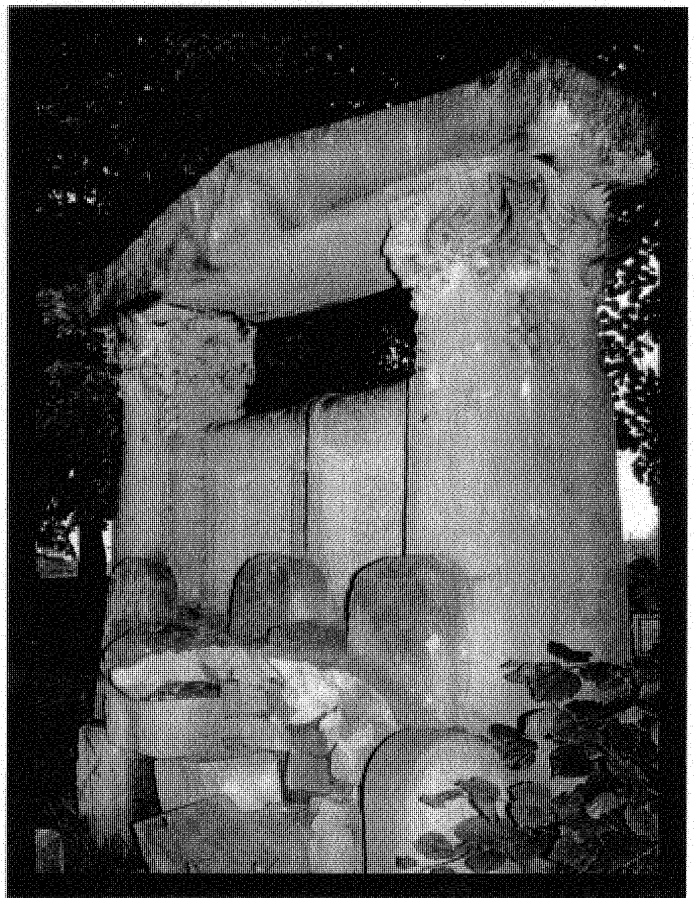
I am much obliged to you for your donation. Unfortunately, I cannot use it for the preservation of the synagogue because I did not get a positive answer from the responsible institutions and I was unable myself to raise enough funds for its restoration.

Moreover, the State Office for Preservation of Historical Monuments had demanded from me tangible proof that I had adequate financial resources to begin the restoration, so it came as a big shock that they already had made the decision to demolish the synagogue before my request and without any reference to funds I might or might not have been able to raise.

Please, therefore, tell me what I should do with your donation. Should I return it to you or may I use it to support elderly Jews in our country? There are many of them in need of help. Many of them get no social service care and they ask me for help. I am supporting a few families from my little personal budget, but I cannot help all of them and the Jewish Community organization doesn’t have any money to support the elderly Jewish families.”



Rabbi Norman and Naomi Patz visited the site of the cemetery in 2002. It is a rectangular plot at the corner of two small roads. Although the cemetery was once surrounded by a wall, no sign of it remains. The mortuary hall and columbarium are totally gone. Vestiges of the ceremonial entrance gate are still standing, as are a number of tombstones in incredibly dilapidated condition. Someone has piled the fragments of many other tombstones in a rough cairn against a tree. Naomi picked up a small granite block, the broken-off piece of a tombstone, to bring home to the congregation and discovered on it the word *adar* – the name of the Hebrew month in which we celebrate the festival of Purim. Purim is the



holiday on which we are commanded to both blot out the name of Haman and to remember Amalek – two of the greatest enemies of our people. Blotting out and remembering seem to be contradictory and yet they are not: We cannot



forget, but we must not be paralyzed by memory. And so it is fitting that our tradition also teaches: “When Adar begins, it is time to be joyful!” Finding this tombstone fragment in the cemetery in Dvur Králové is therefore strikingly symbolic: We must remember the deeds of Hitler and the other enemies of our people even as we look forward with hope and joy to what lies ahead.

ORNAMENTS BELONGING TO THE DVUR KRÁLOVÉ "TEMPL"

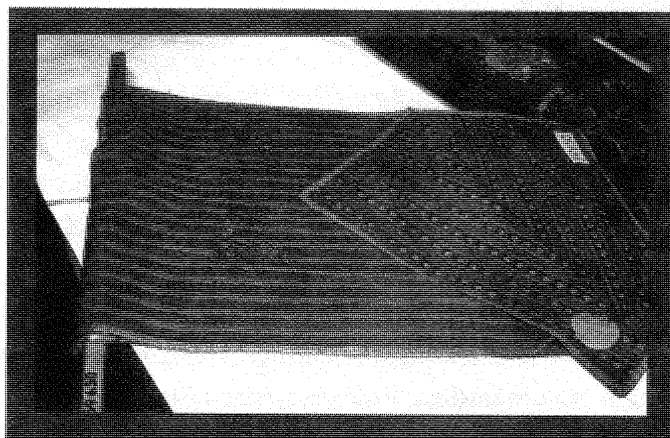
A small number of ritual items belonging to the Jewish community of Dvur Králové are in the collection of the Jewish Museum in Prague. Some of these may originally have come from the synagogue in Velká Bukovina, all of whose ritual objects were brought with them to the synagogue in Dvur Králové by the members of the Velká Bukovina congregation when it was torn down in 1906. The curators of the Jewish Museum made them available to the Patzes to examine during a visit to Prague in 2004.

Among them are seven Torah mantles. Their designs are typically Bohemian, with flowers and crowns.

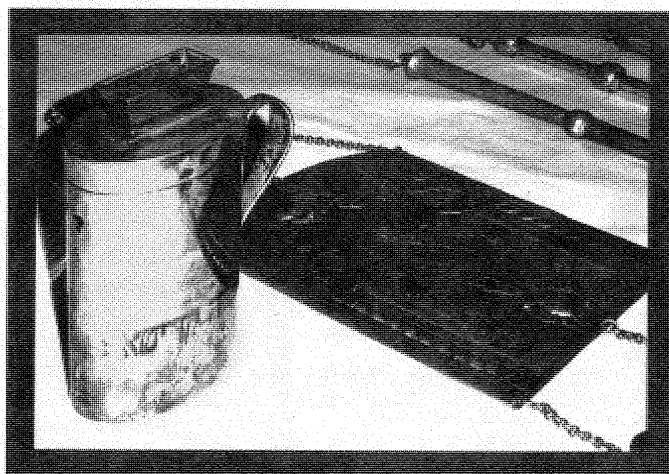
One mantle is inscribed with the name "Königinhof"; another is the "gift of Gitl Friedman." The Hebrew letters on the mantle which bears the name Yaakov Nettl were probably styled by a tombstone inscriber and then embossed. A mantle was contributed as the "gift of the Women's Guild." One inscription is so extensive that the text wraps around both the front and the back of the mantle. Some of the Hebrew letters are precut (and were probably purchased that way) and then sewn onto the fabric of the mantle, no doubt by someone who did not read Hebrew, which would explain why the name Mordecai appears "Modrecai".

One of the mantles is much smaller than the others, and most probably was the mantle in which "our" Torah scroll was dressed. The fabric has vertical stripes in greens and pinks on its exterior surface, and is adorned with the Hebrew letters *keter torah* – "the crown of Torah" – in metallic ribbon. The mantle is lined with a floral patterned silk. This mantle and some of the others contain a circular seal stamped on parchment and sewn into the fabric. It is a label stating in German both names of the community: Königinhof an die

Elbe and Dvur Králové nad Labem. Half the seal is in German and half in Czech. The museum's catalogue number for the mantle for "our" Torah is #59-650.



Among the other ritual objects is a *hoshen*— "breastplate" (also known as a Torah shield) in folk style – hearts and flowers in a vase, with a crown held up by ribbons attached to stylized lions. The museum has 2-3 similar breastplates, all without borders. The silversmith is unknown, but most probably was a Jewish silversmith not registered with the guilds (the silversmiths' guild was organized in 1805). However, as there were also non-Jewish artisans working outside the guild, the provenance is not absolutely certain. The breastplate is late 18th or very early 19th century, so it was not created for the synagogue in Dvur Králové but contributed as the gift (*n'davah*) of Yehudah Ari Kleiber and Moshe, Shmuel and Miriam Kleiber, whose names appear on the *hoshen*.



A silver *tzedakah* box dated 1886 was contributed to the *hevrah kadisha* (burial society) by Leopold Popper. A unique feature of this alms container is the presence of keyhole wires and mesh inside the opening to keep coins from falling out.

Other treasures include a silver Torah *yad* (pointer) etched with leaves and vines and an inscription indicating that it was contributed by Gustav and Emma Freund. This pointer is definitely of Austro-Hungarian provenance, probably post-1872. Another pointer is in the shape of a finger wearing a ring ornamented with a semi-precious stone, which is – according to the curator – standard practice for pointers made in Galicia. The third pointer, dated 1810, lists the maker as AN, contains the mark FZ and the date 1810; it was made in Opava, in Silesia.



Jaroslav Kuntoš, curator of the silver collection of the Jewish Museum in Prague, with ritual objects from the Jewish community of Dvur Králové

A large kiddush cup made in Vienna in the late 18th century was given on July 22, 1899 by Heinrich and Maria Jung on the occasion of their son Ernst becoming a bar mitzvah. Another silver kiddush cup is the gift of Julius and Amalie Bauer. There is one Torah crown from Dvur Králové in the museum's collection. Fabricated of "coin silver" (875) and gilt (and with the maker's mark LJ), it was contributed by Marie and Arnošt Gerber in honor of their sons Karla (Carl) and Bernard becoming *b'nei mitzvah*. The crown is a standard Viennese design, with bells, flowers and vines. The bells of the Torah crown rang with a clear, beautiful musical tone.



THE JEWISH MUSEUM IN PRAGUE

The ritual objects in the possession of the Jewish Museum in Prague are their own Holocaust story. The Prague Jewish Museum was founded by Salomon Hugo Lieben (1881-1942) in 1906, making it the third oldest Jewish museum in Central Europe (preceded by Vienna, 1895 and Frankfurt, 1897). Its founding was prompted by the city's extensive reconstruction project in the Old Jewish Town. The object of the founders was "to collect, preserve and exhibit ritual items of household and synagogue worship as well as archive materials, manuscripts and old prints depicting Jewish history and illustrations of Jewish monuments and personalities." Most importantly, "its collections were to be based solely on items from Prague and the Czech Lands." The museum was housed first in part of the newly constructed building of the Prague Burial Society and later, as a result of the large number of visitors and growth of the collections, the permanent exhibition was moved to the former Ceremonial Hall by the Old Jewish Cemetery. In 1929, the museum recorded a total of 13,233 visitors.

In October 1938, the Germans occupied the Sudetenland, and moved into the remainder of the Czech lands six months later. (Slovakia became a separate fascist client state of Nazi Germany.) The museum was closed and the Museum Association was dissolved. By the autumn of 1941, the Germans forced the closure of all of the synagogues in what was now known as the Protectorate of Bohemia and Moravia. Some officials of the Jewish community, hoping to safeguard whatever ritual objects, books and archives they could preserve, approached the Gestapo with the suggestion that all of these materials be gathered in

Prague at the Jewish Museum. This appealed to the Nazis, who planned to display the assembled objects as a showcase "museum of the exterminated ethnographic species" after their victory. They agreed to the proposal and the Prague synagogues were turned into storehouses for confiscated Jewish property.

Beginning in 1942, Jewish scholars worked feverishly to catalogue the mountains of sacred objects and materials that poured into what was now known as the Central Jewish Museum. Among them were Dr. Hana Volavková, an art historian who survived the war and wrote a number of books about the museum and its collections; František Zelenka, an avant-garde architect and stage designer who continued to create exciting sets and costume designs for performances that took place while he was interned at Terezín (including the costumes for Karel Švenk's "The Last Cyclist"), and was murdered in Auschwitz in 1944; and Jiří Weil, who managed to survive the war in hiding and later wrote the epilogue for *I Never Saw Another Butterfly, Children's Drawings and Poems from Terezín Ghetto 1942-1944* as well as the historical novel *Mendelssohn Is On the Roof*.

ALTESNIENRAI DER JUDEN IN PRAG		ŽIDOVSKÁ RADA STARŠICH V PRAZE	
KULTURABTEILUNG		KULTURNÍ ODDĚLENÍ	
An der Rolle	Thorarolle	Zuschreibungskoll.	Stempel
Material	Pergament	61.282 L	Reise 1943
Sprache	hebr.	Inventar Nr.	Negativ
Charakter der Schrift	Miniaurschrift		
Illustrationen	---		
Länge und Höhe der Rolle	280	Erhaltungszustand	
Ursprungsland und Zeit	um 1600		
Schreibweise (Stille, Tollen, Futura)	3 Stäbe, 4 Teller, 4 Griffe	Schreibweg	800.---
		Anmerkung	Dr. W/Gr.
Zugekommen von	Königinhof		11./11.1943
Karte Nr.	585 1/058		
Beiz			

From the small community of Dvur Králové alone, the scholars inventoried 110 objects, among them our Torah scroll, catalogued by Jiří Weil and tagged as number 61.282.

They were ordered, before being deported to Terezín – and from there, most of them, to Auschwitz – to mount exhibitions of the materials being collected. The first was an exhibition of Hebrew manuscripts and old prints in the High Synagogue. Another, dedicated to medieval synagogue architecture, was installed in the Altneushul. The largest exhibition, based on Jewish customs and traditions, was installed in the Klausen Synagogue during 1943. Hana Volavková and Josef Polák (1886-1945) created the Museum of the Prague Ghetto in the Ceremonial Hall by the Old Jewish Cemetery. “Working under intolerable conditions and with the constant threat of deportation or arrest, the museum personnel managed to create in just two years a project which under normal conditions would have taken decades to complete. During the summer and autumn of 1944, the majority of senior personnel were deported to Terezín and the death camps; the rest were transported in February 1945.”

Before the war, the museum’s collection included approximately 1,000 items. Under Nazi direction, some 140,000 additional ritual objects became the property of the museum.

After the war, the tragically diminished and impoverished Czech Jewish community struggled to maintain the museum, renewing museum activities under the administration of the Council of Jewish Communities in Czechoslovakia; Hana Volavková served as its director. A new department was created to document wartime persecution and to preserve monuments. Where possible, confiscated property was returned to its original owners and ritual objects were provided for the needs of the 52 reconstituted Jewish communities. But the community was helpless in the face of the Communist government’s nationalization of the museum on April 4, 1950. In the tense atmosphere of the political trials taking place in the 1950s,¹⁵ no specifically Jewish objects were on display; the only exhibitions were

of children’s drawings from Terezín. The Pinkas Synagogue was designated as a memorial to the 77,297 Jewish victims from the Czech Lands. In the wake of Israel’s victory in the 1967 Six Day War, the Communist government broke relations with Israel and closed down the display of names for “technical” reasons (and was not open to the public again until 1992), after the collapse of the regime. In 1983-85, the museum permitted a large foreign exhibition – Precious Legacy – to tour in the United States and Canada. After the “Velvet Revolution” in 1989, many traveling exhibitions were prepared by the museum for exhibition in Israel, Europe and the United States. In 1992, the Pinkas Synagogue was reopened and reconstruction of the Memorial begun in earnest. The Dvur Králové section of the Memorial is in the entryway to the main sanctuary. In 1994, the museum was returned to the Federation of Jewish Communities in the Czech Republic and Dr. Leo Pavlát became its director. Today, as well as in the Communist era, the Jewish Museum in Prague is one of the most visited tourist sites in Central Europe.

¹⁵ These were the first political “show” trials orchestrated by Joseph Stalin to remove Jews from positions of leadership in the Soviet satellite countries. Rudolf Slansky, a Jew who was Secretary General of the Czech Communist Party, was the most prominent of the victims.

THE MEMORIAL SCROLLS COMMITTEE

Neither the Nazi-controlled Museum of the Prague Ghetto nor the Communist-controlled State Jewish Museum ever displayed any of the 1,564 Torah scrolls gathered during the war. They were stored – piled up and ignored – in the disused Michle Synagogue in a Prague suburb for more than 20 years. In 1963, with the sympathetic interest of a Czech government eager for Western currency, Eric Estorick, a London art connoisseur and member of the Westminster Synagogue in London, was able to arrange for the purchase of the scrolls for 30,000 pounds sterling generously provided in a grant by Ralph Yablon.¹⁶ The packing and shipping were themselves no small undertaking, and all was done with meticulous care. At Estorick's instance, custodianship of the scrolls was given to a Memorial Scrolls Committee formed at the Westminster Synagogue. The first task of the committee was the careful unpacking and numbering of the scrolls, and the construction, in three rooms of the synagogue, of racks designed to hold the scrolls. Each scroll was inspected and catalogued by an expert, and a record made, so far as was possible, of the origin and age of the scroll, its general physical condition – the wooden rollers, the parchment, and, most important, the state of the text. If all of the letters were intact or could be corrected, the scroll was kosher, i.e., still able to be read as part of congregational worship; if it was too damaged (torn, cut, no longer complete) or if the text was too degraded, the scroll could still be displayed as a Holocaust memorial but was not fit for use. About 500-600 of the scrolls were deemed beyond rehabilitation. A scribe then began the enormous job of repairing the rest of the Torah scrolls so that they could be salvaged and returned to use.



Some of the 1,564 Torah scrolls awaiting restoration in the Westminster Synagogue in London

From the beginning, the intention of the Memorial Scrolls Committee was to provide scrolls on “permanent loan” to synagogues around the world. Each scroll bears a brass tablet with a number corresponding to the number on a certificate that describes the origin of the scroll and any known particulars. Our scroll is number 194.

¹⁶ Ralph Yablon, a British solicitor, is a prominent philanthropist in the Jewish community of England.

OUR TORAH SCROLL

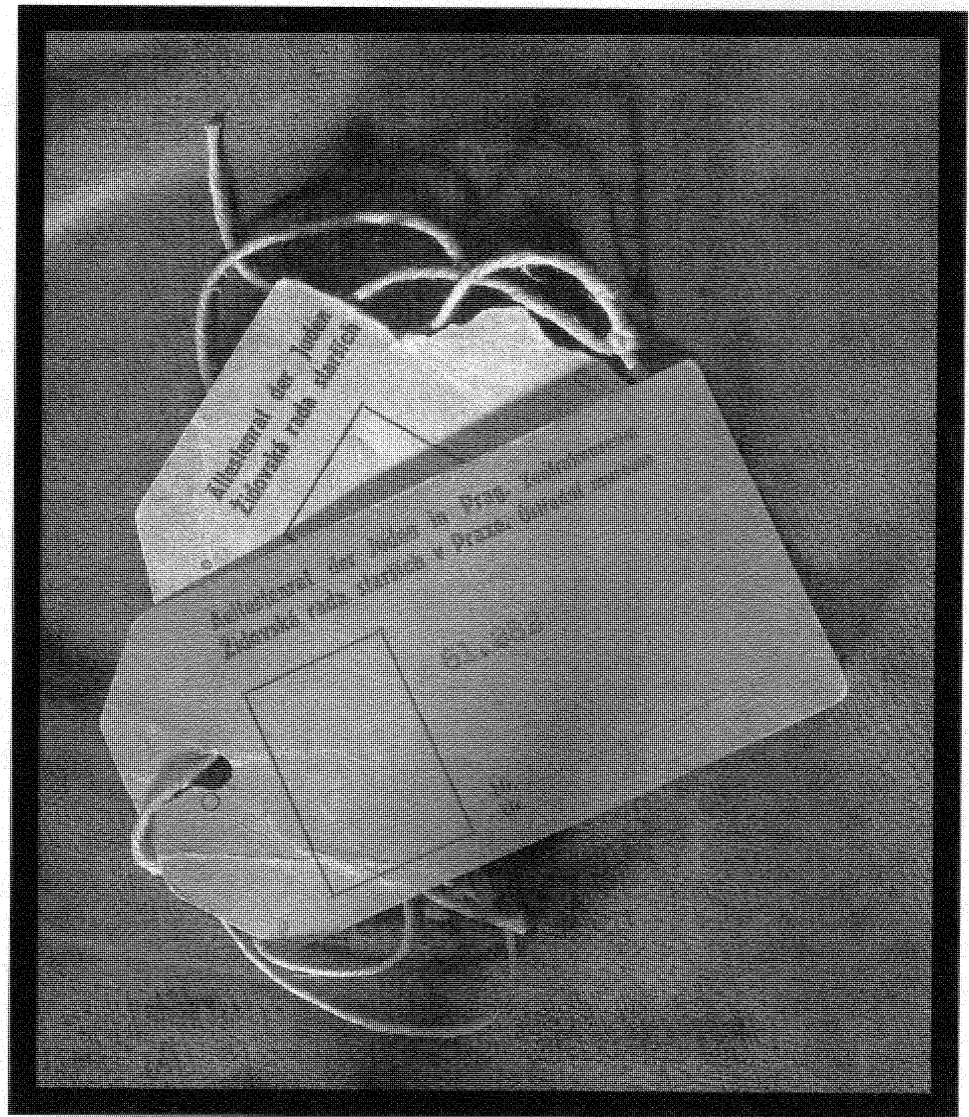
Every member of Temple Sholom of West Essex, and especially our young people who have been called to the Torah as *b'nei mitzvah* since 1977, is the spiritual heir of the Jews of the destroyed *kehillah k'doshah* ("holy community") in Dvur Králové. The Torah came to us as the result of a request by our member, Dr. Samuel Portugal, who wanted to contribute to the congregation a Torah scroll small enough to be carried by our *b'nei mitzvah*. Rabbi Patz recognized immediately that this was an ideal opportunity to create a living Holocaust memorial that would directly impact every youngster who grew up in the congregation. He contacted the Memorial Scrolls Committee and entered upon a correspondence with Ruth Shaffer, the Honorary Secretary of the Committee. Although Mrs. Schaffer initially indicated (March 20, 1975) that she would like for us to take "a damaged scroll (legible but not *kasher*) and give it a special place in your Sanctuary to use on specific commemorative occasions and give it life and purpose in this fashion," because "it is the policy of my committee to only allocate usable scrolls to congregations that are just starting out and do not have a scroll of their own," she was intrigued in further correspondence by the rabbi's specific request for a small Torah scroll. On June 2nd, she wrote: "Yes, we do have small scrolls that would be suitable for children to carry, and I could have one of those ready for you when you come to London during the summer."

Getting the Scroll

That August, at the conclusion of the Confirmation class trip to Israel, the Patzes and their daughters flew to London. On August 14th they met with Mrs. Baron, of the Memorial Scrolls Committee, who showed them the storerooms where the Torah scrolls were stacked, each carefully labeled and identified, and met the scribe who was working on correcting the scrolls that could be corrected.

From Naomi's notes:

Then we were escorted to the library of the Westminster Synagogue, a large high-ceilinged room with dark paneling and a huge oval conference table in the middle. On the table were an envelope and a small package wrapped in brown butcher paper and tied with string. Mrs.



Baron allowed us to unwrap it, and there was the Torah – naked-looking, without coverings or ornaments. The envelope contained the tags the Jewish Museum curators, working under Nazi orders, had affixed to the scroll identifying its provenance. We began talking about how the congregation's kids would be able to carry the Torah and about planning a dedication ceremony. Suddenly, Debby (our older daughter, then 9 years old) asked: "Who will get to carry the Torah first?" We looked at each other and Norman said, "Probably one of Dr. Portugal's daughters and then the Cummis kids (Phil Cummis was president of the synagogue at the time) and perhaps the Oolie girls (Sam was then chair of the Board of Trustees). Debby's face fell. "Why don't you be the very first to carry the Torah," Mrs. Baron said. "Why don't you carry it right now around the table?" And so she did; and Aviva, then age 5, carried it after her – proudly, carefully, seriously. Needless to say, we had tears in our eyes. In a letter a few weeks later, Mrs. Shaffer wrote about "how moved Mrs. Baron was seeing your two daughters carry the Torah." Dr. Portugal's dream had already begun to be realized.

We carefully rewrapped the scroll in the butcher paper and retied the strings. And then we had to get it home! I'm not sure what we had anticipated we'd be given in the way of a container or carrying case, but the paper-wrapped package was what we carried out of the Westminster Synagogue. The synagogue is in Rutland Gardens, opposite Knightsbridge Barracks, around the corner from Harrod's Department Store. So there we went, package in hand, and – not finding a more suitable carrying case, got a salesperson to give us two large shopping bags which we "double bagged" and into which we lovingly placed the scroll. It was a good thing we were going home the next morning because we were utterly paranoid and panicked that something would happen to the scroll before we could bring it to the congregation. When we got to the airport, customs personnel

(remember, this was 1975 and there was no systematic security in those days) tried to insist that we unroll the scroll to show them what was in it. After a bit of intense, heated discussion we succeeded in sparing the scroll that indignity, and it sat with us – in its shopping bags, now reinforced by a nylon rucksack – until we got home, at which time we brought it immediately into the synagogue and placed it in the ark.

About the Scroll

The Torah scroll was written in the year 1900. Beyond its relative uniqueness in being such a small scroll, this Torah scroll has other distinguishing features. It is written in brown ink, unusual for a Torah scroll, and is a "vav" scroll, meaning that nearly all of its columns begin with the Hebrew letter *vav*, a challenging calligraphic flourish that requires very careful planning on the part of the Torah scribe. The custom of designing the layout of a scroll so that every line begins with "vav" is mentioned in both the Zohar and the Shulhan Arukh. One explanation for why this is done is based on the description of the Tabernacle built by the Israelites in the wilderness of Sinai (*Sh'mot*/Exodus 27:9-10), which had curtains fastened to posts (*amudim*), by means of silver hooks. The Hebrew word used for "hook" is "vav" (indicating perhaps the shape of the hook itself). The Tabernacle curtains are called *y'ri-oh*, the same term used for the sheets of parchment on which the Torah text is written. Each column of Torah text is called an *ah-mood* (the singular form of *amudim*), which is the word used for the posts of the Tabernacle enclosure. Thus, each *ah-mood* is affixed (hooked) to the *y'ri-ah* by a *vav*. And thus the conceit that just as the Tabernacle was God's dwelling place in the wilderness, so the Torah is the dwelling place of God's word today. Or, as another scholar puts it, the letter "vav" when used as a prefix means "and," and so serves as a letter of "connection" – a hint of the Torah's unity and of our connection, through Torah, to God.

The Generosity Of Our Congregation

Under the leadership of Philip Cummis, president, and Audrey Weinstock, the immediate past president of the congregation and chair of the sanctuary beautification committee, we began the search for appropriate ornamentation for the scroll. The committee chose Moshe Zabari to design our Torah ornaments. He began the project in the summer of 1976 and completed it in early 1977.

Here is the letter Rabbi Patz wrote to the parents of the children in our Religious School in March 1977:

Dear Parents,

We have undertaken a project in our school designed to give our children a sense of community responsibility and a personal tie to the Holocaust Torah which we will dedicate this spring. This Torah scroll, one of the hundreds of thousands of Jewish ceremonial objects gathered by the Nazis from the ravaged Jewish communities of Czechoslovakia as their inhabitants were being deported, was given to our congregation by Dr. Samuel Portugal in memory of his wife Isabelle. He conceived of the idea during a Simhat Torah service when he observed that we had no Torah small enough for our children to carry.

This Torah scroll is barely 14" high from tip to top. We hope that our children will come to think of this scroll as "theirs," thus giving it – and the murdered community that once used it – renewed life in a very special way.

To show our reverence for this Torah, and to demonstrate our understanding of its history, we have commissioned the famous artist and designer, Moshe Zabari, of the Tobe Pascher Workshop at the Jewish Museum in New York, to create appropriate ornaments for it. He is making a *keter* (crown), a *yad* (pointer), a *m'el* (mantle) and a *wimpel* (binder).

We are asking that the children of our Religious School classes raise the funds to pay for the mantle as their special contribution. We have urged the classes not to simply ask parents for the money but to develop projects that will earn the cost of the mantle.

The purpose of this letter is to inform you of our project and to elicit your positive moral support, cooperation and interest.

Norman R. Patz, Rabbi

During the 18 months between receiving the Torah and its dedication, Rabbi Patz carefully researched the origin of the scroll and the history of the Jewish communities of Bohemia and Moravia and, most especially, that of Dvur Králové. His inquiries led him to the Society for the History of the Jews of Czechoslovakia, whose president, Ludovic Sturc, and demographic expert Joseph Pick provided him with detailed information about the Jewish community of Dvur Králové. (As his involvement with the organization progressed, Rabbi Patz was invited to become one of the trustees of the Society and began to lead the society's memorial service each March, marking the anniversary of the liquidation of the Czech family camp at Auschwitz-Birkenau. In 1994, Rabbi Patz became president of the Society for the History of Czechoslovak Jews – the very direct result of our congregation's acquisition of the Czech Torah scroll.)

The following gifts enabled the congregation to acquire and decorate our Torah scroll:

Torah scroll: Dr. Samuel Portugal and daughters Rhoda and Randi
in memory of Isabelle Portugal

Torah mantle: The children of the TSWE
Religious School 1976-1977/5737

Torah pointer: Confirmation classes of 1976
and 1977

Torah wimpel: William Winston
in memory of his wife Evelyn

Torah crown: Mr. and Mrs. Irwin Albert
Mr. and Mrs. Samuel Brummer
Mr. and Mrs. Philip Cummis
Drs. Moses and Fannie Eisemann
Dr. and Mrs. Arthur Fost
Mr. and Mrs. Richard Gardner
Mr. and Mrs. Jerome Goodman
Mr. and Mrs. Alan Greene
Mr. and Mrs. Jack Gurewitz
Mr. and Mrs. Ira Kay
Mr. and Mrs. Monroe Kaplan
Mr. and Mrs. Jay Levine
Mr. and Mrs. Bernard Maged
Mr. and Mrs. Edward Maged
Mr. and Mrs. Samuel Oolie
Mrs. Shirley Palevsky
and daughters
Rabbi and Mrs. Norman R. Patz
Mr. and Mrs. Robert Podvey
Rabbi's Good Works Fund
Mr. and Mrs. Norman Rafalowsky
Mr. and Mrs. Carl Reich
Mr. and Mrs. Robert Rosier
Mr. and Mrs. Stanley Scheiner
Mr. and Mrs. N. Willard Schwartz
Mr. and Mrs. Stanley Sigman
Sisterhood – 1977
Mr. and Mrs. Louis Tucker
Mr. and Mrs. Joel Weinstock
Dr. and Mrs. Jerome Weiss

The Dedication Ceremony

On April 14, 1977 – 27 Nisan, 5737 – *Yom haShoah v'haG'vu-rah* - Holocaust and Heroism Remembrance Day – the members of Temple Sholom of West Essex dedicated the Holocaust Torah scroll we received in permanent trust from the Memorial Scrolls Committee in 1975.



The program began with a *Yom haShoah* memorial service and the singing (by Debra and Shari Kaplan and Monica Merel) of a musical setting of "I Never Saw Another Butterfly," a poem written by Pavel Friedmann while he was interned in the Terezín Ghetto. (From there, he went to his death in Auschwitz-Birkenau.) Then, following long-established Jewish tradition, the scroll was carried into the sanctuary in a formal procession under a *huppah* – with all the honor, joy and ceremony that attend a bride and groom at their wedding. Dr. Portugal carried the Torah, flanked by his daughters Rhoda and Randi. The poles of the *huppah* were held by Sam Brummer, Laurie Katzmann, Harry Mann and John Oettinger, all of whom had direct personal connections to the tragedy of the *Shoah*. They were accompanied by the members of the Confirmation class and representatives of the 4th through 9th grade Religious School classes: Ilene Gordon, Stacey

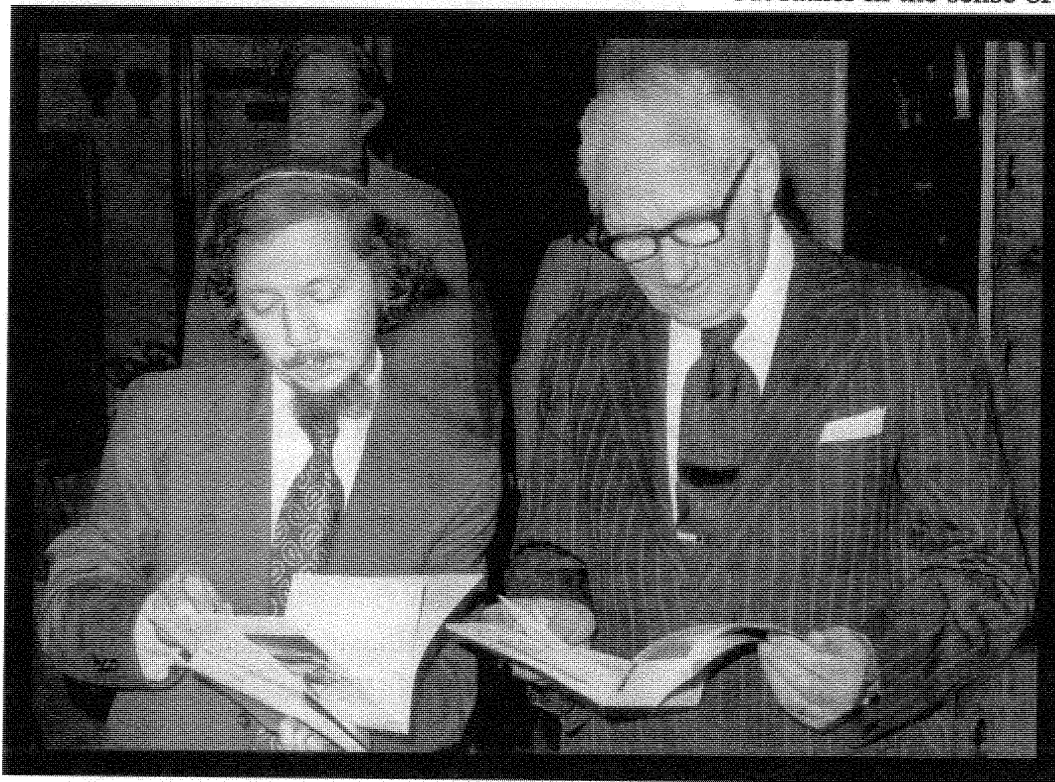
Isquith, Michelle Sher, Scott Kochman, Neil Tuch, Bennett Kleinberg, Steven Pockrass, Arthur Cohen, Patty Rich, Andrea Weissman, Ellen Ludwig, Neil Nussbaum and Michael Dusche. Philip Cummis received the scroll from Dr. Portugal on behalf of the congregation.

Dr. Curt Silberman, an attorney in Essex County and president of the American Federation of Jews from Central Europe, president of the Jewish Philanthropic Fund of 1933, Inc., co-chairman of the Council of Jews from Germany (London-New York-Jerusalem), and a trustee of the Leo Baeck Institute in New York addressed us on "The Lessons of the Holocaust."

This series of paintings is offered as a personal response to the horrors of the Holocaust. The idea came to me while taking a course on "Teaching the Holocaust" at Hebrew Union College-Jewish Institute of Religion. It is an attempt to memorialize my brothers and sisters who were duped and led to slaughter by many who called themselves Christian. The paintings labeled "Warsaw Ghetto" were inspired by the photographs that Roman Vishniac took in the ghetto in 1938. The debased insanity of culture and misery side by side that took place at Terezín as an attempt to fool the Western world inspired two of these paintings.... "The Hasidic Boy" is a self-portrait, not in the sense of the features but rather in the sense of the outrage that I hope

I portrayed. This series is incomplete and could never be finished, for how could one paint 6,000,000 portraits.

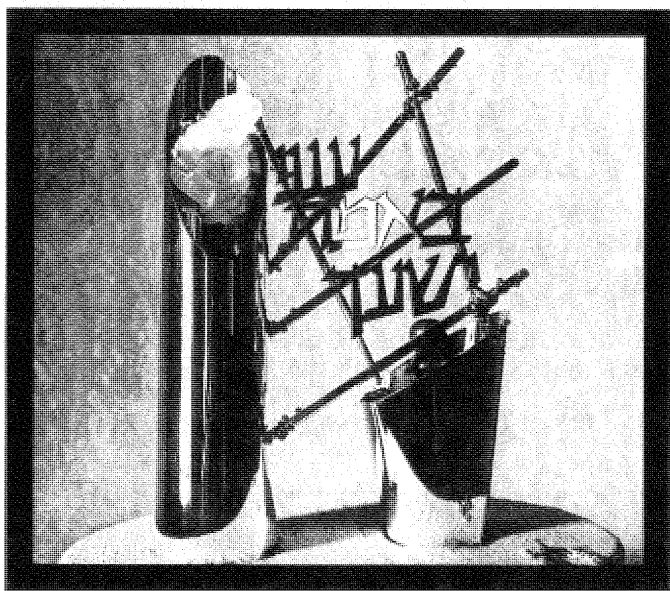
Reverend Spanburgh died in 1983 at the age of 59; we read his name in our yahrzeit list on the anniversary of his death.



For the occasion, the congregation's museum case displayed materials and photographs of Jewish life in Czechoslovakia, and on the walls of the lobby were twelve paintings on Holocaust themes by Reverend Leonard Spanburgh of St. Catherine of Siena Roman Catholic Church in Cedar Grove. A note by Father Spanburgh accompanied the exhibit:

The Ornaments For Our Holocaust Torah

The ornaments for our Holocaust Torah were conceived, designed and executed by Moshe Zabari. Mr. Zabari spent a great deal of time reflecting on the symbolism of the little Torah rescued from a Jewish community that is no more, and its role as a tangible reminder for us of the tragic loss of individuals, history, heritage and future cut down in the Shoah. He chose two biblical passages to express the meaning of the scroll and to help worshipers in our congregation focus on its special significance.



In gilt letters on the crown are three words: *ah-nei-ni b'eh-met yi-sheh-kha* – “answer me with Your saving truth.” It is an anguished cry of faith that questions yet remains strong. The phrase appears as the last line of *mah tovu* – “how goodly are your tents, O Jacob”, the morning prayer on Shabbat, and comes from Psalm 69:14.

Zabari visualizes the two silver columns of the Torah's crown as the Tablets of the Law. One is broken, as if by the enemy; the wooden *etz hayyim* (the roller on which the scroll is mounted) is visible above it. The other column contains a small quartz crystal cluster – a sign of hope, of new and renewed light, of life. Connecting the two are rods of silver – hinting at barbed wire fencing – a

tangible link between what was cut down and what we are building up, a link between us and our past and our children and their future. Delicate silver beads relieve the starkness of Zabari's conception.

The tiny *yad*, the Torah pointer, is a slender silver shaft in which the traditional finger is replaced by a single quartz crystal that catches and reflects the light. Silver beads on the shaft of the *yad* reinforce the unity of the design.

Silk-screened on the raw-silk mantle designed by Moshe Zabari, and serving as its breastplate, is a quotation from the Prophet Ezekiel (27:9-11):

Then God said to me: “Prophecy to the wind, prophecy, mortal, and say to it: ‘Thus says the Eternal God: Come from the four winds, O breath, come and breathe upon these slain that they may live.’” I began to prophecy as the Eternal One had commanded me. Breath came into them; they came to life and rose to their feet, a mighty host. Then God said to me: “Mortal, these bones are the whole people of Israel...”

In Ezekiel's vision, the dry bones are given new sinews, flesh and blood; they are clothed and returned again to life. So have we done with this Torah, no longer bare and lifeless. We have clothed it with precious ornaments and are breathing life into it again and giving it honor once more as we read from it and learn from it and carry it in *hakafot* on Shabbat and festival mornings and on Simhat Torah. Ezekiel's “dry bones” are the house of Israel – our people past, present and future. By our act of reclamation and restoration we tie ourselves and our children ever more firmly to the household of Israel.



Fragments of six yellow stars are embroidered on the mantle, one for each of the six million of our people murdered by the Nazis. The stars represent the identifying – and degrading – badges our people were forced to wear. But they also represent the *magen david*, the star of David that has served for generations as an emblem of Jewish identification and pride. According to Zabari, the stars are fragments because they are evolving into a flame of hope: “These bones shall live again.” The use of embroidery and the beautiful fabric of the mantle are especially appropriate because the Jewish communities of Bohemia and Moravia had a long and rich tradition of embroidering textiles for synagogue use and so many of Dvur Králové’s Jews were engaged in the production of printed textiles.

Zabari designed a special wooden stand for the Torah to raise it and give it prominence in the ark. The stand features a brass panel with the word “*zakhor*” – “Remember” in elegant cutout letters.

Moshe Zabari is an internationally acclaimed artist, one of the very few contemporary artists who has focused exclusively on reinterpreting Jewish ritual objects using contemporary media and esthetics. His commissions are part of the collection of synagogues and museums throughout the world. He was born in Jerusalem, where he attended the Bezalel School of Art. While there, he received the Zellenbaum Prize for the best project of the graduating class. Mr. Zabari came to the United States at the invitation of the Tobe Pascher Workshop at the Jewish Museum in New York, where he spent many years creating Jewish ceremonial objects in silver and other media. Zabari’s design for a Memorial Lamp for the six million Jews who died in the Holocaust won first prize in the international competition of the Yad Vashem Institute in Jerusalem; he also received first prize for his work at the Sixth Biennial National Religious Art Exhibition in 1969. A 25-year retrospective of his work between 1976 and 1994 was organized by the Skirball Museum in Los Angeles together with the New York Jewish Museum.

The congregation owns four additional mantles that were commissioned for our Holocaust Torah.

The first of these, the gift of Rabbi Norman and Naomi Patz, was created by Marilyn Arnold, then a student at the Philadelphia School of Design and a member of the rabbi’s Confirmation class when he served Temple Emanuel in Cherry Hill. She undertook her assignment quickly and with inspiration. The mantle she designed is made of white satin with vertical stitching representing flames – both the horror of the Holocaust and the cleansing flames of hope, and, underscoring that duality, the words in Hebrew *ood mu-tzal mei-eish* – “a brand plucked from the fire.” It was used from shortly after we received the Torah until the formal dedication in 1977, and for years thereafter for High Holy Day and pilgrimage festival services

(Sukkot, Passover and Shavuot) when all of the congregation's Torah scrolls are dressed in white mantles.

After Zabari's raw-silk mantle became too fragile to be used on a regular basis, the congregation commissioned Anne Harris to design a new mantle that would blend with the other mantles she had made for the synagogue's Torah scrolls. Six distorted and incomplete Stars of David are featured on the front of the mantle, echoing the theme of the Zabari mantle.

Commissioned as a gift to the congregation by our member Maxine Myers, Marcia Lewis of Jerusalem designed the mantle with which we now dress the Torah on the three pilgrimage festivals. Woven of fine cotton in a hopsacking texture, its decoration features a skyline showing Jerusalem's prominent landmarks (the Western Wall, the domed synagogue at the Hebrew University, the Kennedy memorial and Montefiore's windmill among them) and the word "Jerusalem" – appliquéd along the bottom.

The fifth Torah mantle was created specifically for use on the High Holy Days, a gift of Audrey and Joel Weinstock. It is white silk damask with floral designs featuring pineapples, a sign of prosperity. This elaborate woven fabric, too, recalls the textile industry in which so many in Dvur Králové's Jewish community were involved, a subtle homage to the Torah's origins at a time when our thoughts should be focused inward.

"I remember, I remember them and I am overwhelmed by sadness.
But this my heart remembers, and therefore do I have hope:
God's mercy is limitless, God's compassion never ends;
God's mercy and compassion are renewed every day.
'The Eternal One is my portion,' says my soul,
Therefore will I hope in God."

Lamentations 3:20-24

ACKNOWLEDGEMENTS

We are indebted to many people and institutions for their assistance in our research into the history of the Jewish community of Dvur Králové and the Jews of Czechoslovakia – now and when we first began to learn about Czech Jewry. As 30 years have passed since our initial inquiries, some of those who assisted us are no longer alive; may their memory be for blessing.

We are particularly grateful to the members of the staff of the Jewish Museum in Prague for their courteous, gracious, extensive and unfailing assistance:

Dr. Leo Pavlát, Director

Michael Dunayevsky, Copyright Permission

Jiří Fiedler, Historian

Vlastimila Hamáčková, Curator of Archives

Michaela Hajkova, Curator of Visual Arts

Martin Jelinek,

Administrator of Photographic Archives

Jaroslav Kuntoš,

Curator of the Silver Collection

Pavla Máčková, Curator of Photo Archives

Dr. Arno Pařík, Senior Historian

Dana Veselská,

Curator of the Textiles Collection

Magda Veselská, documentation

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inaccuracies that remain are our own; Mr. Fiedler bears no responsibility for any of them). We also want to express special gratitude to Vlastimila Hamáčková, the Museum's Curator of Archives, for her magical ability to provide us with so much of what we sought.

We also thank

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Terezín

Dr. Tomáš Kraus,

Executive Secretary of the Federation of
Jewish Communities in the Czech Republic

For translation, Kamila Keren Geussová

Additional sources consulted:

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Otto Gutfreund, catalogue of an exhibition on the centenary of the artist's work, especially the translated essays by

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