

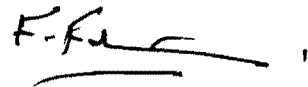
Holocaust Memorials and Museums in the United States:  
How and Why We Remember

An Honors Thesis (HONRS 499)

by

Elizabeth Skiles

Thesis Advisor  
Frank Felsenstein

A handwritten signature in black ink, appearing to read "F. Felsenstein", with a horizontal line underneath.

Ball State University  
Muncie, Indiana

May, 2006

May 6, 2006

Sp(001)  
The  
from  
2011  
of  
2011

ABSTRACT:

Sixty years after the liberation of the death camps, America has created multiple memorials and museums entirely dedicated to the Holocaust. The purpose of this thesis is to answer two questions: how and why? The former question will be answered through an in depth examination of a sampling of museums and memorials from different areas of the United States. The answer to the latter, though more elusive, will be sought through a variety of sources, including field studies and various literary works.

ACKNOWLEDGEMENTS:

I do not have enough words to thank Dr. Frank Felsenstein, Reed D. Voran Honors Distinguished Professor of Humanities, for his contributions to this thesis. This thesis begins and ends with his inspiration. From my first day in his "Remembering the Holocaust" course, Dr. Felsenstein has challenged my thoughts, ideas, and perceptions. I am better for having been his student and I appreciate everything he has done to make this thesis the best it can be and his encouragement through the entire process.

I would also like to thank Dr. James Ruebel, my first friend at Ball State. I am eternally grateful for the hours he spent listening to me ramble about life. His support throughout this process, and through my career at Ball State, has been invaluable.

Finally, I would like to thank my family and friends who have supported me endlessly.

To look backward for awhile is to refresh the eye,  
to restore it,  
and to render it the more fit  
for its prime function of looking forward.

~Margaret Barber

*The Roadmender*

In the fall of 2004, I began what would, undoubtedly, be the most arduous course I would ever take during my time at Ball State University. Entitled “Remembering the Holocaust,” this Honors colloquium was being taught by Dr. Frank Felsenstein, Reed D. Voran Honors Distinguished Professor of Humanities. This colloquium examined multiple themes of the Holocaust through assorted mediums. Amongst these were such themes as Nazi propaganda, memoirs, survivors and witnesses, and the Holocaust and religious beliefs. All of these themes would be explored via books, poems, films, articles, field studies, and research. To say that the course was academically challenging would be an understatement. It required an academic commitment that was unparalleled, even in comparison to other Honors College courses I have taken. More difficult than the academics, however, was the psychological and emotional toll that the course exacted on its participants. Researching, studying, and examining the events of the Holocaust was far more intense than I had ever anticipated. Yet, in hindsight, it was this intensity that leads me to seek a greater understanding of what happened during the Holocaust

It was as a result of this intense and enlightening course that I began considering topics related to the Holocaust for my Honors thesis. As I continued mulling possible Holocaust-related topics for my thesis, I moved to Massachusetts for the summer between my junior and senior years for an internship opportunity. However a much different and greatly unexpected opportunity would present itself while I was out east. During a day trip to downtown Boston, I had the opportunity to visit the New England Holocaust Memorial. I could not believe how it moved every person who walked through. From a distance, it appeared to be such a simple structure, yet it paid tribute to the victims and survivors of the Holocaust while portraying the indecencies of the Holocaust—all with eloquence. The overt and underlying references to the Holocaust, which are further elaborated on later in this thesis, captivated my mind. The power of

this memorial in affecting so many people set me on a path that led to the creation of this thesis. Why we, as a nation, memorialize the horrific events collectively known as the Holocaust became a fixed question in my mind. However, this search for an answer to *why* we memorialize the Holocaust could not begin until I, as a student and author, had a greater understanding of *how* we memorialize the Holocaust.

There was, seemingly, no better place to start my quest for answers than in the word “holocaust” itself. In its most literal translation, derived from the Greek translation of the Old Testament, holocaust means “a sacrifice wholly consumed by fire; a whole burnt offering.” (Cole) In review of the very basic facts of this period in time, it is quite clear that what happened was indeed a holocaust.

Eleven million victims. Six million Jewish victims killed. Five million victims killed for any of a number of other reasons. One violent regime. The Holocaust was without a doubt one of the most horrific and inhumane events in our world’s history. The Holocaust has been documented in literary pieces, countless films, and endless news stories. However, there is a unique power in the experience that is conveyed to a visitor by a museum or memorial dedicated to the Holocaust and its victims. Each individual museum or memorial takes a unique approach to the Holocaust. Each has its own focus. Each targets a different audience. Each different in its own way, but retaining one single commonality: each exists to educate visitors on the event that changed history and bring them to a greater understanding of the crimes and indecencies of that time with the purpose of preventing the repetition of such events in the future.

These museums and memorials leave lingering questions, though. Why do we memorialize these events in so many different places in our nation when the events took place, primarily, in Europe? Do we memorialize to absolve guilt for doing nothing or for not acting

earlier? Are these memorials truly expressions of grief and memory or merely an opportunity for talented artists and architects to create an artistic piece? Is there an unethical aspect of commercial gain tied to these memorials and museums? There are so many questions that remain in regards to how and why the citizens of the United States memorialize the Holocaust.

And while there is, perhaps, no way that the answers found as a result of this project can be universally accepted and based entirely in fact, it is imperative that I, as the author, find my own answer to these questions in order to grow in my own understanding of these events. This understanding will be sought through a thorough examination of multiple Holocaust memorials and museums, visits to a selected number of these monuments, and extensive research on the topic. In the end, it is my intent to answer this question above all others: Should we, as a nation, memorialize the Holocaust and, if so, why?

## **How the Holocaust is Memorialized**

Before examining why we, as a nation, examine the Holocaust, it is important to examine how this event is memorialized in the United States. Multiple methods of memorializing the events will be objectively examined in order to gain a deeper understanding of why we pay tribute to the victims of the Holocaust. As part of this examination, I will research not only memorials and museums, but also briefly examine film, literary works, and teaching as methods of memorializing the Holocaust.

### **Memorials**

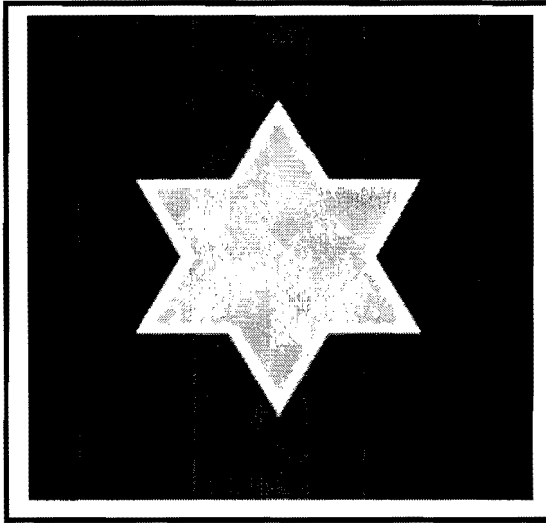
At least twenty-four different public memorials have been created in the United States to memorialize the events and victims of the Holocaust; twenty-four memorials that are independent and more than just a plaque that has been placed in memoriam or a small garden or any other small gesture that has been made to memorialize the Holocaust. These much smaller memorials are countless in nature and quite impossible to list. For this thesis, the definition of a memorial will simply be any medium that pays tribute to the Holocaust, yet is very basic in the information provided regarding the events of the Holocaust (unlike the amount of information a museum would provide). The five memorials that will be examined here are the New Orleans Holocaust Memorial, the Miami Beach Holocaust Memorial, the New England Holocaust Memorial, the Desert Holocaust Memorial in Ranch Mirage, California, and the Children's Holocaust Memorial in Whitwell, Tennessee. Each will be examined in its origin, design, and purpose.

## **New Orleans Holocaust Memorial**

In 1997 a Rabbi by the name of Edward Cohn proposed a memorial to the Holocaust to be located in New Orleans. Twenty-five New Orleans citizens came together on a committee that would work tirelessly for six years to garner the necessary support and funding from the community (Press Release) to create, as they would come to call it, “a visual prayer in memory of the Six Million Jews of Europe and those millions of other victims who were tortured and murdered.” (New Orleans)

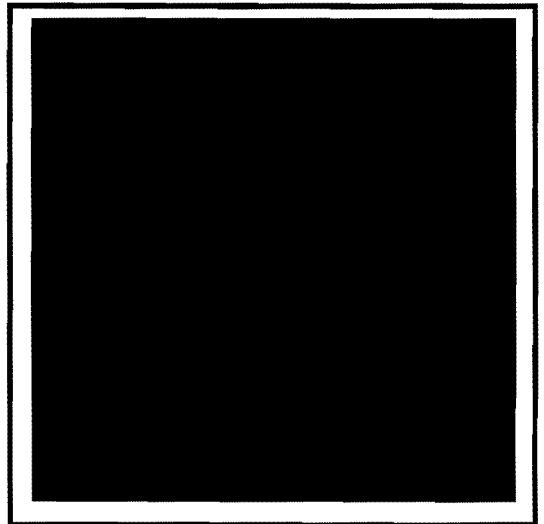
The committee commissioned a renowned artist to create the sculpture that would be located on the widely-known New Orleans Riverwalk. Yaacov Agam, a native of Jerusalem, is credited as the founder of agamographs, the style that was used in the creation of the New Orleans Holocaust Memorial. (Yaacov) In an agamograph, the piece of art is constantly changing. There are multiple images that shift and appear as the viewer moves around the piece, thus allowing for multiple images to be conveyed in one piece of art, but never allowing the viewer to see the entire picture. (Yaacov)

For the New Orleans memorial, Agam created nine panels, each standing over eleven feet high, at the center of an oval walkway. These nine brightly colored panels individually make little sense and appear to be abstract works of art, yet together create ten separate views, each with its own meaning. Shown below are the views that the nine panels create as visitors move around the memorial, with the captions that have been created for them by the New Orleans Holocaust Memorial Committee and Agam. (New Orleans)



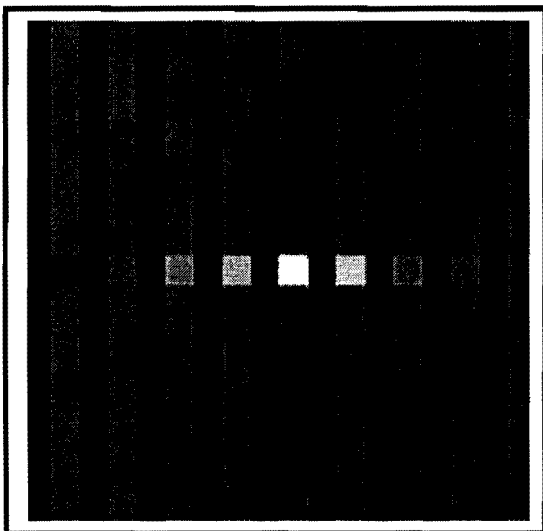
(New Orleans)

View 1: “A large Star of David that symbolizes the persecution and humiliation of the Jews by their Nazi tormentors and collaborators.” (New Orleans)



(New Orleans)

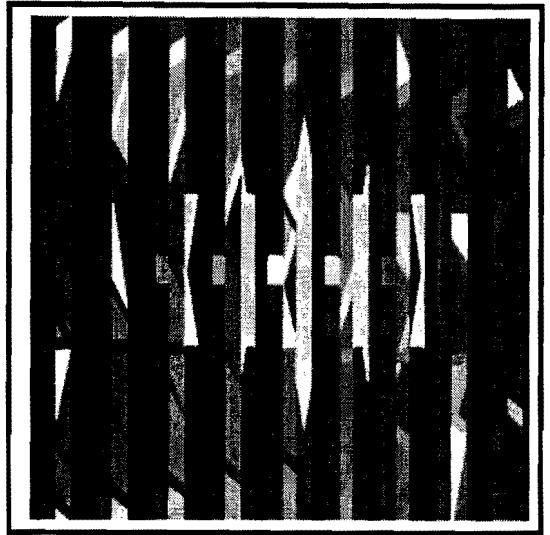
View 2: “This image expresses the dark period when, for the Jews and others, the world became void of light and hope, morality and compassion.” (New Orleans)



(New Orleans)

View 3: “Out of this darkness appear six colors representing the souls of the six million Jewish victims who perished in the Holocaust; one and a half million were children. The seventh square is added in as a loving tribute to the righteous Gentiles, homosexuals, gypsies, and all of the other victims of Nazi hate.” (New Orleans)

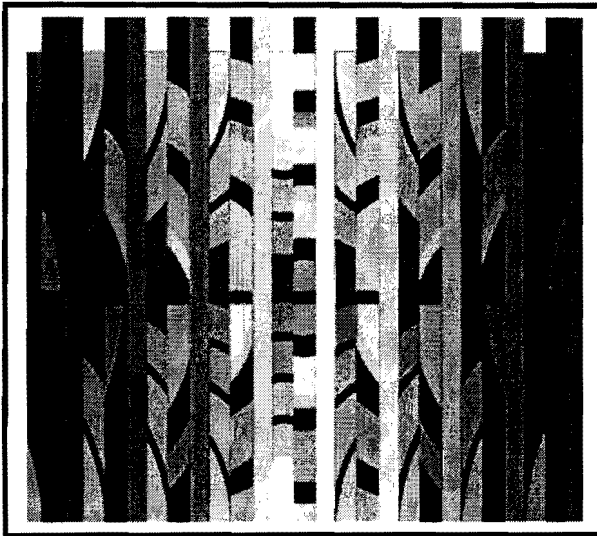
View 4: “Behind these seven colors appears a symbolic representation of societal destruction. The disintegrated yellow Star of David can be seen in the background. The mood is one of complete devastation and desperation.” (New Orleans)



(New Orleans)

View 5: “This chaotic view expresses human misery and absence of empathy and religious and moral values, including reverence for life itself.”

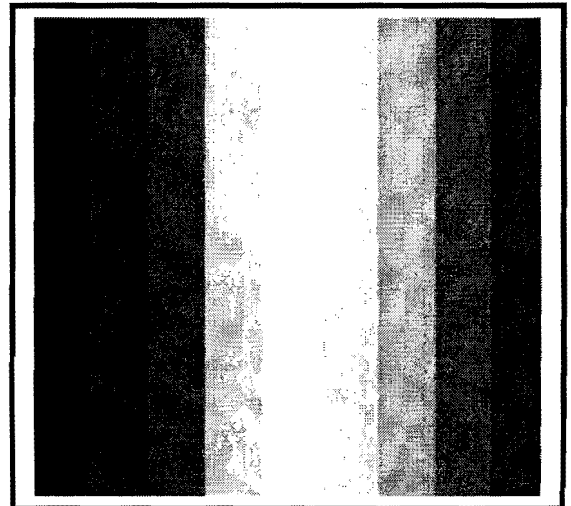
(New Orleans)



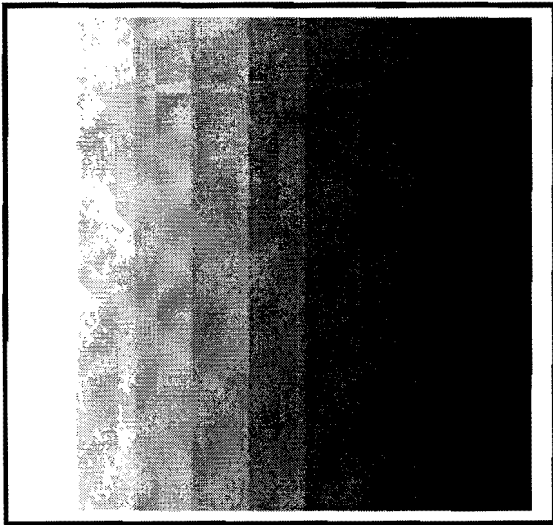
(New Orleans)

View 6: “Out of the chaos emerges a rainbow, the biblical sign of hope, renewal, and the reassertion of life’s worth.”

(New Orleans)



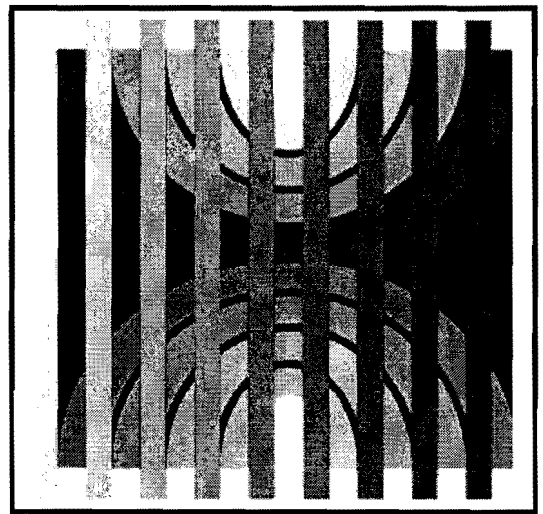
(New Orleans)



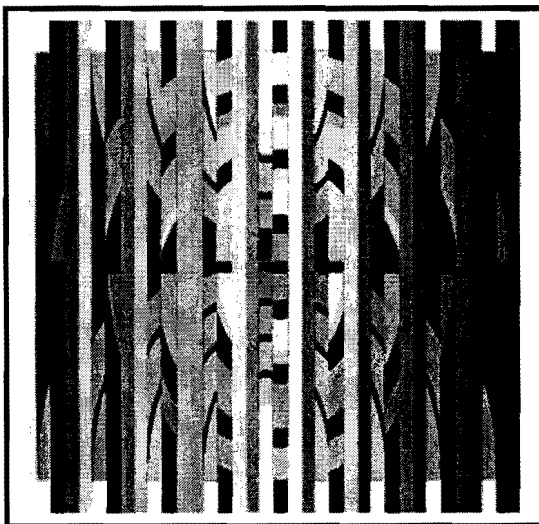
View 7: “We see now that the color of the sky that represents human hope and Divine holiness.” (New Orleans)

(New Orleans)

View 8: “Out of this color of hope appears, in all its majestic colors, a Sacred Menorah, symbolizing the faithfulness and spiritual values of the Jewish people. The Menorah that stood in the Temple of Jerusalem represents also the miracle of the Chanukah Lights, a timeless emblem of human liberty and the victory over tyranny. The Menorah here is represented by a rainbow and a reverse rainbow.” (New Orleans)



(New Orleans)



(New Orleans)

View 9: “Behind the Menorah appears a double rainbow representing heaven and earth, a call to all people from all faiths, races, and nations that never again must anyone experience such horror on earth. Behind it appears the biblical rainbow, the sacred covenant between God and man.” (New Orleans)



View 10: “Looking back, the symbols of the victims’ oppression and destruction can be seen. Behind the yellow Star of David are the chaos, murder, and destruction of those torturous years – The Holocaust – 1933-1945.” (New Orleans)

(New Orleans)

The plaque at the memorial site reads simply:

The New Orleans Holocaust Memorial: A Shared Vision of Loss, Survival and Hope  
A Remembrance of Lives Lost  
A Reminder in Perpetuity so  
That We Never Forget Those Who Died

A Tribute to the Survivors  
A Recognition of Their Courage  
And the Determination to Live  
No Matter How Terrible the Ordeal.

The New Orleans Holocaust Memorial,  
a Statement of Hope for the Future.  
(New Orleans)

Yaacov Agam has been recognized for utilizing a fourth dimension when he creates works of art: time. (Yaacov) For the New Orleans Holocaust Memorial, this dimension comes into play both directly and indirectly. The viewer is influenced by time in a direct manner as they move from one angle to another. They must leave the previous image in the past in order to see a new one. It is often said that one cannot step in the same river twice; similarly one can never

see the image just as one saw it before. It is indirectly, with sixty years distance between the viewer and the Holocaust that they see and seek to understand this memorial.

## **Miami Holocaust Memorial**

Florida has one of the largest populations of Holocaust survivors in the United States. (Florida Jewish) A group of over 5,000 survivors who lives in the area immediately surrounding Miami was a driving force in creating the Miami Beach Holocaust Memorial, as they formed the Holocaust Memorial Committee in 1984. The memorial was opened to the public February 4, 1990. (Holocaust Memorial) Florida itself is steeped in Jewish culture, as there are more than 780,000 residents of the state who identify with the Jewish faith, (Florida Jewish) which undoubtedly aided in the creation of this elaborate memorial and speed with which it was built.

In comparison to most Holocaust memorials, the Miami Beach Holocaust Memorial stands out for its complex representations and enormity. While many of the Holocaust memorials across the nation are very simple in design for both cost and artistic purposes, the Miami Beach memorial takes a very different approach. There are eleven different areas that were designed by sculptor Kenneth Treister, a founding member of the Holocaust Memorial Committee (The Miami) and native of Miami Beach. (Kenneth) These eleven areas are as follows:

- The Beginning
- The Arbor History
- A Garden of Meditation
- The Dome of Contemplation
- The Lonely Path
- The Sculpture of Love and Anguish

- The Series of Vignettes
- Sensing Both Love and Fear
- The Memorial Wall
- The Final Sculpture
- Never Shall We Forget

Each area serves its own purpose; each brings a different element to the memorial. This memorial, without doubt is one of the most intricate of all Holocaust memorials in the United States because of the nature of the medium. As the visitor moves through the memorial, the attention to detail creates a memorial that is that much more powerful and integrates multiple mediums in order to more deeply impact the viewer. As Kenneth Treister said, “I created the Memorial as a large environmental sculpture...a series of outdoor spaces in which the visitor is led through a procession of visual, historical, and emotional experiences with the hope that the totality of the visit will express, in some small way, the reality of the Holocaust.”



(Miami Beach)

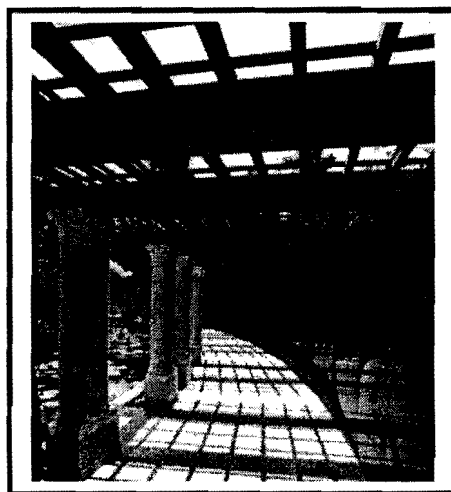
Entering the memorial, the visitor walks a long pathway lined with palm trees. The stone used for the pathway and much of the memorial is Jerusalem stone, which comes from mountains outside Jerusalem. (Miami Beach) While it is a type of limestone, the symbolism

that it carries with it in addition to the long, quiet walk to the memorial helps to prepare the visitor for what they are about to experience.



The Beginning (Miami Beach)

As the visitor nears the memorial, the first thing they see is a sculpture of a mother with two young children clinging to her side. The children are clearly frightened and the mother's hands lovingly attempt to console them. A semi-circular wall made of Jerusalem stone wraps behind the sculpture, bearing the words, "...that in spite of everything I still believe that people really are good at heart." (The Miami) These words were written by Anne Frank, herself just a child experiencing the terrors of the Holocaust.



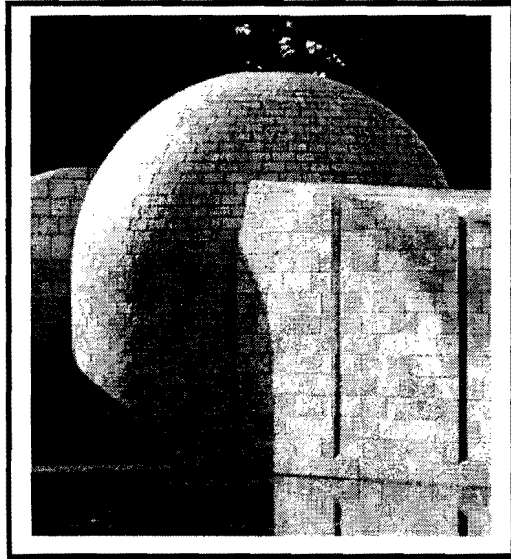
The Arbor of History (The Miami)

The visitor turns to their right and, thus, enters the Arbor of History. It is a stark contrast of light and darkness. On the left are columns made of Jerusalem stone that support a wooden lattice. White bougainvillea vines grow on the lattice and the visitor can also see the reflecting pool. To the right, however, are slabs of black granite. The slabs are etched with various photographs taken during the Holocaust. (The Miami)



A Garden of Meditation (The Miami)

This area of the Miami Beach Holocaust Memorial offers a respite from the intensity of the rest of the memorial. It features a large reflection pool which, ironically, is full of life amidst the reminders of six million deaths. The pool is home to clusters of lily pads and many water lilies, and often is full of flowers petals from the flowered vines that grow on the Arbor of History. Additionally, a large plaza, also constructed of the Jerusalem stone used in many other areas of the memorial, offers a serene space in the middle of the memorial.



A Dome of Contemplation (The Miami)

After leaving the Garden of Meditation, the visitor enters the enclosed Dome of Contemplation. Within the Dome is an eternal flame that burns in memoriam as well as a quote from the Twenty-third Psalm.

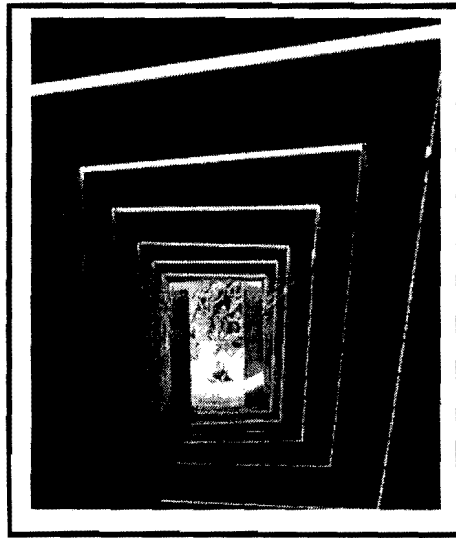
The Lord is my Shepherd; I shall not want.  
He maketh me to lie down in green pastures.  
He leadeth me beside the still waters.  
He restoreth my soul:  
He leadeth me in the paths of righteousness for His name' sake

The Lord is my Shepherd; I shall not want.

Yea, though I walk through the valley of the shadow of death,  
I will fear no evil: For thou art with me;  
Thy rod and thy staff; they comfort me.  
Thou preparest a table before me in the presence of mine enemies;  
Thou annointest my head with oil; My cup runneth over.

Surely goodness and mercy shall follow me all the days of my life,  
And I will dwell in the House of the Lord forever.  
(23<sup>rd</sup> Psalm)

There is also a lighted yellow Star of David bearing the word "Jude," the patch Jewish citizens were required to wear.



The Lonely Path (The Miami)

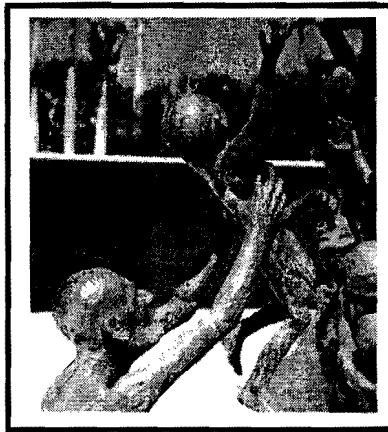
As the visitor progresses, they walk the Lonely Path. It is a tunnel of stone with slits of sunlight illuminating the path. Inscribed in the walls of the tunnel are the names of the largest camps from the Holocaust and visitors see each of the camps lit by the sun as they walk through. Playing in the Lonely Path are songs of the Holocaust sung by Israeli children. They are haunting melodies that grow increasingly louder as the visitor nears the end of the path. (The Miami) At the tunnel's opening, the visitor sees a small child sitting on the ground crying and reaching out, seemingly, to the visitor.



The Sculpture of Love and Anguish (The Miami)

Just beyond the crying child is the central sculpture of the memorial, an arm outstretched and reaching for the sky. The arm extends forty-two feet from the ground and is covered with almost one hundred hand-sculpted figures in various states on and around the arm. (The Miami)

Just above the many figures, the outstretched arm bears the mark that many victims of the Holocaust bore as well—numbers tattooed on by the Nazis.



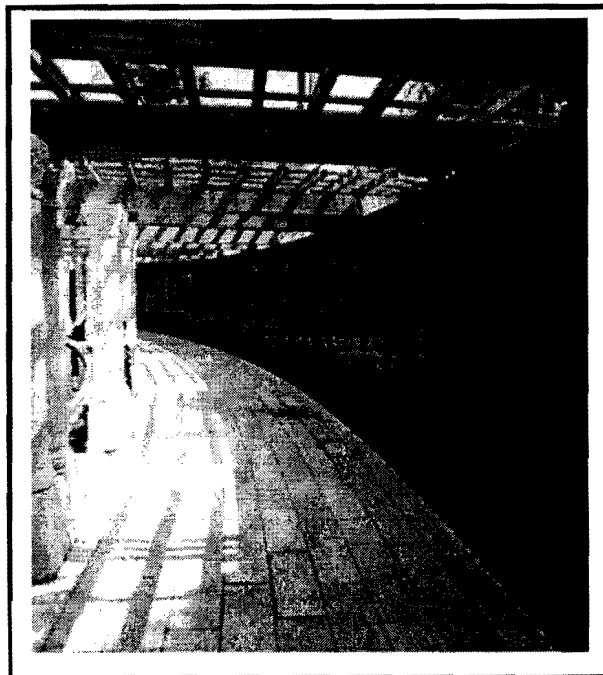
A Series of Vignettes (The Miami)

The one hundred figures that cling to the arm are, collectively, referred to as “A Series of Vignettes.” Groups of these figures come together to form visible families. These families display emotions of every kind. There is evident suffering and despair. However there is also a sense of compassion and caring. Amongst the suffering there are sculptures of people helping other people. Sculptor Kenneth Treister reflected the ability of the Holocaust victims to help each other, even when the outlook was bleak.



Sensing Both Love and Fear (The Miami)

All around the base of the arm are life-size bronze statues. The sculptor created sculptures that would create a feeling within the viewer that they are a part of the scene being depicted. It is from this feeling that the statues get their name; because the viewer senses both love and fear.



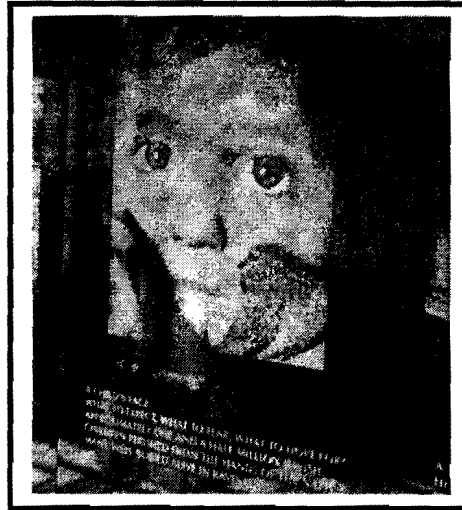
The Memorial Wall (The Miami)

As the viewer is leaving the Miami Beach Holocaust Memorial, they walk past The Memorial Wall. These panels of black granite have the names of victims of the Holocaust etched in the stone. Almost 25,000 names have been submitted by the loved ones of the victims. (The Miami) The list of names continues to grow as more people submit names of friends and family members who were victims of the Holocaust. It is possible to see how entire generations of families were eliminated because of the Holocaust, as there are multiple places on The Memorial Wall where family names repeat five, ten, or more times.



The Final Sculpture (Miami Beach)

The last sculpture the viewer sees is of the same family that started the viewer's journey through the Miami Beach Holocaust Memorial. The mother and her two children who were depicted in the first sculpture clinging together are now collapsed on the ground. Just as the six million Jewish victims of the Holocaust perished at the hand of the Nazi regime, so too did this mother and her children. Etched on the Jerusalem stone behind the victims are the following words by Anne Frank: "Ideals, dreams, and cherished hopes rise within us only to meet the horrible truths and be shattered." (Miami Beach)



Never Shall We Forget (The Miami)

The final image the viewer sees as they leave the Miami Beach Holocaust Memorial is fifty-two pictures on black granite slabs. The images are haunting and show the true horrors of the Holocaust. There are maps outlining the areas of Europe that the Nazis overtook, as well as pictures of Jewish people wearing the yellow Star of David, ghettos, concentration camps, and many others showing the suffering endured by millions of people throughout the Holocaust.

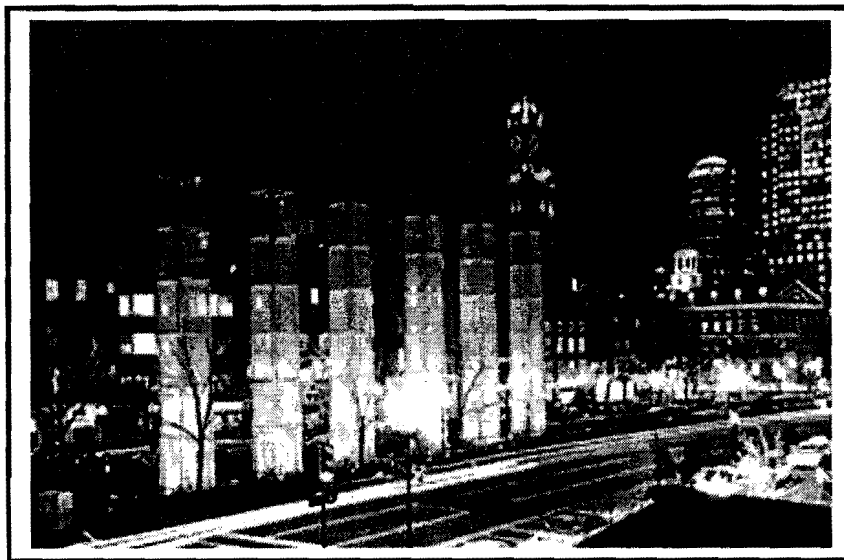
### **New England Holocaust Memorial**

Few memorials attribute their beginnings to the voice of a single survivor. Many start their history with the committee that was formed to create the memorial. The New England Holocaust Memorial, however, credits one man with the beginnings of the memorial. Stephan Ross, whose given name is Szmulek Rozental, is a Holocaust survivor who made his home in Boston after World War II. He was imprisoned, along with his parents, two brothers, and five sisters, by the Nazis at the tender age of nine. By the time he was liberated at Dachau in 1945, Ross had been to ten concentration camps and survived. Of his family, however, only his older brother would survive the Nazi persecution. It was with his brother that Ross moved to the United States and began working for the City of Boston. Ross started the project to build the

New England Holocaust Memorial and gradually gained support from New Englanders of all faiths as well as other survivors who had come to call New England home. (New England)

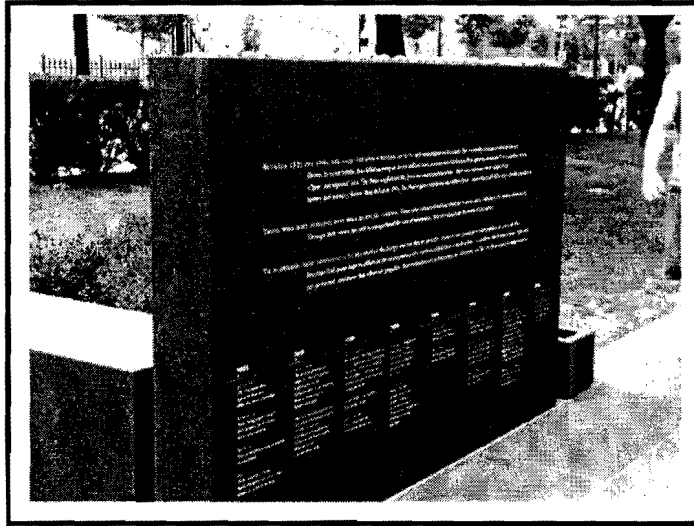
Ross saw his vision come to life in October of 1995 when the New England Holocaust Memorial was dedicated. Sponsored by more than 3,000 different individuals and organizations in the community, the dedication featured Elie Wiesel, renowned Holocaust author, Nobel Laureate, and Boston University professor, speaking on the importance of the memorial. Included in his speech was this: “We must look for hope. There is a marvelous saying by a great Hasidic master: ‘If you look for the spark, you will find it in the ashes.’” (New England)

The memorial is located in Carmen Park, just feet from Faneuil Hall, which is a prominent shopping and gathering area in the Boston community and just minutes from numerous historic sites in the city.



(New England)

From a distance, the visitors see six towers of glass, each of which stands fifty-four feet high. These towers have six million numbers etched in the glass, which is green in hue and internally illuminated, lighting up at night to add to the Boston skyline. (New England)



(New England)

As the visitor approaches, they begin to walk a granite path. At the start of the path is a granite plaque that simply states:

“Between 1933 and 1945, the Nazis created a regime of hate and victimization in Germany that eventually consumed most of Europe. Driven by racist beliefs, they killed millions of men, women, and children in their quest to dominate Europe and to create a ‘pure and superior’ race.

The Nazis singled out the Jews for total extermination—their very existence to be erased from history and memory. Before their defeat in 1945, the Nazi regime murdered six million Jews—more than half of Europe’s Jewish population.

This memorial is dedicated to those six million Jewish men, women, and children. Here we create a marker—a place to grieve for the victims and for the destruction of their culture—a *place to give them an everlasting name.*”

(New England)

(The final part of this passage is in reference to Isaiah 56:5 “I will give them an everlasting name.”)



(New England)

The six towers, according to architect Stanley Saitowitz, represent, “The six death camps, the six million Jews, and the candles of the menorah.” (New England) Visitors to the memorial start walking through the glass tower representing the Majdanek camp, then in succession through Chelmno, Sobibor, Treblinka, Belzac, and Auschwitz-Birkenau. All six of these camps were located in German-occupied Poland and millions of people lost their lives inside the barbed wire fences of these six camps.



(New England)

Etched alongside the six million numbers representing the Jewish victims of the Holocaust are personal testaments given by survivors of each respective camp. As the visitor walks through the Majdanek tower, there is a personal statement from Primo Levi, “Nothing belongs to us anymore. They have taken away our clothes, our shoes, even our hair. If we speak, they will not listen to us. And if they listen, they will not understand. They have even taken away our names. My number is 174517. I will carry the tattoo on my left arm until I die.”

(New England) Not all of the personal statements speak so frankly about the many difficult things they faced during their time in the death camps. For instance, Gerda Weissman Klein, a survivor of the Sobibor death camp, said, “Ilse, a childhood friend of mine, once found a raspberry in the camp and carried it in her pocket all day to present to me that night on a leaf. Imagine a world in which your entire possession is on raspberry and you give it to your friends.”

(New England)



(New England)

In addition to the personal testaments, there are also factual statements that run the border of the path leading through the towers. Some of the facts speak to the many atrocities that occurred at the hands of the Nazis, such as, “Most infants and children were killed immediately

upon arrival at the camps. The Nazis murdered as many as one and a half million Jewish children.” (New England) However there are also factual statements that highlight the many heroic actions that were taken by people of all backgrounds to stop the Nazis. Included in this is the fact that, “After the German Army invaded Denmark, the Danish people mobilized to ferry 7,800 Jews to safety in neutral Sweden. At the end of the War, 99% of Denmark’s Jews were still alive.” (New England)



(New England)

There are many visual elements as visitors pass through the towers; there are so many things to take in. While the visitor is trying to take in all of the elements of the memorial, there is an additional element to the memorials that evokes thoughts of the gas chambers and incinerators that operated at the Nazi death camps. Where the ground beneath the tower is expected to be, instead the visitor finds a chamber that is six feet deep with the name of the tower’s respective death camp glowing up from the bottom by what appears to be smoldering coals. The visitor stands on this grate reading the personal statements and looking at the tower and is suddenly surrounded by smoke coming from the pit beneath them, creating the almost

surreal feeling of being in a gas chamber. Saitowitz describes it as, “human breath as it passes through the glass chimneys to heaven.” (N.E.3)



(New England)

After walking through all six towers, visitors pass one final granite slab as they exit the memorial. Engraved on the black granite is the oft-quoted poem by Pastor Martin Niemöller. Pastor Niemöller delivered anti-Semitic sermons before opposing the Nazi regime. He was sent to Sachsenhausen and Dachau concentration camps for eight years for preaching against the Nazi party and Hitler. It is for this reason that the following poem that he wrote is so often cited when people speak of the Holocaust.

*They came first for the Communists,  
And I didn't speak up because I wasn't a Communist.*

*Then they came for the Jews,  
And I didn't speak up because I wasn't a Jew.*

*Then they came for the trade unionists,  
And I didn't speak up because I wasn't a trade unionist.*

*Then they came for the Catholics,  
And I didn't speak up because I was a Protestant.*

*Then they came for me,  
And by that time, there was no one left to speak up.*

(New England)

As the years have past since the opening of the New England Holocaust Memorial, this final point of reflection has become a popular place for visitors to leave little mementos. A tradition that dates back to Biblical times, visitors to the memorial leave stones on this area of the memorial when they visit to show that they care and have come to visit in memoriam. Some of the stones represent more than just caring, however. The Nazis used shapes and colors to identify prisoners in the concentration camps; for instance, they used pink triangles for homosexuals, black for Gypsies, purple for Jehovah's Witnesses, and red for political prisoners. (Classification) Stones of these various colors and shapes rest on the stone bearing Pastor Niemöller quote, along with a few tiny messages and pictures, as visitors pay tribute to the victims of the Holocaust as they leave the memorial.

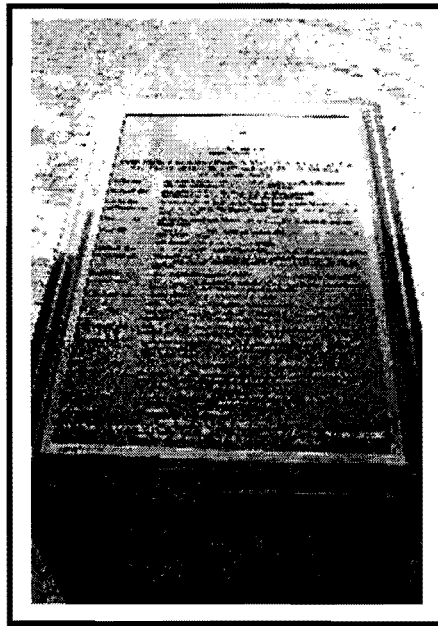
### **Desert Holocaust Memorial**

Commissioned by the Holocaust Survivors of the desert, Dee Clements sculpted the Desert Holocaust Memorial in Civic Park of Palm Desert. Located in Rancho Mirage, California, the memorial is enclosed by trees on all sides. According to Clements, the trees represent the life that was visible outside the barbwire fences of the camps, yet completely inaccessible to those inside the gates. (Clements)



(Desert)

Inside the circular area dedicated to the memorial, the cobblestone paths as well as the light posts that surround the memorial are replicas of the paths and lights at Auschwitz. The plaque that visitors see as they cross from the park, through the light posts, and towards the memorial reads simply, "Desert Holocaust Memorial." Between the light posts are plaques paying tribute to the founders, benefactors, and sponsors of the memorial, outlines the history of the memorial's development, as well as displays the poem by Pastor Niemöller that is displayed at New England Holocaust Memorial.



(Desert)

On the front of this plaque, facing out is the following:

*"He who saves one life saves the world."*

*The names of more than 12,000 "Righteous Gentiles" are embodied within this pedestal.*

*"May their deeds never be forgotten."*

(Desert)

This tribute to the Righteous Gentiles, or non-Jewish people who risked their lives to save Jews in Nazi Germany, reminds visitors that, while the Holocaust was full of terrors and millions of people died at the hands of the Nazi party, there were people who stood up for what was right and saved thousands of people deemed unworthy by the Nazis.

On top of the bronze plaque that sits just in front of the centerpiece of the memorial outlines the history of the Holocaust, or as the plaque is titled, a “Brief History of the Systematic Deprivation by Law of the Civil Rights, Jobs, Property and Life of ‘Non-Aryans’ by the Nazi Party.” This history highlights lesser known events of the Holocaust, such as the firing of all postal workers who had spouses who were not full blooded Aryans, the refusal of telephone service to Jews, or the destruction of all files that had any information regarding the anti-Jewish activities of Nazi Germany.



(Desert)

The central sculpture is of five figures, cast in bronze, which each represent different factions of the Holocaust; all five figures are mounted on a black granite two-layered Star of David. There is the “Boy from the Ghetto” who is alone and without parents, and, according to

the sculptor, is being taken to Auschwitz. Beside him, a “Mother with Children” reaches out while trying to hold both of her children in her arms. Clements’ description of the woman is not of a woman merely reaching out, but rather, “Begging for her children’s lives as an SS soldier’s finger squeezes the trigger of his rifle because she would not let go of her children.” As the visitor moves around the star, they also see the Rabbi who is “Praying over dead bodies as SS soldiers ridicule him.” Seemingly collapsed on the ground is the fourth figure, “The Dying Man,” who represents the eleven million victims of the Holocaust, the “Jews, Christians, Gypsies, Mentally Ill, Physically Handicapped, Homosexual, and many others that were killed in the name of Nazism and the sickness it stood for.” Finally, the visitor can see “The Defiant Man.” As the sculptor describes him, he “Stands tall, he survived the monstrosity of many concentration camps. He wears the number ‘A-17874’ tattooed on his left arm in Auschwitz death camp. He is to teach, testify and to remind the world ‘never again.’” The sculptor created these figures by taking them from photographs as well as news footage that he found while researching the Holocaust, making the memorial even more lifelike. (Desert)



(Desert)

The five sculptures are mounted on the two-tiered Star of David. Looking closer at the star, however, the visitor can see a map of Europe during the Holocaust as well as the locations



(Desert)

After visitors walk around the star, examining the central sculptures, and view the bas-relief plaques and their accompanying descriptions, they exit via the same path they used to enter the memorial. As they leave, they are now able to see an additional inscription on the podium that bears the historical timeline of the Holocaust as well as the names of 12,000 Righteous Gentiles. Able to be viewed only as the visitor leaves the memorial, the podium bears the simple inscription, “I have told you this story not to weaken you but to strengthen you. Now it is up to you. NEVER AGAIN.” (Desert)

### **The Children’s Holocaust Memorial**

Many of the memorials to the Holocaust in the United States are extensively planned. They works are commissioned after competitions amongst renowned architects and planners. The funds are raised through various efforts and are often community-wide and sponsored by individuals, businesses, and local governments. That was not the case with the Children’s Holocaust Memorial, also known as the Paper Clip Project. This memorial is located in

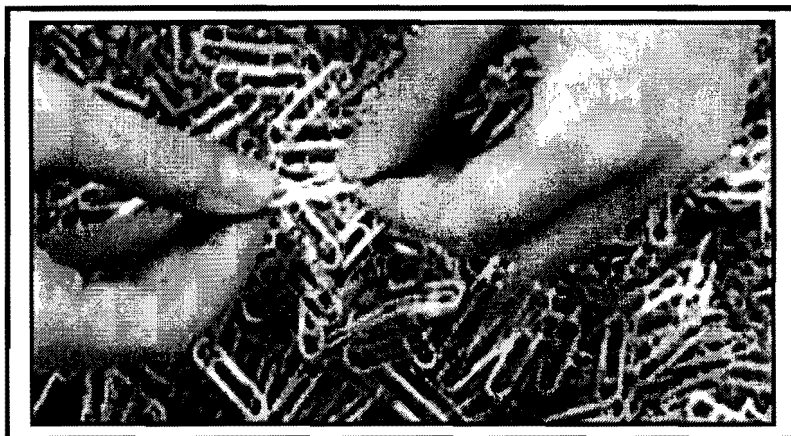
Whitwell, Tennessee, a small town that rests in the Smoky Mountains. The Jewish population in this town is virtually non-existent and there are no Holocaust survivors who were behind the efforts to create this memorial, as in so many other cases. (Gehring)

This memorial began when the teachers at Whitwell Middle School decided to teach about the Holocaust in a school comprised of largely protestant, Caucasian students. While the teachers began with what many would consider traditional methods of teaching about the Holocaust, such as having the students read literature related to the Holocaust, watch films portraying the Holocaust, and study its history, at the students' suggestion it soon grew to accompany an additional element. The students wanted to begin to collect an item to help them in understanding just how large the figure six million truly is. The faculty agreed, provided the students could find something that would have meaning. The students decided upon paperclips, as the paperclip was invented by a Norwegian Jew and it was worn on the lapel by many Europeans in protest of the Nazis. (Paperclip)

The students began soliciting paperclips in numerous ways. They sent letters to celebrities asking for a paperclip. They asked family and friends. They posted a request on the school's website. With each request, they asked the donor to share their reasons for sending a paperclip. The paperclips and the reasons began to arrive at a slow, but steady pace. (Paperclip)

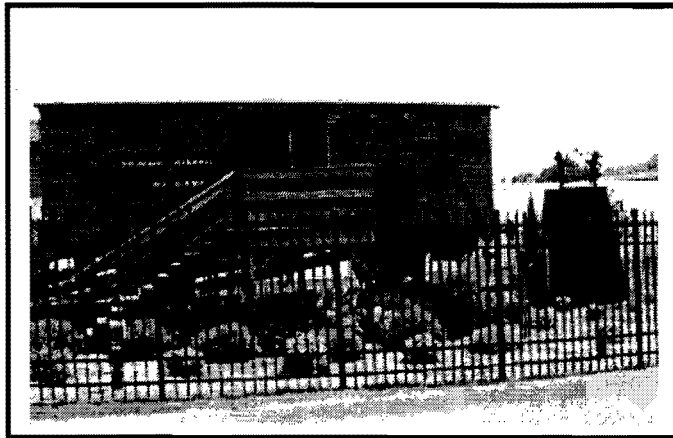
This all changed when a 94-year old Holocaust survivor by the name of Lena Gitter who read of the project on the school's website. Gitter donated the first paperclip as well as brought it to the attention of Peter Schroeder and Dagmar Schroeder-Hildebrand. Schroeder and Schroeder-Hildebrand were White House correspondents who wrote for German-language newspapers. The two began writing articles about the project after being contacted by Gitter and would eventually write a book in German about the project, which would then be translated to English.

(Gehring) (Gitter passed away at the age of 95, just one week before the book was published. She was buried with a paperclip on her lapel, where she had worn it every day since the Holocaust.) (Gehring)



(McCabe)

At the end of the first year of the project, they had collected only 10,000 paperclips. After Schroeder and Schroeder-Hildebrand published their articles and eventually the book, paperclips began pouring in at a rate that surprised everyone at the school. Six weeks after the articles were first published, the school had received more than 24 million paperclips and 25,000 letters. To date, the school has received over 30 million paperclips, in addition to over thirty thousand letters, personal documents, and Holocaust artifacts. (Paperclip) They received paperclips from all around the world, including forty-seven of the fifty states. They have also received paperclips from Former President George Bush, Former President Bill Clinton, Former Secretary of State Madeleine Albright, Tom Hanks, and Steven Spielberg. (Gehring)



(Paperclip)

In order to store the millions of paperclips, the authors who had brought global attention to the project found a rail car that had a great deal of history. The car was built in 1917 and was used to transport prisoners to the death camps and was part of the “German Reichsbahn,” or German railway. The authors coordinated fundraising efforts and raised enough funds to purchase it from a railroad museum in Germany as well as transport it Whitwell. It now rests at the Children’s Holocaust Memorial at Whitwell Middle School, which was dedicated on November 9, 2001, and holds eleven million paperclips, to represent all who were killed by the Nazis during the Holocaust. (Paperclip)



(Paperclip)

There are eleven million additional paperclips in a monument to honor the children of Terezin, a concentration camp in what is now the Czech Republic. The students have also placed eighteen butterflies around the grounds to beautify the area. In Hebrew, eighteen is written “chai,” which means life and the butterfly is a symbol of renewal in Christianity. The butterflies are meant to help, “transform the car from a death car into a symbol of renewed life honoring the lives of those murdered by the Nazis.” (Paperclip)

Today the students are still acting as docents at the memorial and lead tours for other local schools and the visitors who come to see the paperclips each year. They have been featured in countless articles, two books, and a documentary. While this memorial is quite unique and certainly different than most of the Holocaust memorials in the nation, it serves its purpose for the people of Tennessee, the surrounding areas, and all of the visitors who have come to see it. It may not have been designed by a renowned architect or placed in a prominent city park, but the Children’s Holocaust Memorial brings a youth-inspired perspective to Holocaust memorials.

## Museums

“They favor active, participatory recreation over passive, institutionalized forms. They prefer indigenous street-life culture—a teeming blend of cafes...musicians...small galleries...where it is hard to draw the line between performers and spectators. They...want to pack their time full of dense, high-quality multidimensional experiences. Seldom has one...expressed a desire to get away from it all. They want to get into it all...with eyes wide open.”

~ Richard Florida (Florida)

Florida is referring to the so-called museum of the third kind. A new breed of museums that incorporates the technology of the 21<sup>st</sup> century into its exhibits while taking into account the demands of today’s visitors. Many Holocaust museums are now classified in this category, as can be seen by most of the museums examined in this thesis. The United States Holocaust Memorial Museum, the Skirball Museum in Cincinnati, the Holocaust Museum Houston, and the Museum of Tolerance all incorporate many of the things Florida speaks of to help educate patrons on the events of the Holocaust. The C.A.N.D.L.E.S. museum is on a much smaller scale than the other four museums examined in this thesis, and therefore, serves its purpose through alternative, less costly mediums. However, the museums examined here educate, collectively, hundreds of thousands of visitors each year. While hundreds of museums in the United States have small sections focused on the Holocaust, there are only twenty-two whose entire focus is on the Holocaust. The following museums are among those twenty-two.

## **United States Holocaust Memorial Museum**

The United States Holocaust Memorial Museum began with little controversy. In 1978, President Jimmy Carter created the President's Commission on the Holocaust. The Commission's purpose was simple: to evaluate remembrance and education in regards to the Holocaust and develop a report. This report was issued on September 27, 1979—little less than a year after the commission as created. (Dove) The report issued by the Commission had four central recommendations:

- Create a living memorial to honor the victims and survivors of the Holocaust
- Establish an educational foundation to develop Holocaust education in the U.S.
- Establish a Committee on Conscience to monitor potential genocidal areas of the world and alert the nation
- Establish a national Day of Remembrance for Victims of the Holocaust (Dove)

The first of these recommendations became more than just a recommendation in 1980 when Congress passed legislation to create the United States Holocaust Memorial Museum; the legislation was passed unanimously. At this point, the Commission was replaced by the United States Holocaust Memorial Museum Council. (Dove)

The council, comprised of fifty members plus ten members of Congress, began work to select a site. This council would be embroiled in controversy and would defend their mission throughout the fifteen years they worked on the council. There was much opposition to the construction of a memorial to the victims of the Holocaust. Firstly, there was the question of whether the museum should memorialize just the Jewish victims of the Holocaust, or if it should represent all eleven million victims. Commission and then Council Chair Elie Wiesel felt that the museum should serve as a living memorial for only the Jewish victims of the Holocaust, as

they were persecuted due to “biological identity, rather than social identity.” (xroads) Secondly, there was a great deal of protest by members of the African-American and Native American populations in the United States. Their opinions, in summary, were that there were other populations that deserved to be memorialized before the victims of the Holocaust; African-Americans and Native Americans had been wronged on American soil, but were never memorialized. (Dove)

Architectural designs were eventually solicited, however, and plans for the museum to be built next to the National Mall in Washington, D.C. eventually developed after the U.S. Government donated the site (formerly occupied by the Auditor’s Complex). After a great deal of work, The United States Holocaust Memorial Museum was dedicated in April of 1993, almost fifteen years after the Commission had first been appointed. (Dove) Since that time has seen more than twenty-three million visitors (as of January, 2006). Of that number, there have been:

- 7.8 million schoolchildren
- 2.8 million international visitors
- 17.3 million non-Jews
- 2,700 officials from 131 countries (including 80 heads of state) (United States)

The building that is home to this museum was designed by James Ingo Freed and the construction took nearly four years. (United States) There are multiple architectural dimensions to this building, though very few elements that are directly taken from the Holocaust, such as the light posts at the Desert Holocaust Memorial.

The first floor of the museum is home to The Hall of Witness. The area is a three story tall sunlit room that is generally used as a gathering space. The area is supported by exposed steel beams which cast ominous shadows underneath the oddly-angled skylights which

illuminate the room. There are multiple contrasts in this area, such as black granite for one wall and white marble for another. The visitors have yet to enter the actual exhibition, so the Hall of Witness is a precursor of what is to come.

At the opposite end of the experience is the Hall of Remembrance. This room is hexagonal in shape, with the six sides representing the six million Jews who were killed during the Holocaust as well as the Star of David, the six-sided star that is prominent in Jewish culture. In addition, the six walls of limestone each bear one black granite panel bearing the name of one of the six major concentration camps that were in Germany and Poland. The room is lit by a six-sided skylight and is the only area of the museum in which photography is allowed. The Hall of Remembrance is a quiet place, designed for reflection upon the journey through the museum, which the visitor has just completed. There are even areas where visitors can light a candle in remembrance of the victims of the Holocaust. However, the true focal point of the room is a large black granite block, which resembles a coffin, upon which rests an eternal flame. The block contains dirt from 38 concentration camps in Europe as well as dirt from a burial site for American soldiers in Europe in honor of those who died in the concentration camps as well as those who liberated them. A large black granite slab on the wall behind the block states:

“Only guard yourself and guard your soul carefully, lest you forget the things your eyes saw, and lest these things depart your heart all the days of your life. And you shall make them known to your children and your children’s children.” (United States)

Beyond the physical architecture, the United States Holocaust Memorial Museum is divided into two sections, the permanent exhibit and temporary exhibits. Within the permanent exhibit, there are three sections: “Nazi Assault,” “Final Solution,” and “Last Chapter.” These

three sections are displayed over three floor of the museum, and tell the story of the Holocaust via 900 plus artifacts, 70 video monitors, and four theaters. (United States)

The permanent exhibit, entitled simply *The Holocaust*, has more elements than can be covered in one thesis. However there are a few areas of the permanent exhibit that should be highlighted. For instance, the Tower of Faces is a three-story hallway covered with pictures that have been reproduced. All of the pictures are pre-war photographs of individuals and families from the town of Eiskes, Belarus, a town whose Jewish population of approximately 4,000 was systematically starved and killed by the Nazis over a three day period. Eiskes had been home to Jewish citizens for over nine hundred years; in three days the Nazis eliminated the entire population—only 29 of Eiskes' Jews would survive. (United States)

Though the museum's architecture may not be in direct comparison to the Holocaust, or recreate prominent Nazi-era architecture, there are multiple pieces of the exhibition that are artifacts that have survived from that time. In the Auschwitz area of the exhibition, there are bunks that have been taken from Auschwitz and reconstructed in the museum. The exhibit also features a railcar similar to the ones used to transport Jews to the death camps and a Danish fishing boat modeled after the ones used by the Danish citizens to transport their Jewish citizens to safety in Sweden.

While the permanent exhibition requires a timed admission pass, the special exhibitions that are displayed at the museum for months at a time do not require a pass. Currently on display at the museum are the following special exhibitions:

- Deadly Medicine: Creating the Master Race
- A Dangerous Lie: The Protocols of the Elders of Zion
- Remember the Children: Daniel's Story

They also have the Wexner Learning Center, an area of the museum dedicated to helping visitors create connections between the events of the Holocaust and present-day. This is accomplished through special exhibitions as well, including the four currently on display:

- Witness to History: Documenting the Path of American Liberators
- The Nuremburg Trials: What is Justice?
- Genocide Emergency—Darfur, Sudan: Who Will Survive Today?
- The Benjamin and Vladka Meed Survivors Registry (a registry created in 1981 by the American Gathering of Jewish Holocaust Survivors to track those survivors who came to the United States after the war. The registry currently has more than 170,000 documents related to the survivors and their families.) (United States)

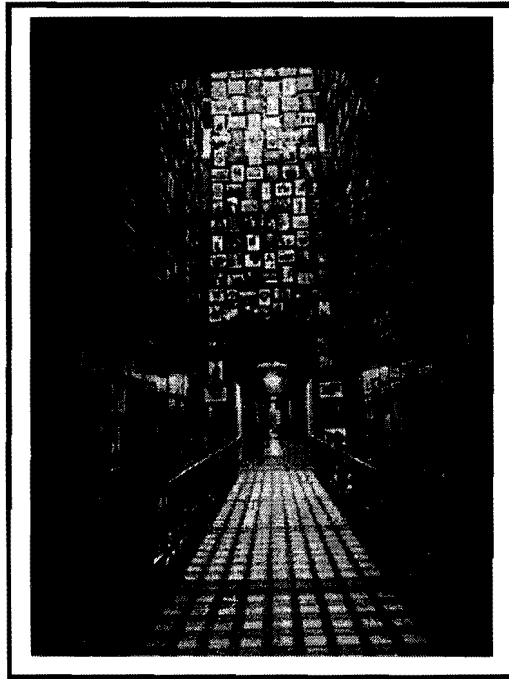
In addition to the physical exhibitions at the museum, there are also several online exhibitions as well as traveling exhibitions. The online exhibitions allow visitors to the website to experience a small portion of what visitors to the museum experience. There are twenty-seven different online exhibitions that can be accessed from any computer with an internet connection. The topics covered by these online exhibitions are wide-ranging. Multiple exhibits cover the current genocide occurring in Darfur, Sudan. Visitors to the website can learn about Music of the Holocaust or Nazi Persecution of Homosexuals, Anne Frank the Writer or Poetry and the Holocaust, or even what happened to Jews who survived the Holocaust and were then deemed displaced persons. (United States)

The traveling exhibitions that are offered by the museum are eight exhibitions that have been created by the United States Holocaust Memorial Museum staff, experts, and historians, and are now traveling the nation. There is an assortment of information online regarding how organizations and institutions can request to have the exhibitions brought to their communities.

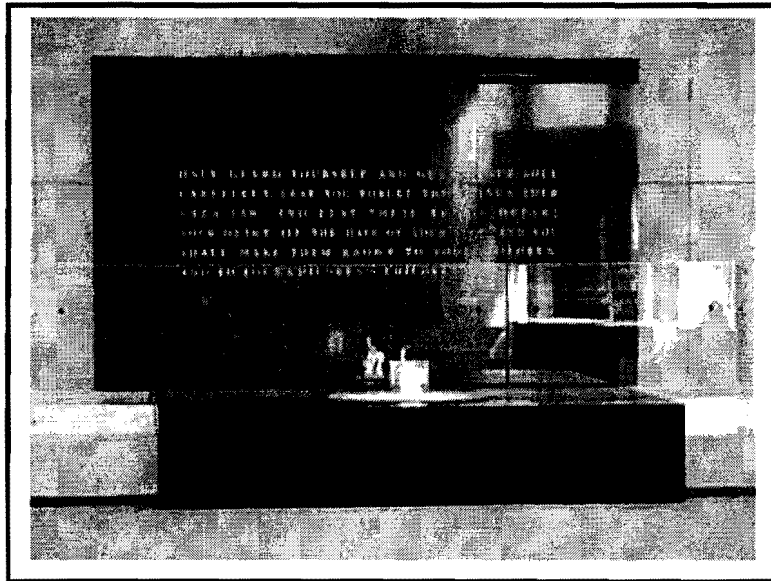
Listed on the website are each of the locations where anyone interested in seeing the exhibitions can see them displayed. The exhibitions are traveling to some of the largest universities in the nation, other Holocaust museums as well as museums of general history, but also to tiny county libraries and galleries in remote parts of the nation.

These online and traveling exhibitions are only a part of what the United States Holocaust Memorial Museum calls its Special Focus. There are four central areas that make up the Special Focus—Education, Research, Conscience, and Remembrance. These special foci utilize the museum’s resources to highlight “issues of current interest and public debate.” There are several issues that are presented through the special focus page, many dealing with the Holocaust, but also issues such as Sudan, the September 11<sup>th</sup> attacks, and Women’s History Month.

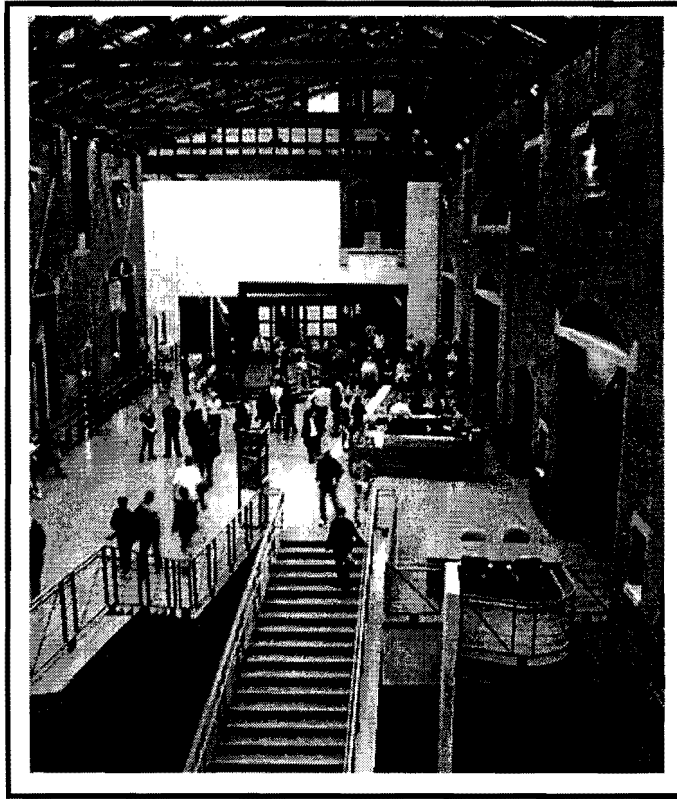
A number of the resources regarding these special foci are online. For the education segment of their focus, there are sections online that are accessible for students, teachers, as well as university faculty and students who are trying to learn more about the Holocaust and other issues of interest. This section of the museum’s webpage and focus provides prefabricated lesson plans for educators, information on Holocaust education legislation by state, an online Holocaust encyclopedia, and access to information about lectures, scholarships, and internships. While a few of the pieces of the focus on education require the visitor, student, or educator to be in Washington, D.C.—such as lectures, internships, and symposiums—there is significant portion that is designed to be accessible for anyone, anywhere. The Education piece of the special foci is an outreach program that works to bring Holocaust education to anyone who wants to learn about it, regardless of location. This methodology is applied to the other three areas of the special focus as well, working to bring Research, Remembrance, and Conscience to everyone in the United States.



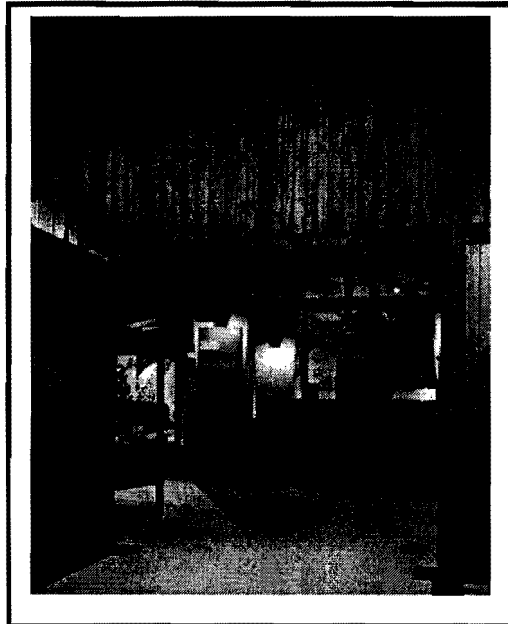
The Tower of Faces (United States)



The Eternal Flame in the Hall of Remembrance (United States)



The Hall of Witness (United States)



Reconstructed Auschwitz Barracks (United States)

## **C.A.N.D.L.E.S. Holocaust Museum**

Eva Mozes Kor went to Washington, D.C. to meet with other survivors of the Holocaust. It was after meeting a former doctor from Auschwitz, that Kor got the idea to locate other survivors of the deadly medical experiments at Auschwitz. Kor worked with her identical twin, Miriam Mozes Zeiger worked together to find others who had survived. Zeiger, who still lived in Israel, helped Kor place a tiny ad in Israeli newspapers. After the ad ran, there were almost eighty twins who identified themselves as survivors of Auschwitz and Dr. Mengele.

(C.A.N.D.L.E.S.)

These twins formed the organization, C.A.N.D.L.E.S., which stands for Children of Auschwitz Nazi Deadly Lab Experiment Survivors, in hopes that they would be able to gain more information about what experiments were carried out on them while they were at Auschwitz. They sought to gain this information via the international attention they received when, in 1985, five sets of twins marched from Auschwitz Birkenau to Auschwitz I. The attention they gained from this march once again brought the world's focus back to the experiments performed on these twins—as well as brought approximately forty new twins to the C.A.N.D.L.E.S. membership. (C.A.N.D.L.E.S.)

In the spring of 1995, Kor dedicated the C.A.N.D.L.E.S. Holocaust Museum in honor of those twins who were victims of the experiments at Auschwitz, both those who survived and those who didn't. Located in Terre Haute, Indiana, this museum is the only museum in the world dedicated solely to the twins who underwent these experiments.

This museum and its founder have faced their share of obstacles, however. In 1995 and then again in 2003 pipes burst in the ceiling causing extensive water damage. Throughout the years it has been open, Kor has had to finance the museum largely out-of-pocket because she is

so dedicated to educating the world on this issue. And then, in November, 2003, the museum was set on fire in an act of arson that is, to this day, unsolved. There was a message scrawled on one of the walls still standing, “Remember Timmy McVeigh,” leading many to believe that it was an act of terrorism or a hate crime. However, more than \$300,000 in donations poured forth from around the world, allowing the founder to continue with her mission, “Let us remove hatred and prejudice from the world and let it begin with me.” (C.A.N.D.L.E.S.)

The new museum was dedicated in April of 2005, ten years after its original dedication, and while the C.A.N.D.L.E.S. museum is very small in comparison with many of the other museums, it has an entirely different feel to it. Primarily serving as an educational tool for those who are in the area, the C.A.N.D.L.E.S. museum has had visitors from around the world. Because of the nature of the museum, tours are hosted by the founder herself. Kor leads groups through the museum, which is only open from 1-4 p.m. on Tuesday-Thursday afternoons. The artifacts are lower to the ground, making them more accessible to the primary audience of the museum—children. Additionally, there are a number of artifacts that the children are allowed to touch, something that isn’t even an option at many Holocaust museums.

Kor has worked very hard to keep the C.A.N.D.L.E.S. Holocaust Museum open so that it might continue to educate children and adults alike in regards to the terrible things that were done to the Mengele twins at Auschwitz. Not only has Kor served such a large role for the museum, she has also been very active in working to locate other twins from Auschwitz, all the while being criticized and supported for her position in regards to Dr. Mengele. As the subject of a 2005 documentary, “Forgiving Dr. Mengele,” Kor discusses her decision to forgive Dr. Mengele for everything he did. She spreads this message of eliminating hatred and prejudice to

schoolchildren from around the Indiana area through all the time she puts in at the C.A.N.D.L.E.S. Holocaust Museum.



Eva Mozes Kor and her twin sister Miriam (who died of cancer in 1993) as they are liberated from Auschwitz. The photo was taken by Russian liberators. (C.A.N.D.L.E.S.)



Eva on the same path at Auschwitz in 2005. (C.A.N.D.L.E.S.)



The original C.A.N.D.L.E.S. museum after the arson. (C.A.N.D.L.E.S.)



Eva Mozes Kor at the groundbreaking ceremony for the new C.A.N.D.L.E.S. museum.  
(C.A.N.D.L.E.S.)

## **Skirball Museum**

As an extension of Hebrew Union College-Jewish Institute of Religion, the Skirball Museum in Cincinnati is one piece of a much larger network of Jewish higher education. The museum is run through the Center for Holocaust and Humanity Education. The Center maintains the exhibits, trains educators and clergy in the area of Holocaust education, and does outreach work in the community. An example of their outreach work is the annual Holocaust Awareness Week they host with lectures, performances, panels, and special exhibits. Additionally, the Center works to connect members of the Cincinnati community with global projects to end genocide and memorialize the Holocaust, such as the Million Voices for Darfur campaign to urge President Bush to work to end the genocide in Darfur as well as the Tree by Tree Project where trees are purchased by individuals and organizations to create a forest in Israel of 1.5 million trees to represent the children killed in the Holocaust. (Center)

The permanent exhibition at the Skirball Museum is entitled “An Eternal People: The Jewish Experience” and features seven different galleries: Immigration, Cincinnati Jewry, Archaeology, Torah, Jewish Festivals and Life Cycles, the Holocaust, and Israel. The combination of all seven galleries helps visitors gain a greater understanding of the Holocaust because it incorporates so many other elements of Jewish history and culture.

In addition to the traditional elements on display in the Holocaust gallery, such as photos, personal testaments, and artifacts, the Skirball Museum also has an additional permanent exhibition about the Holocaust. “Mapping Our Tears” is an interactive exhibition, located in an “environmental theater.” This theater at first glance appears to be an attic from 1930s Europe full of memorabilia and relics that would be found in most attics, such as letters, a wedding dress, a radio, and a bicycle. Visitors sit on benches in the “attic” and watch short films that

“map the journeys” of numerous people who were connected to the Holocaust. As victims and liberators tell their stories, the theater has special elements that coincide with the story they are telling. For instance, if a story is being told about something that happened during a rainstorm, visitors will see what appears to be flashes of lightning outside the window and hear the thunder and raindrops, adding to the experience and making the story literally come to life. Some of the stories that are featured include those of Jewish children, a musician from the Auschwitz orchestra, American soldiers, and an interrogator at the Nuremberg Trials. As each of the stories unfolds, the visitors see the person telling their story on camera and weaved into the testimony are various pictures and clips of film footage to add dimension to the testament. All of the stories combine to develop three central themes of the exhibit: Love, Courage, and Loss.

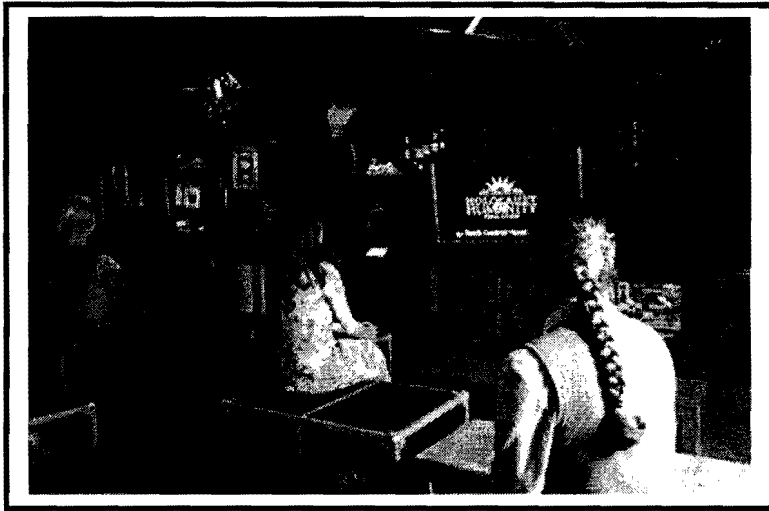
The Skirball Museum also has six traveling exhibits that are loaned out to community centers, schools, libraries, and numerous other institutions. The museum’s exhibits include:

- Shouldering the Responsibility: The Story of Josef Mutschmann
- Her Story Must Be Told: Women’s Voices from the Holocaust
- Facing Prejudice
- Music in the Holocaust: The Notes Rose Up in Flames
- Dr. Sussner Wants You
- From the Children, About the Children, For the Children: Art of the Holocaust  
(Center)

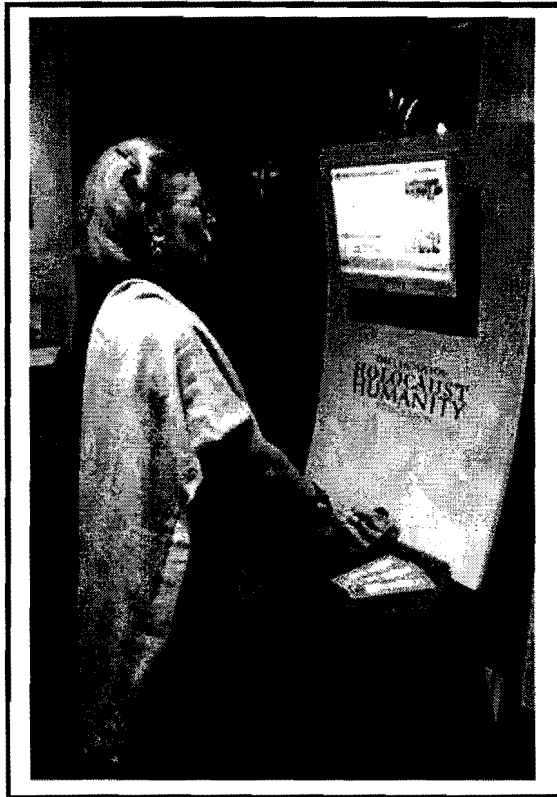
The museum also has four special foci, similar in concept to the United States Holocaust Memorial Museum. These four areas of focus are Finding Family, the Speaker’s Bureau, Hana’s Suitcase, and Seminars and Workshops.

- Finding Family is a one-hour documentary created in conjunction with the Center for Holocaust and Humanity Education that follows the journey of one Holocaust survivor, Henry (Heinzi) Blumenstein, as he goes back to Europe to meet the next generations of the family that saved him during the Holocaust. (Center)
- The Speaker’s Bureau is most-often utilized by Cincinnati-area schools as speakers who have connection to the Holocaust come to the museum to speak about their experiences. Speakers have included survivors, liberators, Righteous Gentiles, children of Holocaust victims, and other speakers whose lives were directly impacted by the Holocaust. (Center)
- Hana’s Suitcase is the story of a teacher in Japan who was teaching the Holocaust to her class and requested an artifact from the Auschwitz Concentration Camp Museum to help the children learn. What arrived was an empty suitcase bearing only, “Hana Brady, Born May 16, 1931, Orphan.” The book chronicles the journey of the teacher and her students as they work to learn more about Hana Brady. The Museum utilizes this text as well as promotes it to the community for use in libraries and schools in Cincinnati. (Center)
- The final focus that the Center and the Museum have is Seminars and Workshops. The Museum has created all of the following seminars and workshops that can be presented by the staff at events and in classrooms.
  - Lessons from the Holocaust: A World in Need of Mending
  - Heroes and Role Models: The Criteria for Courage
  - Facing Prejudice in Ourselves and in Our Society
  - Creative and Spiritual Resistance Through Art, Music, and Writing

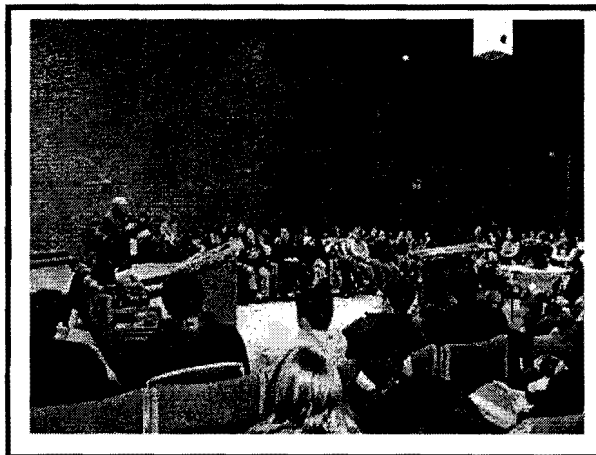
- The Road from Onlooker to Activist: Realizing the Choice
- Human Dignity and the Value of Human Life
- Learning Emotional Intelligence through History
- Justice, Human Rights and Empowerment in a Post-Holocaust World
- Optimism in the Real World (Center)



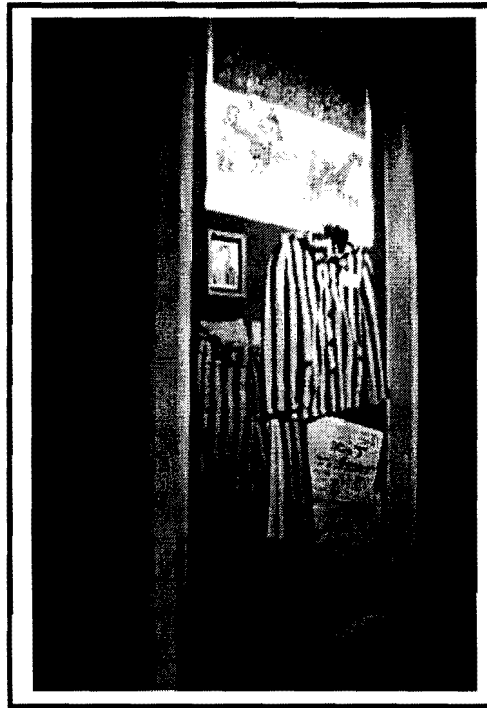
Visitors at the Mapping Our Tears exhibit in the "attic." (Center)



Part of the interactive elements of the exhibit in the Holocaust gallery. The Mapping Our Tears attic can be seen in the background. (Center)



Students listening to a Holocaust survivor speak as part of the Speaker's Bureau. (Center)



A concentration camp uniform as part of the Holocaust gallery. (Center)

## **Holocaust Museum Houston**

*Holocaust Museum Houston is dedicated to educating people about the Holocaust, remembering the six million Jews and other innocent victims and honoring the survivors' legacy. Using the lessons of the Holocaust and other genocides, we teach the dangers of hatred, prejudice and apathy. (Holocaust Museum)*

The mission of the Holocaust Museum Houston succinctly explains the purpose the museum has held in the forefront since its opening in 1996. Through its permanent exhibits, its renowned Education Center, and its Garden of Hope, the museum works to educate visitors—the thousands upon thousands of visitors who come to the United States' fourth largest Holocaust museum. (Holocaust Museum)

“Bearing Witness: A Community Remembers” creates a unique connection between the Holocaust and Houston, as it infuses the exhibit with testimonies from Holocaust survivors who live in the Houston area. Visitors begin in pre-war Germany and move chronologically through the Holocaust. There are far too many elements to this exhibit to elaborate upon them all, however some of the highlights are:

- Voices I and Voices II – Each is a thirty minute film comprised of testimonies from Holocaust survivors as well as those who liberated them.
- A 1942 Railcar that was used to carry millions to death camps during World War II.
- A collection of children’s shoes recovered from the Majdanek death camp.

(Holocaust Museum)

The museum is also home to several traveling exhibits at any one time. “Survivor’s Journey” relays the stories of Holocaust survivors who have relocated to Houston and the many successes they have had in their lives after the Holocaust. “In a Confined Silence” portrays the Holocaust through a collage of mixed media photos. “The Friedrich Kellner Diaries” are the diaries that Kellner kept during the Holocaust of his underground protest. Children from seven refugee camps in Sudan draw pictures depicting their experiences with genocide in “Smallest Witnesses.” For the exhibit, “Through the Eyes of Children: The Rwanda Project,” the story of children who have been orphaned by the Rwandan genocide is told. Finally, “Book of Fire” is a book that is 24 feet by 4 feet and outlines the experience of the Holocaust. (Holocaust Museum)

A primary focus at the Holocaust Museum Focus is Holocaust and tolerance education. The museum has a unique philosophy in terms of the purpose of Holocaust education. Derived from the philosophy of a principal who was not only a psychologist, but also a survivor of the

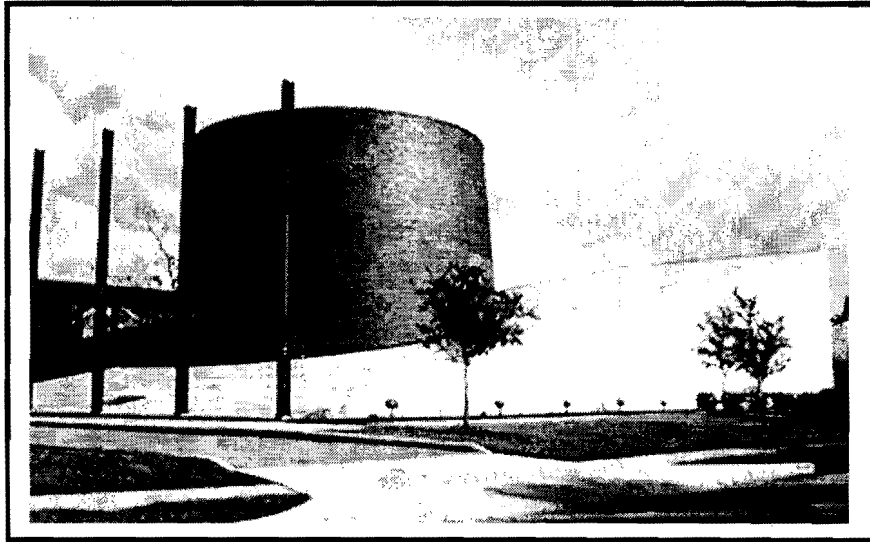
Holocaust, Chaim Ginott, the museum embraces Ginott's philosophy as their purpose for educating students about the Holocaust.

*"I am a survivor of a concentration camp. My eyes saw what no man should witness: Gas chambers built by learned engineers, children poisoned by educated physicians, infants killed by trained nurses, women and babies shot and buried by high school and college graduates. So, I am suspicious of education. My request is: Help your students become human. Your efforts should never produce learned monsters, skilled psychopaths, educated Eichmanns. Reading, writing, and arithmetic are important only if they serve to make our children more humane."*  
(Holocaust Museum)

The Holocaust Museum Houston's education center and library contains:

- 4,000-plus books on the Holocaust, World War II, religion, and anti-Semitism,
- 300-plus videos, and
- Thousands of documents, photographs, letters, diaries, and other artifacts (Holocaust Museum)

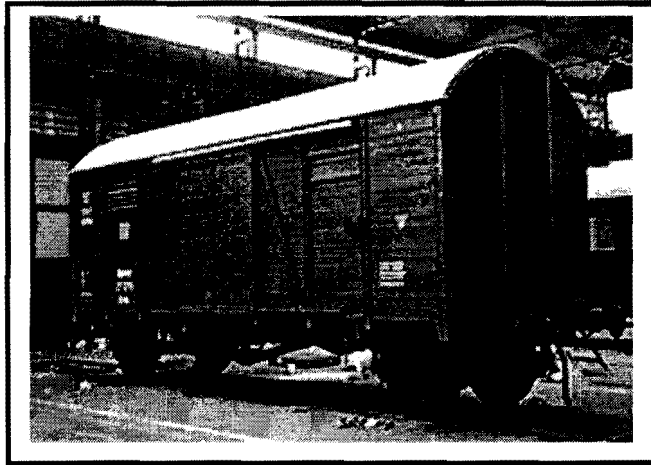
Additionally, the education center also has Curriculum Trunks. Trunks have been individually designed for educational levels from elementary students all the way up to advanced placement high school students. Each trunk contains a myriad of materials to assist educators in teaching the Holocaust in an age-appropriate way. There are books for both the teacher and the students, videos, posters, CD-ROMs, artifact kits, lesson plans, and activities for students. In addition to the trunk, training is available across the United States to help educators better teach the subject matter. (Holocaust Museum)



The imposing view seen from outside the Holocaust Museum Houston. (Holocaust Museum)



Part of the permanent exhibit, outlining continuing human rights problems in the world.  
(Holocaust Museum)



The railcar now located in the Holocaust Museum Houston before it was transported to its current location within a specially-designed exhibit. (Holocaust Museum)

## **Museum of Tolerance**

Simon Wiesenthal is one of the most prolific survivors of the Holocaust. While his story is similar to those of the few people who somehow managed to survive the death camps, Wiesenthal dedicated his life to bringing justice to those people who mercilessly killed others on behalf of the Nazi party. It is because of his tireless dedication to ensuring the victims of the Holocaust would not be forgotten and their deaths would not go unaddressed that the Jewish human rights organization located in Los Angeles, California was named the Simon Wiesenthal Center in his honor. (Wiesenthal died in 2005 after almost sixty years of work to bring the perpetrators of the Holocaust to justice.)

It is from the Simon Wiesenthal Center that the Museum of Tolerance originates. This museum opened in 1993 and, since that time, has seen more than 3.5 million visitors, including nine heads of state. (Museum) This museum is focused on helping visitors learn about the Holocaust through an experiential learning experience, including many high-tech, hands-on elements. All of these features and experiential learning techniques are focused around two

ideas: the dynamics of racism and prejudice in America and the history of the Holocaust. The Museum of Tolerance staff utilizes four permanent exhibits to educate visitors on the museum's two central ideas. These exhibits are entitled "The Holocaust Section," "Artifacts and Documents of the Holocaust," "Multimedia Learning Center," and "Survivor Testamonies." (Museum)

The Holocaust Section takes visitors on a historical journey from prior to World War II through the rise and fall of the Nazis to liberation. At the beginning of the tour, each visitor is given an individual passport card with photo that tells the story of a child living in Germany. As the visitors move through the exhibit, the passport is continually updated and the child's fate eventually revealed. Included in this exhibit is an outdoor café scene where people can be seen discussing what will happen as Hitler is beginning to take control of Germany; the post-Holocaust fates of these individuals are revealed as well. There is also a reenactment of the Wannsee Conference, a Hall of Testimony where Holocaust survivors tell their stories thanks to technology, and a Global Situation Room where the current status of genocide in the world is presented. (Museum)

The Museum of Tolerance also has several artifacts and documents of the Holocaust, many of which are on display for visitors to view as they go through the museum. Some of their featured artifacts include original letters from Anne Frank, artwork that was drawn by prisoners at Theresienstadt, a bunk bed from the Majdanek death camp, an American flag sewn for their liberators, who were American, by some Mauthausen prisoners, as well as artifacts from Auschwitz. (Museum)

Embracing technology in a manner few museums have yet to be able to replicate to this degree, the Museum of Tolerance features its Multimedia Learning Center as a part of the

experience at the museum for every visitor. Visitors can utilize any one of thirty-one multimedia stations. By using the touch-screen technology, they can learn more about the Holocaust, including whatever most interests them. The multimedia site is broken down into the following seven areas:

- The Jews
- The Nazis
- Anti-Semitism and the Final Solution
- Resistance and Rescue
- The World Response
- Righteous Among the Nations
- After the War (Museum)

By navigating through these areas, visitors can access “some 5,000 subjects, including 50,000 photographs, over 14 hours of documentary video segments, 3,000 maps, and over 5,000 text entries.” (Museum) This area of museum capitalizes on the increasing numbers of technology-savvy visitors, most specifically children and young adults who can navigate multimedia with ease and take control of what they learn about the Holocaust.

The final permanent exhibit the museum maintains is less of an exhibit and more of a feature. Because of the large population of Los Angeles, the Museum of Tolerance has benefited greatly from the number of Holocaust survivors living near the museum, something very few museums are fortunate enough to have. Because of the involvement of these survivors, the museum frequently features presentations by survivors, resulting in first-hand experiences being relayed to hundreds of thousands of visitors since the museum’s opening in 1993.

In addition to the permanent exhibits, the museum also plays host to traveling exhibits that relate to the Holocaust and the issues at the core of the tragedy that have been recurring themes in the world, such as genocide and prejudice. Traveling exhibits that have been recently featured at the museum include:

- Faces of Sorrow: Agony in Former Yugoslavia
- Appeal to this Age: Photography of the Civil Rights Movement, 1954-1968
- The Enduring Spirit: Art of the Holocaust
- Reunions: The Lost Children of Rwanda
- Stealing Home: How Jackie Robinson Changed America
- Points of Entry: A Nation of Strangers
- I Am My Brother's Keeper: The Life and Times of Simon Wiesenthal (Museum)

Utilizing technology to create a learning *experience* is a recurring theme when discussing the Museum of Tolerance. This emphasis on technology is also seen in the museum's special focus areas. Because of the origins of the museum and its focus on not just the Holocaust, but also additional issues that stem from the Simon Wiesenthal Center, these focus areas are very unique. The four areas of special focus at the Museum of Tolerance are the ToleranCenter, Arts and Lectures: Programs at the Museum of Tolerance, and Finding Our Families, Finding Ourselves. (Museum)

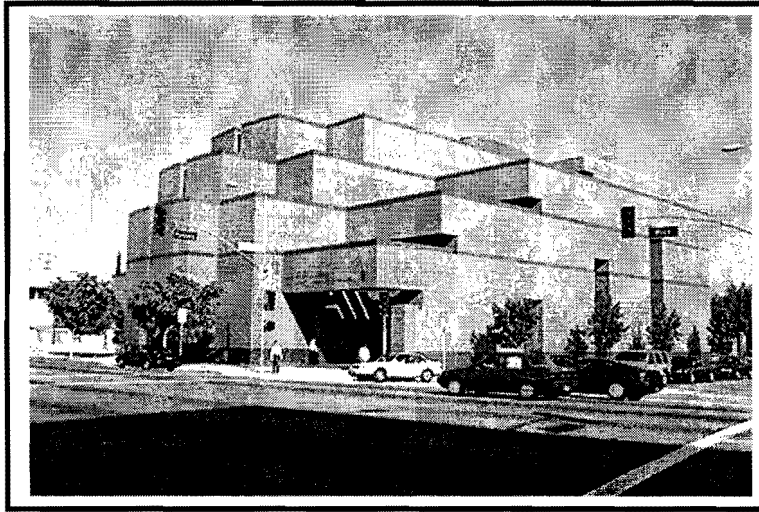
In the ToleranCenter, there are four multimedia, experiential learning areas for visitors to increase their awareness of day-to-day examples of intolerance; there is special emphasis on intolerance that people may not have recognized in their own lives but come to understand through the ToleranCenter.

- The Point of View Diner is a 1950s style diner where visitors order from a menu of topics on interactive jukeboxes. The issues addressed include such things as hate speech and drunk driving. Visitors are able to actually interact with the exhibit by asking questions of the characters and individuals on the screen and input their opinions into the exhibit. The underlying message in the diner is personal responsibility for intolerance. (Museum)
- In the Millennium Machine, the museum staff uses a “time machine” to assist visitors in learning about human rights that are violated throughout the world. Many topics are covered in the time machine, such as terrorism, exploitation of women and children, and the difficulties faced by refugees. (Museum)
- “Ain’t You Gotta Right?” is a multimedia experience that towers over the visitor. Sixteen screens arranged as one video wall tell the story of the struggle by African-Americans in the United States as they fought for equality and civil rights. The wall tells this story through video footage and interviews with individuals who experienced the struggle firsthand. (Museum)
- In Our Time brings the museum’s message to the 21<sup>st</sup> century. Focused on issues in Bosnia and Rwanda as well as bringing to light different groups that exist purely to hate other cultures, the film featured in this section of the ToleranCenter highlights the injustices that are still occurring in the world today, injustices that are very similar in nature to those done by the Nazis during the Holocaust. (Museum)

For the Arts and Lectures: Programs at the Museum of Tolerance, the museum has a number of different and ever-changing events happening at the museum. For instance, Family Sunday at the Museum of Tolerance is a regular part of the museum’s Arts and Lectures focus.

On one Sunday, the museum offered a dramatization of the children's book *The Cat with the Yellow Star: Coming of Age in Terezin* while on another Sunday, families could learn about Hawaiian culture and learn to draw Pacific Islander art as a part of Asian Pacific Islander Heritage Month. As part of the Arts and Lectures series, the museum also showed "Murderers Among Us: The Simon Wiesenthal Story," a documentary about the life of Simon Wiesenthal and his work in bringing members of the Nazi party to justice and also displayed photographs and artifacts in an exhibition about Wiesenthal's life in a special Arts and Lectures exhibit entitled, "Simon Wiesenthal: Conscience of the Holocaust." (Museum)

The final area of the museum's special focus is Finding Families, Finding Ourselves. This is the largest interactive multimedia exhibit within the museum. It showcases multiple famous figures telling their personal history as well as those of the members of their family who inspired them. As the various stories are weaved together, individuals who seemingly have no common thread begin to have many similarities and visitors can see that diversity exists within everyone and ultimately it is that diversity that unites them. Noted Americans who took part in the project include Billy Crystal, Maya Angelou, Carlos Santana, Joe Torre, Kareem Abdul-Jabar, Michelle Kwan and more. (Museum)



The Museum of Tolerance as seen from the outside, located in Los Angeles, California.

(Museum)



The group of Holocaust survivors who donate time to the museum in the form of presentations to museum visitors. (Museum)



The Point of View Café, where visitors use the screens to order a topic off the menu. (Museum)



The Millennium Machine, which is used to help visitors learn about human rights violations around the world. (Museum)

## **Other Methods of Memorializing the Holocaust**

As Tim Cole states in his book, *Selling the Holocaust: From Auschwitz to Schindler* *How History is Bought, Packaged, and Sold*, “Shoah business is big business.” (Shoah is the

Hebrew for Holocaust.) In the United States, we pay tribute to the events of the Holocaust in many ways, some of them yielding a great profit for the individuals behind the effort. This is most likely in the genres of film and literature. For instance, “Schindler’s List” grossed \$320 million dollars worldwide when it was released in 1993. (Schindler) When NBC decided to show the movie in 1997, an estimated 65 million people watched. (After)

It is because of this capability to reach so many people as a vehicle for memorializing the Holocaust that the mediums of film, literature, and teaching must be examined as well. It is important to note that there is a certain responsibility or sense of ethics to memorializing the Holocaust, as can be illustrated by the NBC broadcast of “Schindler’s List.” The 65 million viewers not only saw the movie, but also saw the millions of dollars worth of advertising during the movie. In most cases, the individuals behind these efforts to memorialize the Holocaust are working for the right reasons, however, and are able to use powerful and popular mediums to further ensure the Holocaust will not be forgotten.

## **Film**

A videography produced by Dr. William L. Schulman, Director of the Holocaust Resource Center and Archives, at Queensborough Community College of The City University of New York was created as a portion of *A Teacher’s Guide to the Holocaust*. This online guide is provided by the University of South Florida and lists more than 380 films that have been made about the Holocaust. Some of them are worldwide blockbusters, such as “Schindler’s List”, “Life is Beautiful”, and “The Pianist.” (Schulman) Others, however, are lesser known. All of them contribute to memorializing the Holocaust.

Many of the films that have been produced about the Holocaust allow viewers to be transported to a different era and more fully understand what happened in the Holocaust. By

attaching a story to the Holocaust or piecing together footage from that time, the Holocaust comes alive. The numbers and stories are overwhelming to be sure, but to see the Holocaust, or a recreation of its events, makes what happened far more real to the viewer. It almost allows for a vicarious experience, with the film serving as the vehicle that memorializes the Holocaust by causing the viewer to think about and examine that time in history.

The usage of film in memorializing the Holocaust is becoming more and more popular, and, in many ways, more necessary as time goes by. Film allows for the recording of survivor testimonies. In *Holocaust Remembrance: the Shapes of Memory*, Geoffrey Hartman explains that testimony was largely for the purpose of gaining knowledge for a long time after the Holocaust was over. However, today, that purpose has shifted towards becoming a method for keeping the Holocaust in the forefront of our lives and conveying memories and experiences with the precious time we have left with survivors. In the very near future, meeting a survivor of the Holocaust will be increasingly more difficult. Film, however, will allow generations to come to, in a way, meet Holocaust survivors and hear their stories.

## **Literature**

A simple search for “Holocaust” on Amazon.com yields a staggering 3,933 books that have been written on the topic. Some are memoirs. Some are fictional pieces. Others are historical. And some are scathing pieces of criticism. They are all geared towards different audiences and written with different purposes in mind, however they all, in some way or another, serve as a memorial to the Holocaust.

Literature, much like survivor testimonies, allow for generations that have direct connections to the Holocaust to ensure that following generations will know what occurred. They are able to not only convey facts, but also their experiences in their own voices. Books

about the Holocaust span multiple genres and have been translated into countless languages, but most importantly, they are easily accessible. Because of the advances in technology, people around the world have the ability to find books on the Holocaust, making literature one of the most inexpensive and wide-reaching vehicles for memorializing the Holocaust.

## **Teaching**

In the 2006 Regular Session of the Indiana House of Representatives, House Bill 1072 proposed that Holocaust education would be a required part of the curriculum for Indiana schools; the bill failed in the final days of the session. (Sampling) However, it indicates a growing movement to require Holocaust education in the school systems in the United States. Though many states have legislation acknowledging the importance the Holocaust, few currently mandate instruction in the area of the Holocaust.

In *Teaching the Holocaust*, Ian Davies acknowledges, “There are many huge and varied challenges associated with teaching and learning about the Holocaust. Intellectually and pedagogically there are huge obstacles to overcome.” However, instruction in the area of the Holocaust can be incorporated into nearly every subject a student studies. More than that, because of the Internet and the many foundations and museums dedicated to the Holocaust that exist, it is possible for teachers to download entire units to teach the Holocaust. Instead of having to sift through all of the information, locate resources, create lesson plans, and so on, the work has largely been done for them. These units can be found for students of all ages and many of them are tailored to specific subjects. Because of these resources, teachers are able to educate students on the Holocaust and, in their own way, create a memorial to the Holocaust for their students to study each day in class.

## Why the Holocaust is Memorialized

At the dedication of the Miami Beach Holocaust Memorial on February 4, 1990, Elie

Wiesel said:

One day, a man or a woman will enter this sanctuary or remembrance and wonder, was it all true? Was the killer really that cruel? Were the victims that hopeless, that lonely, that abandoned?

Not to remember means to side with the executioners against its victims; not to remember means to kill the victims a second time; not to remember means to become an accomplice of the enemy. On the other hand, to remember means to feel compassion for the victims of all persecutions. (The Miami)

Is Wiesel right? Is this the reason why we, as the United States, memorialize the Holocaust the way we do? It is certainly far easier to understand how we memorialize the Holocaust in the United States than it is to understand why.

When I began this thesis, I had many questions in regards to why the citizens of the United States memorialize the Holocaust, such as why do we memorialize these events in so many different places in our nation when the events took place, primarily, in Europe? Do we memorialize to absolve guilt for doing nothing or for not acting earlier? Are these memorials truly expressions of grief and memory or merely an opportunity for talented artists and architects to create an artistic piece? Is there an unethical aspect of commercial gain tied to these memorials and museums? How can we memorialize the Holocaust which happened sixty years ago, yet have no memorials dedicated to the plights of Native-Americans or African-Americans, wrongs that were committed for a much longer period of time and on our own soil?

One semester, one thesis, and countless hours of research later, I have no answers.

The question of why has vexed me for months—to no avail.

I think perhaps that the only answer is, “There is no answer.” There is not meant to be an answer. James E. Young, a distinguished faculty member at the University of Massachusetts—Amherst, is a renowned expert on Holocaust memorials. In a lecture he delivered entitled “Memory and the Monument after 9/11,” I believe he best explains why none of my questions can be answered—or rather, why none of my questions should be answered.

“Memory is, after all, a process and is everlasting only when it remains a process and not a finished result. For just as memory is a negotiation between past and present, it is also an ongoing negotiation among all the groups of people whose lives were affected by this event and those whose lives will be shaped by what is built here...If, as part of a well-defined process, the debates are conducted openly and publicly, they will be as edifying as they are painful.” (Young)

For four months I have been seeking answers that don't exist. I thought that I needed to answer the questions that I presented in the beginning of my thesis; those questions were, after all, the purpose of my writing this thesis. While writing this thesis and finding myself no closer to the answers than I was when I began, I thought perhaps my process was flawed. However, I now know it was my purpose, not my process that was flawed. In writing this thesis, I created a Holocaust memorial of my own. I created a Holocaust memorial of sorts for my family, my friends, my advisor, and the countless people with whom I discussed this paper. This paper, in effect, served as a vehicle for *me* to memorialize the Holocaust. It allowed me to debate the issues and questions presented here with others. It kept the Holocaust in my mind and in the minds of those around me.

In the end, my thesis simply comes down to one thing: I set out to answer a question that does not need to be answered.

*Why* we memorialize the Holocaust is not important, so long as we are remembering. If we remember what happened, we understand that we can never let something like the Holocaust happen again.

## Appendix A

### Field Study

Since enrolling in the Honors 390 course that sparked the journey that would eventually lead to this thesis, I have had the chance to visit a museum dedicated to the Holocaust as well as a Holocaust memorial. The experiences that I had at each location allows me to bring a different perspective to this thesis; not only are these places that I have researched, but I have also been able to experience them first-hand and the experiences they facilitated changed my personal views of Holocaust museums and memorials and the ability they have to convey the severity of the Holocaust and the implications it has for the future.

#### Skirball Museum

I was able to visit the Skirball Museum in Cincinnati through my Honors 390 colloquium. When we loaded the bus for Cincinnati that morning, I had no idea what to expect. Being from a small town in rural Nebraska, field trips to the museum were not frequent in my younger years. I had never been to a museum this sized focused largely on the Holocaust.

When we arrived at the museum, we spent some time mulling around in the lobby while we waited for our tour to begin. Located in the lobby were a number of different smaller exhibits to peruse. At the time, the exhibit that was displayed was entitled *Music in the Holocaust: the Notes Rose up in Flames*. The exhibit used large displays incorporating photos, stories, and a number of other artifacts to illustrate multiple facets of music in regards to the Holocaust. For instance, it highlighted how the victims of the Holocaust used music to keep their spirits up as well as how part of the Nazi's extermination plan was to rid the world of all culture relevant to Judaism, including music.

After examining the exhibit and our surroundings for a few minutes, we were greeted by a pleasant college-aged student who was a student at Hebrew Union College, which runs in conjunction with the museum. He led our tour through the museum with far more enthusiasm than I had expected. Having never taken a docent-lead tour in a museum, I was surprised how much additional information he was able to provide as well as how he incorporated stories and personal testimonies to make the artifacts actually come alive and have more than just technical history.

Though there are seven different areas of the museum, and only one of them is fully dedicated to the Holocaust, all of them incorporated items that were related to the Holocaust. The fact that the entire museum was about Jewish culture with such a strong focus on the Holocaust allowed for me to learn more and gain a greater understanding of the Holocaust; the Skirball brought one thousand years of culture to light, thus making the victims of the Holocaust more than just mere numbers or a classification, but rather a long and storied culture that the Nazis attempted to exterminate.

As we moved to the second floor of the museum, we entered the Holocaust area of the museum. The first thing we did was visit *Mapping Our Tears*. It was as if we had left the museum and entered another world entirely. The film that we watched was riveting. As we listened to story after story of how the Holocaust affected individual lives, the attic seemed to come to life. We would be watching a story on the radio news programs and the radio would light up and suddenly we were listening to news clips from the Holocaust.

After spending time in the *Mapping Our Tears* exhibit, our group moved to the general Holocaust area and was able to view photos and artifacts as well as further explore the topic on the interactive displays. We also were able to listen to a Holocaust survivor speak about his

experiences being a child in the concentration camps and the things he underwent during the Holocaust.

## **New England Holocaust Memorial**

In the summer of 2005, I had the opportunity to work in Massachusetts. I did little exploring of the area during my time there for multiple reasons, including my limited finances as an administrative intern and the fact that I was by myself and would have no one with whom to go exploring.

However, two of my friends from Ball State came to visit for one weekend during my summer and we went to Boston to explore for the day. Before going, we researched things we might like to see while we were there and came across the New England Holocaust Memorial on a tourist website.

When we arrived in downtown Boston, we quickly got lost in our search for the memorial. After a short period of time and some help from a very helpful Bostonian, we found the memorial.

The memorial can be seen for a few blocks when you're walking down the street. It is a daunting structure, or rather, six daunting structures—even from a few hundred feet away. When we finally reached the memorial, we took a little informational brochure and read through it. It discusses the history of the memorial and features a quote by Elie Wiesel from the dedication of the memorial.

*“Look at these towers, passerby and try to imagine what they really mean – what they symbolize – what they evoke. They evoke an era of incommensurate darkness, an era in history when civilization lost its humanity and humanity its soul... We must look at these towers of memory and say to ourselves, ‘No one should ever deprive a human being of his or her right to dignity. No one should ever deprive anyone of his or her right to be a sovereign*

*human being. No one should ever speak again about racial superiority... We cannot give evil another chance."*

We then began to walk through the memorial. The New England Holocaust Memorial is the embodiment of the phrase, "Don't judge a book by its cover." While I first saw the towers from a distance, I couldn't imagine what this seemingly simple memorial would hold in store.

First I stopped to read the detailed history of the Holocaust provided on a granite slab at the entrance and then proceeded through the entire memorial, which is described in greater detail in the body of this thesis.

I paid little attention to the ground I walked on as I walked into the first tower. I had seen the facts along the border of the walkway and had read them and began to reflect back on my Honors 390 course, where we discussed all of these things in great detail. However I had been standing in the first tower and looking at the numbers etched into the glass and reading the personal testimonies from the Majdanek death camp when I realized what I was standing on. Suddenly realizing that I was standing on what appears to be a pit of coals, gave me an overwhelming feeling of wanting to be out of the tower as quickly as possible because I had no idea what I was standing on. It made me understand, if only in the smallest degree, the panic that must have been felt when gas suddenly began pouring into the gas chambers. It is clearly what the architect meant to invoke, but if I had only read about it and not experienced it myself, I would never have understood just how well it simulates that experience.

As I continued through, the facts and stories were poignant and varied. Some of them had traces of bitterness. Some were of hope and, somehow, happiness during the Holocaust. Others were stories of terror, recounting the terrible events of the past. The personal testimonies in particular left me, once again, feeling the way I had so many times during Honors 390 when we were discussing the Holocaust—overwhelmed and drained.

At the end of the path, however, is a large granite slab that lifted my spirits. It had Martin Niemöller's oft-quoted poem etched into it. More than that, however, were the countless little mementos that had been left on the cold granite slab, making it far more beautiful, and much warmer than the granite slab that had greeted us at the beginning of the path. There were flowers, little stones, and messages everywhere. Visitors had placed things anywhere they could get them to stay and, because of this, my focus was torn away from the message on the stone and was redirected to the messages that visitors were sending loud and clear: They had not forgotten.

My experiences at the Skirball Museum and the New England Holocaust Memorial shaped the very beginnings of this thesis, but more importantly, they reminded me of the horrors of the Holocaust and the personal responsibility I have to prevent it, or anything like it, from occurring again.

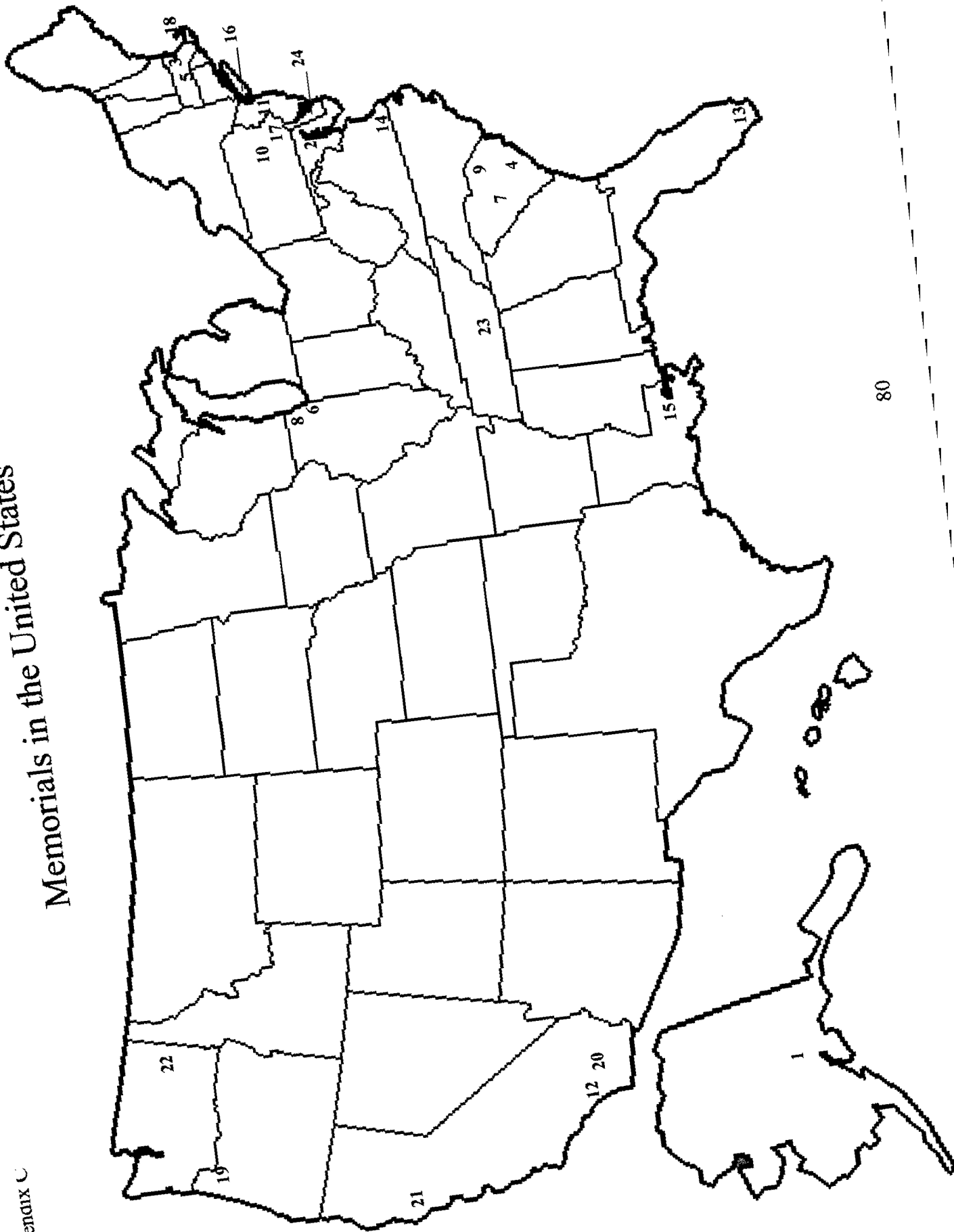
## Appendix B

# Holocaust Memorials in the United States

No.*	Name	City	State
1	Holocaust Memorial	Anchorage	Alaska
2	Baltimore Harbor Holocaust Memorial	Baltimore	Maryland
3	New England Holocaust Memorial	Boston	Massachusetts
4	Charleston Holocaust Memorial	Charleston	South Carolina
5	Memorial to the Martyred Six Million	Chestnut Hill	Massachusetts
6	Zell Holocaust Memorial	Chicago	Illinois
7	Columbia Holocaust Memorial	Columbia	South Carolina
8	Avenue of the Righteous	Evanston	Illinois
9	Florence Holocaust Memorial	Florence	South Carolina
10	Harrisburg Holocaust Memorial	Harrisburg	Pennsylvania
11	Liberation	Liberty State Park	New Jersey
12	Los Angeles Holocaust Monument	Los Angeles	California
13	Miami Beach Holocaust Memorial	Miami	Florida
14	Huntington Park Memorial	Newport News	Virginia
15	Holocaust Memorial, Riverwalk	New Orleans	Louisiana
16	Sheepshead Bay Holocaust Memorial Park	New York	New York
17	Philadelphia Holocaust Memorial	Philadelphia	Pennsylvania
18	Barney Zeitz Holocaust Memorial	Plymouth	Massachusetts
19	Oregon Holocaust Memorial	Portland	Oregon
20	Palm Desert Holocaust Memorial	Rancho Mirage	California
21	George Segal's Monument to the Holocaust	San Francisco	California
22	The Fig Tree	Spokane	Washington
23	The Children's Holocaust Memorial	Whitwell	Tennessee
24	Delaware Holocaust Memorials	Wilmington	Delaware

\*Number corresponds with location on map in Appendix B.

# Memorials in the United States



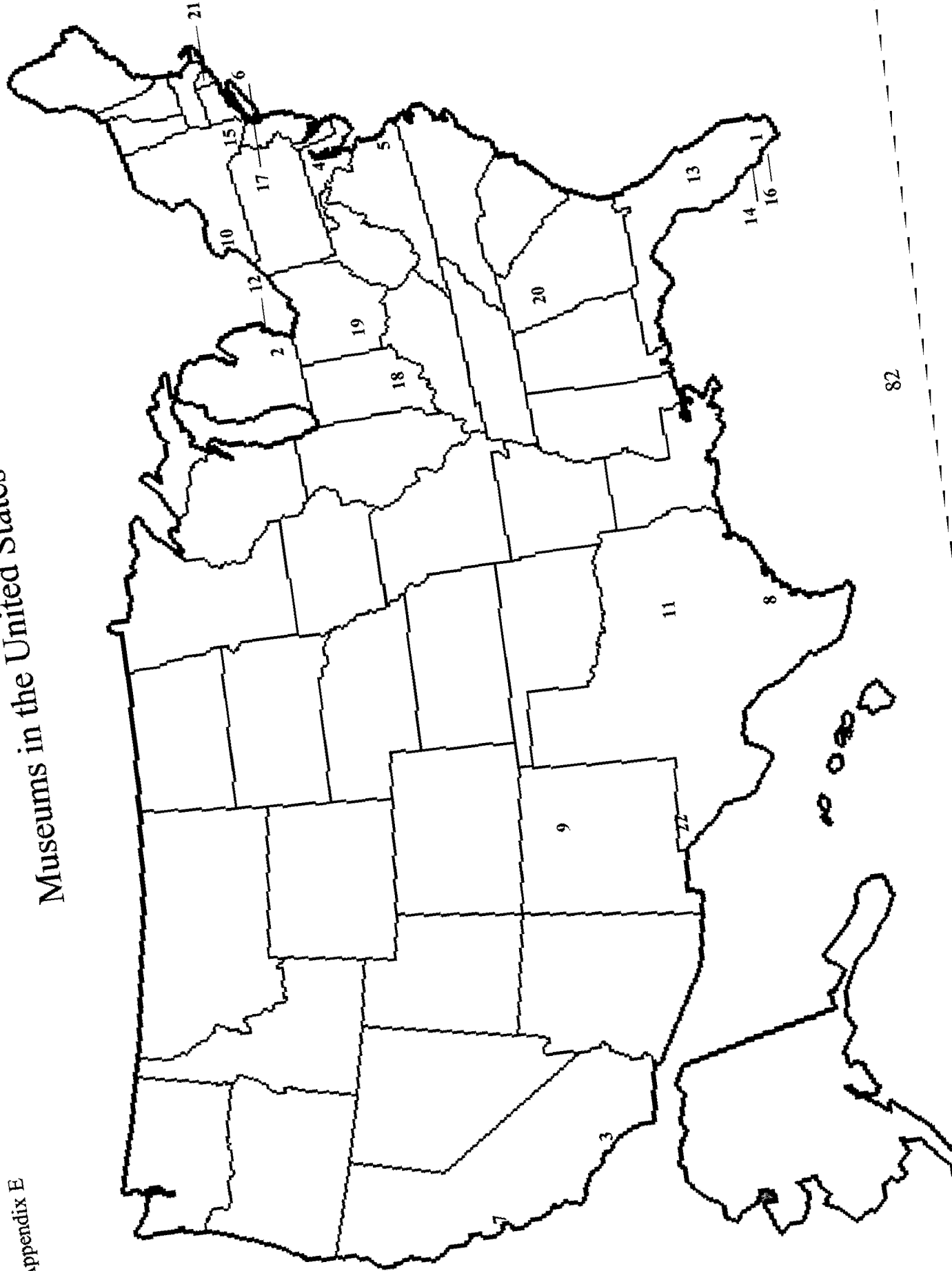
## Appendix D

# Holocaust Museums in the United States

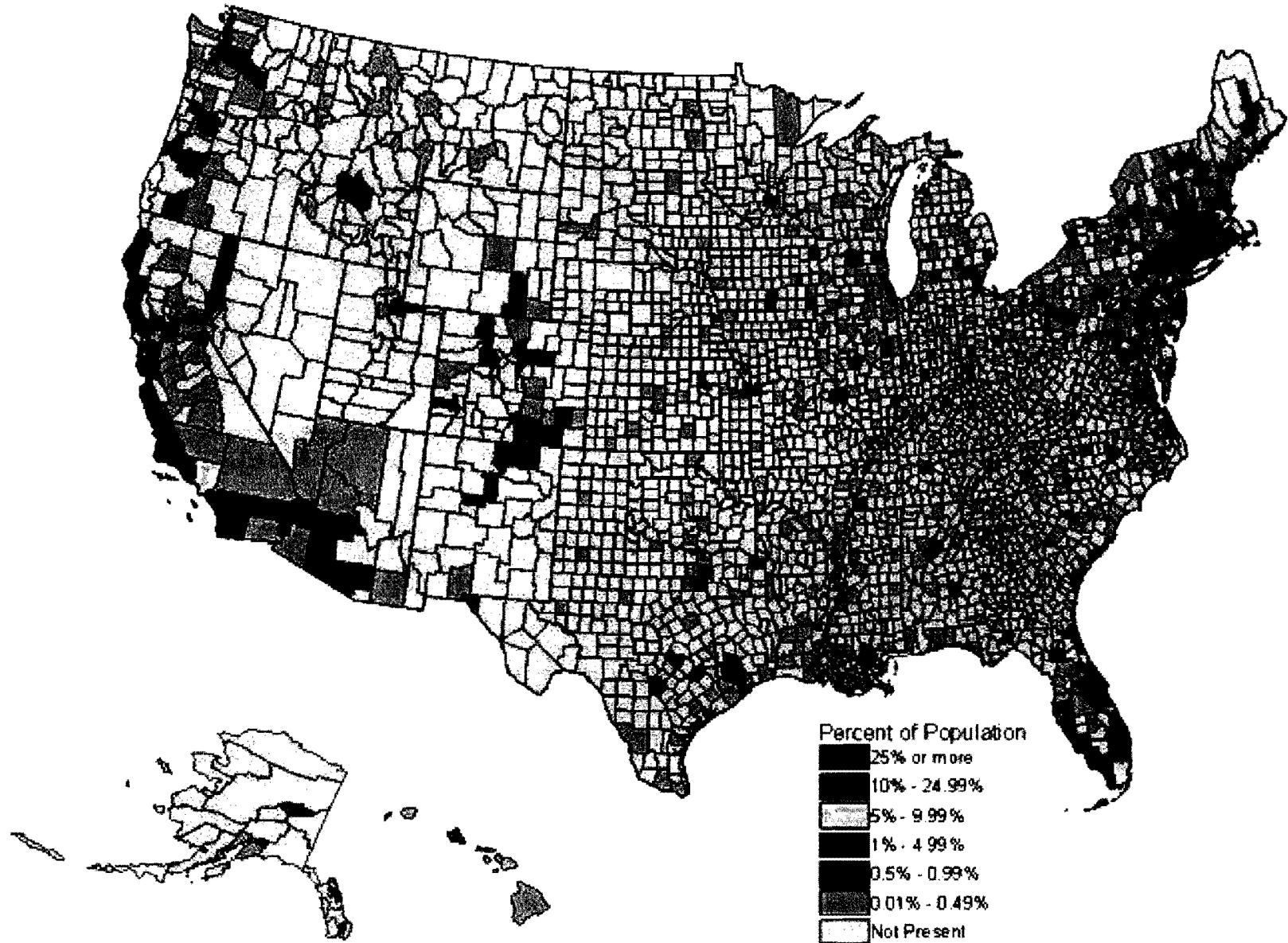
No.*	Name	City	State
1	Florida Holocaust Museum	St. Petersburg	Florida
2	Holocaust Memorial Center	Detroit	Michigan
3	Museum of Tolerance	Los Angeles	California
4	United States Holocaust Memorial Museum	Washington, D.C.	
5	Virginia Holocaust Museum	Richmond	Virginia
6	Museum of Jewish Heritage	New York City	New York
7	Holocaust Center of Northern California	San Francisco	California
8	Holocaust Museum Houston	Houston	Texas
9	New Mexico Holocaust and Intolerance Museum	Albuquerque	New Mexico
10	Holocaust Resource Center	Buffalo	New York
11	Dallas Holocaust Museum	Dallas	Texas
12	Holocaust Memorial Center	Farmington Hills	Michigan
13	Holocaust Resource and Education Center	Maitland	Florida
14	Holocaust Museum of Southwest Florida	Naples	Florida
15	Holocaust Museum and Study Center	Spring Valley	New York
16	Holocaust Museum and Learning Center	St. Petersburg	Florida
17	The Anne Frank Center	New York City	New York
18	C.A.N.D.L.E.S. Holocaust Museum	Terre Haute	Indiana
19	Skirball Holocaust Museum	Cincinnati	Ohio
20	William Bremen Jewish Heritage Museum	Atlanta	Georgia
21	Rhode Island Holocaust Memorial Museum	Providence	Rhode Island
22	El Paso Holocaust Museum and Study Center	El Paso	Texas

\*Number corresponds with location on map in Appendix D

# Museums in the United States



# Concentration of Jewish Population in the United States – 2000



(Jewish Estimates)

## Jewish Population of the United States (1654-2001)

<b>1654</b>	25
<b>1700</b>	200-300
<b>1776</b>	1,000-2,500
<b>1790</b>	1,243-3,000
<b>1800</b>	2,000-2,500
<b>1820</b>	2,650-5,000
<b>1826</b>	6,000
<b>1830</b>	4,000-6,000
<b>1840</b>	15,000
<b>1848</b>	50,000
<b>1850</b>	50,000-100,000
<b>1860</b>	150,000-200,000
<b>1870</b>	200,000
<b>1880</b>	230,000-280,000
<b>1890</b>	400,000-475,000
<b>1900</b>	937,800-1,058,135
<b>1910</b>	1,508,000-2,349,754
<b>1920</b>	3,300,000-3,604,580
<b>1927</b>	4,228,029
<b>1937</b>	4,641,000-4,831,180
<b>1940</b>	4,770,000-4,975,000
<b>1950</b>	4,500,000-5,000,000
<b>1960</b>	5,367,000-5,531,500
<b>1970</b>	5,370,000-6,000,000
<b>1980</b>	5,500,000-5,920,890
<b>1992</b>	5,828,000
<b>2000</b>	6,136,000
<b>2001</b>	6,155,000

(Jewish Population)

# The Eight Stages of Genocide

In 1999, Gregory Stanton founded an organization called Genocide Watch, an organization whose sole purpose is to work towards the elimination of genocide in the world and bring attention and aid to those countries and peoples currently suffering from genocide or politicide as well as aid in the prevention of such issues in countries that are susceptible to genocide.

In order to determine the level of susceptibility and aid governments and other organizations in better understanding genocide, Stanton wrote a book entitled *The Eight Stages of Genocide: How Governments Can Tell When Genocide Is Coming and What They Can Do To Stop It* in 2001. Within it he lists and elaborates on eight separate stages of genocide. It is important to note that while the final stages cannot occur before or without the first stages, the first four stages will continue to occur throughout the last four in order to sustain the genocide.

## Stage 1: Classification

People are divided into “us and them.” Lines are drawn into two separate groups, i.e. German and Jew. Societies that do not have mixtures of groups, such as African-American, are the most likely to have a genocide occur.

## Stage 2: Symbolization

In this stage, symbols are given to represent certain groups of people, and they become known only by this identity. For instance, instead of being referred to by their name, they would only be referred to as Jew. It is important to note that this stage can occur naturally in societies, however forcing symbols on a group of people unwillingly, as the yellow stars were forced upon Jews during the Holocaust, indicates a genocide in development.

## Stage 3: Dehumanization

Humanity and the basic rights of humans are denied to the “lesser” group in Stage 3. At this point, the future victims come to be viewed as less than equal, often being viewed as animals or other undesirable creatures. In Stage 3, murder is no longer unacceptable in society.

## Stage 4: Organization

Genocide begins to take actual form in this stage. With organized military (or otherwise) groups, formal positions of leadership, detailed plans to take control, as well as plans for systematic elimination of the lesser group.

## Stage 5: Polarization

At this point, the group behind the genocide begins working to drive the two groups apart; in the case of the Holocaust, the Nazis drove the Germans and the Jews into two separate categories who do not identify with each other. Laws are created to further separate the groups, such as laws forbidding marriage or any

## Appendix H

intermingling of the groups. Propaganda is used to further drive apart the two groups and opposition is silenced.

### Stage 6: Preparation

This is the beginning of the physical separation between the two groups. The group that is viewed as lesser is separated from the “better” race. Lists are drawn up listing who will be killed. Members of the lesser group are forced to wear the symbols that they have been assigned and are frequently put into concentration camps, confined to certain areas of cities (ghettos), or sent to famine-struck areas and starved to death.

### Stage 7: Extermination

In this stage, there is nothing that can stop the genocide except for heavily armed involvement by other countries and militaries. Stage 7 is referred to as extermination because the victims are viewed to be so below the perpetrators that their deaths are equal to those of vermin or bugs, creatures that are typically killed by extermination. In some cases, however, there will be extermination on both sides, as each party will retaliate against the other by committing genocide; this is the case in Burundi which resulted in the deaths of almost 500,000 people between both sides.

### Stage 8: Denial

According to Stanton, “Denial is the eighth stage that always follows a genocide. It is among the surest indicators of further genocidal massacres.” During this time, the perpetrators of the genocide will work to convince the world that the genocide did not occur, work to eliminate evidence that it did, and blame the victims for what happened. They will continue to propagate their version of what happened and work to remain in control until they are forcefully driven out. They will then flee to avoid punishment by the new government, the intervening governments, or overarching organizations, such as the United Nations.

(Stanton)

# Genocides, Politicides, and Other Mass Murder since 1945, With Stages in 2005

## AFRICA

NATION	YEARS OF EPISODES SINCE 1945	CUMULATIVE CIVILIAN DEATH TOLL	MAJOR KILLERS	MAIN DIVISIONS	STAGE in 2005
<b>Sudan – south, Nuba region</b>	1956 – 1972, 1983 – 2005	2 million Nuer, Dinka, Christians, Nuba, southerners	Khartoum gov't NIF government, militias, rebels	Political, religious, racial, ethnic Racial, ethnic, political	7 – Politicide, Genocide
<b>Sudan - Darfur</b>	2001 - present	250,000 Zaghawa, Fur, Massaleit, & black Africans	Janjaweed Arab militias, Sudan government		
<b>Uganda</b>	1972 – 1979, 1980 – 1986 1994 – present	300,000 Acholi, Lango, Karamoja 250,000 Baganda, Banyarwanda 1,000's LRA foes	Amin gov't army, police Obote gov't army, police Lord's Resistance Army	Political, ethnic, religious	7 – Massacres
<b>Democratic Republic of the Congo</b>	1945 -- 1960 1960 – 1965 1977 – 1979, 1984 1994 – 1997  1994 – present 1997 – present	1,000's Africans 1,000's civil war 1,000's civil war 80,000 Hutus, Banyamulenge, 2 million (civil war)  40,000Hema,Lendu 1 million (civil war)	Colonial forces Rebels, army Rebels, army Kabila/ Rwandan army, Ugandan, Rwandan armies, rebels, DR Congo & allied armies Ethnic militias War-lord led militias, DRC army	Racial, colonial, economic Political, ethnic  Ethnic Political, economic, ethnic, national	7 – Politicide, Genocidal massacres
<b>Ethiopia</b>	1945 – 1974 1974 – 1985 1994 – 2000  2001 - present	150,000 Oromo, Eritreans, Somali 750,000 Class enemies, Oromo 100,000 Eritrea war  Ethnic minorities Oromo Anuak in Gambella	Selassie monarchy Derg communists  Army (Ethiopian Defence Forces) Army (EDF) Army (EDF)	National, religious, ethnic  National, ethnic, religious  Ethnic, racial, economic, political	7 – Genocidal massacres
<b>Chad</b>	1965 – 1996  2005-present	10,000's southern Saras, civil war	Gov't army, Libyan army, rebels	Ethnic, racial, religious, political	6-Preparation
<b>Somalia</b>	1988 – present	100,000 Somalis, Isaaq clan	Warlord/clan militias	Political, clan	6 – Preparation
<b>Zimbabwe</b>	1982 – 84  1998 – present	20,000 Matabele  MDC supporters, Matabele, urban poor, white farmers	Gov't army 5 <sup>th</sup> Brigade, militias Gov't police, army, ZANU-PF militias	Ethnic, political  Political, ethnic, economic	6 – Preparation
<b>Equatorial Guinea</b>	1975 – 1979 2001 - present	50,000 Bubi, Nguema foes	Macias Nguema regime, successor	Political, ethnic	6 – Preparation
<b>Togo</b>	2004 – present	Eyadema opponents	Government police, army	Political, ethnic	6 – Preparation
<b>Burundi</b>	1959 – 1962 1972 1988 1993 – 1995  1996 -- 2004	50,000 Hutus 150,000 Hutus 25,000 Hutus 50,000 Tutsis, 100,000 Hutus 100,000 Tutsi, Hutu	Tutsi government Tutsi army Tutsi army Hutu rebels Tutsi army Rebels, Army	Ethnic, political	5 – Polarization
<b>Liberia</b>	1990 – 2000  2001 – 2003	100,000 Krahn, Gio, Mano, etc.	Doe gov't army, Taylor rebels Gov't, rebels	Political, ethnic	5 - Polarization
<b>Algeria</b>	1954 – 1963  1991 -- 2005	160,000 OAS, Harkis, settlers 50,000 Berbers	French legions, OAS, rebels Islamic Armed Group (GIA)	Colonial  Religious, political	5 - Polarization
<b>Sierra Leone</b>	1991 – 2003	100,000 (civil war)	Revolutionary United Front, other militias	Political, ethnic	5 – Polarization

## Appendix I

Rwanda	1959 – 1963, 1993 1994  1995 – <b>present</b>	10,000's Tutsi 800,000 Tutsi 1,000's Hutus	Hutu gov't Hutu Power gov't <i>Interahamwe</i> Rwandan gov't	Ethnic, political	5 – Polarization
Congo-Brazzaville	1959 – 1968 1997 – 2000	5,000 Gov't foes 1,000's (civil war)	Gov't army, police, rebels	Colonial Political, ethnic	5 – Polarization
Nigeria	1966 – 1970, 1972 – 2000 (sporadic) 2001 -- <b>present</b>	1 million Ibos Tiv, Hausa, Yoruba Ogoni, others	Nigerian army Ethnic mobs Nigerian army, police	Political, ethnic, religious	5 – Polarization
Angola	1961 -- 1962 1975 – 2003	40,000 Kongo, 500,000 Umbundu, Ovimbundu	Colonial army Gov't, UNITA armies, allies	Colonial Political, ethnic	5 – Polarization
Central African Republic	1966 – 1979 2001	2,000 Bokassa foes	Gov't army, police	Political, ethnic	5 -- Polarization
Botswana	1990 – <b>present</b>	100's Kūng Bushmen, Caprivi Namibians	Gov't police	Economic, political, ethnic	4 – Organization
Eritrea	1960's - 2000	10,000's Eritreans (independence war with Ethiopia)	Ethiopian armies, police	National, religious, ethnic	4 – Organization
Senegal – Casamance	1990 – 2001	1,000 Diola (civil war)	Senegalese army, rebels	Political, ethnic	4 – Organization
Kenya	1952 – 1960  1991 – 1993	1,500 Kikuyu, colonials 1,000's Nilotics	Colonial forces MauMau Kikuyu Ethnic militias	Ethnic, political	4 – Organization
Guinea Bissau	1960's – <b>present</b>	1,000's	Army	Political	4 – Organization
Morocco- Western Sahara	1976 – <b>present</b>	1,000's: Sahrawis	Moroccan army, Polisario rebels	Political, ethnic	4 – Organization
Mali	1990 – 1993	1,000 Touaregs	Malian army, Touareg rebels	Ethnic, political	4 – Organization
Mozambique	1975 – 1994	1 million by MPLA, Renamo	Renamo, MPLA	Political, ethnic	4 – Organization
Madagascar	1947 – 1948	50,000 Malagasy nationalists	French colonial forces	National, racial, political, ethnic	4 -- Organization
South Africa	1987 – 1996  1996 – <b>present</b>	1,000's Zulus, Xhosa, ANC, Boer farmers	Gov't police, ethnic militias	Racial, political, ethnic	4 – Organization
Egypt	sporadic	100's: Copts	Muslim funda- mentalists	Religious, political	4 – Organization

## AMERICAS

NATION	EPISODES	DEATH TOLL	KILLERS	DIVISIONS	STAGE in 2005
Col ombia	1948 -- 1958 1975 – <b>present</b>	150,000 10,000's	Political parties Marxists, rightist death squads, drug cartels	Political Political, narcotics cartels	7 – Politicide
Venezuela	1945 – 1970's	1,000's Yanomami	Settlers, miners	Racial, ethnic	5 – Polarization
Brazil	1945 -- 1964  1964 – <b>present</b> sporadic massacres	300,000 Vargas foes, Indians 1,000's: Kayapo, Yanomami, etc.	Gov't police, settler militias Settlers, miners	Political, economic, racial, ethnic	4 – Organization
Guatemala	1950's – 1980's	200,000 Mayans	Gov't army, death squads	Racial, ethnic, political	4 – Organization
Cuba	1945 -- 1959 1959 – <b>present</b>	100's rebels 1000's "counter – revolutionaries"	Rightist gov'ts Castro gov't	Political	4 – Organization
Argentina	1976 – 1980	20,000 leftists	Army, police	Racial, ethnic Political	4 – Organization
Chil�	1973 – 1976	10,000's leftists	Army, police	Political	4 – Organization
Nicaragua	1970 – 1979 1980 – 1989	1,000's Sandinistas 10,000's Contras	Gov't army Sandinista army	Political	4 – Organization
El Salvador	1980 – 1992	10,000's leftists	Army, militias	Political	4 – Organization
Paraguay	1945 – 1962 1962 – 1974	1000's Indians 1000 Ach� Indians	Army, settlers Settlers	Racial, ethnic	4 – Organization
Mexico	1945 – 2001	10,000's Indians, gov't foes 10,000's Mayans	Army, police	Ethnic, political	4 – Organization
Chiapas					

## ASIA

NATION	EPISODES	DEATH TOLL	KILLERS	DIVISIONS	STAGE in 2005
North Korea	1949 – present	2 million +	Government	Political, class, regional	7 – Politicide
Nepal	1996 – present	20,000 anti-Maoists, 10,000's rebels	Maoist rebels Nepal army	Political	7 – Political massacres
Afghanistan	1978 – 1993  1993 – 1996 1996 – 2001  1996 – 2001 2001 – present	700,000 (civil war) 50,000+ 30,000 (civil war) 50,000+ Tajiks, Uzbeks, Hazara 10,000+ 1000's gov't supporters, Taliban rebels	Soviets Mujahadin Warlords Taliban, Al Queda Northern Alliance Taliban, Al Queda, gov't & NATO forces	Political, national, religious, ethnic	7 – Political terrorism, war
Burma (Myanmar)	1945 – 1948 1948 – 1962 1962 -- 1978 1979 -- present	1,000's rebels 15,000 rebels, gov't 100,000 Shan, Karen, NDU	Burma Ind Move U Nu gov't, rebels Burmese gov't: SLORC, SPDC	Ethnic, political, religious	7 – Politicide, genocidal massacres
Sri Lanka	1983 – present	1000's: Tamil and Sinhalese civilians	Anti-Tamil mobs Tamil Tiger rebels	Ethnic, national, political, religious	7 – Politicide genocidal massacres
Indonesia	1965  1966 – present	500,000 communists 10,000's: Aceh 1,000's: Irian Jaya 1,000's: Moluccas 1,000's: Sulewesi	Suharto gov't  Suharto gov't & successors Laskar Jihad Laskar Jihad	Political, ethnic Religious, political religious, ethnic, national	7 – Politicide, genocidal massacres
India  Gujarat  Kashmir	1947 (partition) 1949 – present 1992 – present  1947 -- present	100,000's Hindus, Muslims, Sikhs 1,000's Muslims, 100's Hindus 1000's Muslims, Hindus	Hindu, Muslim, Sikh mobs Hindu mobs, Muslim mobs Rebels, police	National, religious, ethnic, political  National, religious	7 – Politicide, genocidal massacres  Civil war
Peoples Republic of China	1949 – 1977  1977 -- present	35 million "class enemies", religious minorities, Uighurs Muslims, Christians Falun Gong	Maoist communist gov't, PRC army, Red Guards, police	Political, national, class, economic, ethnic, religious	7 – Politicide
Philippines	1972 – present	1,000's pro-gov't officials, separatists, communists	Marxists, gov't Army, Moros, Abu Sayyef	Political, religious	7 – Political massacres (by terrorists)
Uzbekistan Fergana Valley	1991 – present  2005 – present	1,000's  100's opposition	Muslim funda- mentalists Gov't police	Political, religious	7 – Political massacres
Pakistan East Pakistan: (now Bangladesh) West Pakistan	1947 (partition) 1971  1973 – 1977 1978 -- present	61,000 Hindus 1,500,000 Bengalis & Hindus Sindhis Shiites, Christians	Muslim mobs West Pakistani army Army Sunnis	Political, national, ethnic, religious	6 – Preparation
Tibet	1959 – 1990's	1,600,000 Tibetan Buddhists	PRC communist Chinese gov't	National, ethnic, political religious	5 – Polarization
Azerbaijan	1988 – 1994	10,000's Armenians 1,000's Aseris	Azeri & Armenian armies	Ethnic, political, religious national	5 – Polarization
Cambodia	1945 – 1966 1966 – 1975 1968 – 1975 1975 – 1979     1979 – 1993 1993 – present	5,000 king's foes 15,000 Vietnamese 360,000 pro-gov't 1.7 – 2.2 million class enemies, Cham Muslims, city people, Vietnamese, Eastern Zone 230,000 (civil war) 1,000's gov't foes	Royal gov't Lon Nol gov't Khmer Rouge Khmer Rouge     Samrin gov't, KR Hun Sen gov't	Political, class, ethnic, religious, national	5 – Polarization
French Vietnam South Vietnam North Vietnam  Peoples Democratic Republic Vietnam	1945 – 1953 1954 – 1975 1954 – 1975  1975 – present	10,000's leftists 90,000 leftists 1 million class enemies, minorities 10,000's boat people, reeducated	French colonials South Viet gov't North Viet gov't  Vietnamese gov't	Political, class, ethnic, national	4 – Organization
Laos	1945 – 1960 1960 – 1975 1975 -- present	10,000's leftists 100,000 anti- communists, Hmong	Royalists, French Pathet Lao Peoples Demo- cratic Republic	Political, ethnic	4 - Organization

## Appendix I

East Timor	1965 – 2000	200,000 Timorese	Indonesian army, militias	Political, national, ethnic, religious	(Refugees still at risk in Indonesia)
------------	-------------	------------------	---------------------------	----------------------------------------	---------------------------------------

### EUROPE

NATION	EPISODES	DEATH TOLL	KILLERS	DIVISIONS	STAGE in 2005
Russia –Chechnya	1943 – 1957 1994 – present	50,000 Chechens, 1,000's Russians	USSR army Russian Army, Chechen rebels	Ethnic, national, religious, political	7 – Politicide, massacres
Yugoslavia: Kosovo	1998 – 2001	10,000 Albanian Kosovars, 100's Serbs	Yugoslav Army  KosovoLibArmy	Ethnic, religious, national, political	5 – Polarization
Yugoslavia Croatia Serbia, Bosnia (including 1941-1945 relevant to later conflicts)	1941 – 1945 1941 – 1945 1945 – 1987 1993 – 2001	650,000 Serbs  100,000 Croats, Muslims 1 million Tito foes 1,000's dissidents	Croatian Fascists (Ustashi) Serb Partisans (Chetniks) Tito gov't Milosevic gov't	Political, ethnic, national, religious	8 – Denial 5 – Polarization
Macedonia	1999 - 2001	100's Albanians, Macedonians	Albanian rebels, Macedonia govt	Political, ethnic	5 – Polarization
Bosnia	1992 – 1998	200,000 Muslims, Croats, Serbs	Bosnian Serbs, Croats, Muslims	Ethnic, religious, national, political	5 – Polarization (partition)
Georgia: Abkhasia	1993 – present	100's Abkhasians	Georgian army, separatist rebels	National, ethnic, political	5 – Polarization
Northern Ireland	1964 – 2001	3000 Catholics, Protestants	Irish Republic Army, Protestant extremists	Religious, class, political, national	5 – Polarization
Croatia	1991 – 1995	50,000 Serbs, Croats, Bosnian Muslims	Croat army, militias, Serbs, Bosnian Muslims	Ethnic, national, religious, political	4 - Organization
USSR (State no longer exists.)  USSR national minorities, esp. in Crimea, Dagestan Ingushetia	1945 – 1953  1945 – 1947  1954 – 1991 1945 – 1991	15 million "class enemies" 1 million repatriated Soviet nationals 6 million dissidents 400,000 Karachai, Meshketians, Balkar Crimean Tatars, Ingushi	Soviet police, army, NKVD NKVD, KGB secret police  Red Army, Secret police	Political, national, ethnic, religious	Not applicable (State no longer exists.)

### MIDDLE EAST

NATION	EPISODES	DEATH TOLL	KILLERS	DIVISIONS	STAGE in 2005
Iraq	1961 – 2003  2003 – present	190,000 Kurds, Shiites, Kuwaitis  Shiites, Sunni "collaborators", Kurds Insurgents	Iraqi army, presidential guard, Baathists, Fedayeen, Al Queda, insurgent terrorists U.S., British, Iraqi armies	Political, ethnic, national, religious  Religious, political, ethnic, national	8 – Denial 7 – Genocidal massacres Politicide
Israel – Palestine	1948 – 1955, 1956, 1967, 1973,  1987 -- 1993  2000 -- present	1,000's Israelis, 1,000's Palestinians 160 Israelis 1,162 Palestinians 100's Israelis  100's Palestinians	Irgun, Arab terrorists, Israeli army, police, Fatah, Israeli army Hamas, Islamic Jihad, other terrorist groups; Israeli army, police	National, religious, ethnic, political	6 – Preparation
Lebanon	1974 – 1991  1991 – 2005	55,000 Christians, Muslims, Druze  Lebanese nationalists	Religious militias Hezbollah, Phalangists Syrian secret police	Religious, political  Political	5 – Polarization
Syria	1981 – 1982	21,000 Kurds, Sunni Muslims	Syrian army, police	Political, religious, national	5 – Polarization
Turkey	1984 – 2000	10,000's Kurds	Turkish army	Ethnic, religious, national, political	8 – Denial 5 – Polarization
Iran	1953 – 1978 1978 – 1992  1993 -- present	26,000 Shah foes 60,000 Kurds, monarchists, Bahai 100's gov't opponents	Secret police, Iranian army, revolution guards Secret police	Religious, ethnic, political, national  Political, religious	5 – Polarization
Cyprus	1963 – 1967	2,000 Turks, Greek Cypriots	Greek Cypriots Turks	Political, religious, ethnic, national	5 – Polarization (partition)

## Appendix I

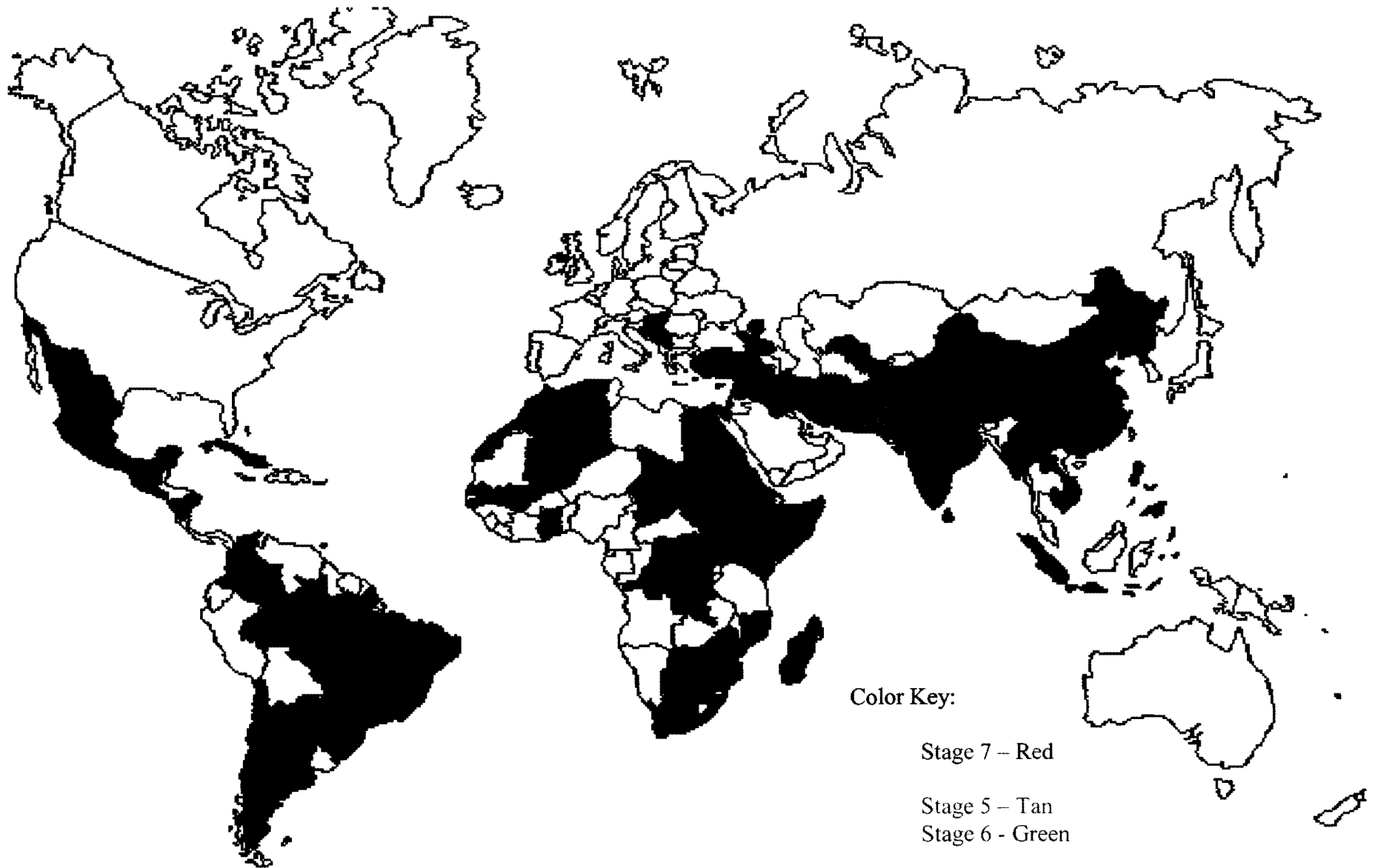
Notes by the creator:

- Those countries at Stage 7 are currently at the mass killing stage. They are highlighted in bold type. These countries have active genocides or politicides that are also identified in bold type. They are currently erupting.
- The others countries listed are at various stages of dormancy (4 through 6) but could erupt again.
- The table is organized by region. Within each region, countries are listed in order of their potential for mass killing, by stages.
- Not all politicides since 1945 appear on this chart because some countries where politicide has occurred have become democracies (e.g. East Germany, Poland, Romania, and Mongolia) and are not now at stage 4 or above.

**©2005 Gregory H. Stanton, Genocide Watch**

(Stanton)

# Map of Countries in Stages 4-8 through 2005



## Works Cited

- "23rd Psalm." 20 Apr. 2006 <<http://www.alwaysbesideme.com/23rd-psalm.html>>.
- "After Rebuke, Congressman Apologizes for 'Schindler's List' Remarks." CNN. 26 Feb. 1996. 24 Apr. 2006 <<http://www.cnn.com/US/9702/26/schindler.debate/>>.
- "A Sampling of Survivors and Casualties." Indianapolis Star 3 Feb. 2006. 3 Feb. 2006 <[www.indystar.com](http://www.indystar.com)>.
- Barber, Margaret. The Roadmender. Kessinger, 2005.
- C.A.N.D.L.E.S. Holocaust Museum. 1997. 9 Mar. 2006 <<http://www.candlesholocaustmuseum.org>>.
- The Center for Holocaust Humanity Education. Hebrew Union College - Jewish Institute of Religion. 9 Mar. 2006 <[http://www.holocaustandhumanity.org/chhe\\_resources.html](http://www.holocaustandhumanity.org/chhe_resources.html)>.
- "Classification System in Nazi Concentration Camps." Holocaust Encyclopedia. United States Holocaust Memorial Museum. 6 Apr. 2006 <<http://www.ushmm.org/wlc/article.php?lang=en&ModuleId=10005378>>.
- Clements, Dee. "Dee Clements' Comments on Teh Holocaust Memorial." 9 Mar. 2006 <<http://www.lovelandnet.com/dee/deenote.htm>>.
- Clements, Dee. "Dee Clements' Comments on Teh Holocaust Memorial." 9 Mar. 2006 <<http://www.lovelandnet.com/dee/deenote.htm>>.
- Cole, Tim. Selling the Holocaust. New York: Routledge, 1999. 7.
- Davies, Ian. Teaching the Holocaust: Educational Dimensions, Principles and Practice. London: Continuum, 2000. 6.
- "Desert Holocaust Memorial." Let's Go See It. 2002. 9 Mar. 2006 <[http://www.letsgoseeit.com/index/county/rvr/palm\\_desert/loc01/holocaust.htm](http://www.letsgoseeit.com/index/county/rvr/palm_desert/loc01/holocaust.htm)>.

- Dove, Laura, and Angel Price. "The President's Commission on the Holocaust." Memory Made Manifest: the United States Holocaust Memorial Museum. 1 June 1995. 14 Apr. 2006 <<http://xroads.virginia.edu/~CAP/HOLO/commissi.html>>.
- "Florida Jewish History." Jewish Museum of History. Jewish Museum of History. 24 Mar. 2006 <<http://www.jewishmuseum.com/index2.html>>.
- Florida, Richard. The Rise of the Creative Class (and How It's Transforming Work, Leisure, Community and Everyday Life). Basic Books, 2002.
- Gehring, John. "School's Paper Clip Project Attracts Worldwide Attention." Education Week 20.33 (2001): 6. Academic Search Premier. EBSCO. Ball State University Library, Muncie. Keyword: Paperclip.
- Hartman, Geoffrey H. Holocaust Remembrance: the Shapes of Memory. Cambridge: Blackwell, 1994. 6.
- "The Holocaust Memorial." Miami Beach. 8 Mar. 2006 <<http://www.miamibeachfl.gov/newcity/tourism/holocst.asp>>.
- Holocaust Museum Houston, Education Center and Memorial. 2006. 9 Mar. 2006 <[http://www.hmh.org/ed\\_teacher\\_progs.asp](http://www.hmh.org/ed_teacher_progs.asp)>.
- "Kenneth Treister." 8 Mar. 2006 <<http://www.kennethtreister.com>>.
- Jewish Estimates: Adherents as a Percentage of Total Population. 2000. Ohio. Religious Congregations & Membership: 2000. Glenmary Research Center. <[www.glenmary.org/grc/RCMS\\_2000/maps/Muslims.jpg](http://www.glenmary.org/grc/RCMS_2000/maps/Muslims.jpg)>.
- "Jewish Population of the United States 1654-2001." 2006. Jewish Virtual Library. 14 Apr. 2006 <<http://www.jewishvirtuallibrary.org/jsourc/US-Israel/usjewpop1.html>>.

McCabe, Suzanne. "The Paper Clip Project." Scholastic News: News. 2006. 28 Jan. 2006

<<http://teacher.scholastic.com/scholasticnews/indepth/paperclips.asp>>.

The Miami Beach Holocaust Memorial. 8 Mar. 2006 <<http://www.holocaustmmb.org>>.

"Miami Beach Holocaust Memorial Tour." A Teacher's Guide to the Holocaust. 2005. University of South Florida. 8 Mar. 2006

<<http://fcit.usf.edu/HOLOCAUST/resource/gallery/MIAMI.htm>>.

Museum of Tolerance. 2004. Simon Wiesenthal Center. 9 Mar. 2006

<<http://www.museumoftolerance.com>>.

Namm, Leisah. "Six Million Paper Clips." Jewish News of Greater Phoenix. 4 Feb. 2005. 28 Jan.

2006 <<http://www.jewishaz.com/jewishnews/050204/papers.shtml>>.

New England Holocaust Memorial. Friends of the New England Holocaust Memorial. 27 Jan.

2006 <<http://www.nehm.com>>.

"The New Orleans Holocaust Memorial." 8 Mar. 2006 <<http://www.holocaustmemorial.us>>.

The Paperclip Project. Whitwell Middle School. 28 Jan. 2006

<<http://www.marionschools.org/holocaust>>.

The Paperclip Project. Whitwell Middle School. 28 Jan. 2006

<<http://www.marionschools.org/holocaust>>.

"Press Release." New Orleans Holocaust Memorial. 8 Mar. 2006

<[http://www.sizeler.com/Whats\\_New/Press\\_Releases/Holocaust.htm](http://www.sizeler.com/Whats_New/Press_Releases/Holocaust.htm)>.

"Schindler's List." Box Office Mojo. 1998. 24 Apr. 2006

<<http://www.boxofficemojo.com/movies/?id=schindlerslist.htm>>.

Schulman, William L. "Videography." A Teacher's Guide to the Holocaust. 2005. University of South Florida. 13 Feb. 2006 <<http://fcit.usf.edu/holocaust/resource/films.htm>>.

Stanton, Gregory H. Genocide Watch. 1996. 14 Apr. 2006

<<http://www.genocidewatch.org/8stages.htm>>.

United States Holocaust Memorial Museum. 9 Mar. 2006 <<http://www.ushmm.org>>.

"Yaacov Agam." J & W Gallery. 8 Mar. 2006

<[http://www.jwgallery.com/html/yaacov\\_agam.html](http://www.jwgallery.com/html/yaacov_agam.html)>.

Young, James E. "Memory and the Monument After 9/11." University of Massachusetts

Amherst Mullins Center, Massachusetts. 10 Oct. 2002. 10 Feb. 2006

<[http://www2.jewishculture.org/museums/cajm/cajm\\_young\\_lec\\_03.html](http://www2.jewishculture.org/museums/cajm/cajm_young_lec_03.html)>.