

THE COTERIE

no small characters.

CONNECTING HISTORY TO PRESENT DAY LESSON PLAN

Created for use in your classroom after seeing
Hana's Suitcase at The Coterie

Developed by Michelle Staub, Education Assistant

Standards:

Meets K-5 CCR Anchor Standards for KS and MO RL.6-12.7 (integrate and evaluate content presented in diverse formats)

Materials Included:

- Appendix A-E: Articles for reference
 - United States Holocaust Memorial Museum
 - Appendix A: "Kristallnacht"
 - Appendix B: "Spiritual Resistance in the Ghettos"
 - Yad Vashem: The World Holocaust Remembrance Center
 - Appendix C: "Coping through Art - Friedl Dicker-Brandeis and the children of Theresienstadt"
 - Appendix D: "The Holocaust Rescue: The World's Reaction"
 - U.S. State Department
 - Appendix E: Memo from Assistant Secretary of State Breckinridge Long, to State Department Officials dated June 26, 1940, outlining effective ways to obstruct the granting of U.S. visas.
- Appendix F: Bucket worksheet

Student Objectives:

1. Students will be able to compare the historical events of the Holocaust to their lives today.
2. Students will be able to identify ways in which different societies, cultures, and countries respond to the Holocaust.
3. Students will be able to cite evidence to defend reasoning behind choices.

Assessments:

- Post- share Q&A: Students will defend their choices with evidence from the selected passage using well-chosen details from primary and secondary sources.

Lesson:

Introduction

- *Review Events (5 minutes)*: As a class, recall the series of major events that happened during *Hana's Suitcase*. Write a timeline of events on the board.
- *Small Group Discussion (5-10 minutes)*: In groups of five to six students, have them discuss their reactions to each of the events. How did the characters react to these events and why? How do you think you would have reacted?
- *Small Group Research (30-40 minutes or overnight assignment)*: Each group will choose a different event to focus their research efforts. They will find two to three primary and/or secondary sources about this event. The group will then discuss and record what happened and how those involved responded. How is that similar to events happening today? How is it different?
 - **Note:** *This can be used as a tool to discuss many different topics: the current refugee crisis, immigration issues, other historical events of the past, creating change in your community, or another political/social issue relevant to your classroom.*
 - **Time-Saving Alternative:** *Appendix A-E are articles related to events of the Holocaust that pertain to this discussion and the production. These sources may be used by the entire class rather than independent research. More resources on Hana's story can be found at <http://coterie.edublogs.org/2016-17-season/hanas-suitcase/>*

Building Activities

- *Brainstorming (10-15 minutes)*: After time is called, the class comes together for a group brainstorming session. Have each group report on their discoveries through their research. The teacher writes these ideas on the board for everyone to see. In this session, there are no bad ideas, every idea is valid.
 - *Teacher Note: The idea is to stimulate thought. Even if ideas given seem way off track, it is still stimulating thoughts.*

Hand out the Bucket Worksheets (Appendix F). There are three buckets on that worksheet. As a class, narrow down their ideas to three main categories of similarities and/or differences between the Holocaust to present day political and social climate. Label each bucket with a category and have students place specific details that support that argument into the bucket.

- *Tableaus (15-20 minutes)*: Put students into three groups and assign each group a bucket. Each group then creates three tableaus showing what various experiences were within the Holocaust. Each of those tableaus will then have a corresponding present day tableau, highlighting the similarities or differences between the two. Their arguments should be supported by the research your class has done on the Holocaust and current events.

- **Tableaus are still and silent pictures students create with their bodies.*
- Questions to propose to the class while they are creating their tableaus:
 - Where do your ideas come from?
 - What informed that decision?
 - For a deeper exploration, encourage students to think of words and phrases to add to each tableau.
 - *Sharing and Q&A (20-30 minutes):* Students come together as a class where each group will share their tableaus with the class. After each group shares their three tableaus, students in the audience will then ask the actors questions such as:
 - Why did you make the decision to have this character do a specific action?
 - What ideas informed this action? The actors will have to defend their choices using evidence from relevant research with well-chosen details and well-structured event sequences.

Wrap-up

- *Collaborative discussion (10 minutes):* Which ideas are more plausible based on your knowledge of the Holocaust and current events? What similarities did you see between the groups? Where did they diverge? Why were there so many different possibilities?

Kristallnacht



Shattered storefront of a Jewish-owned shop destroyed during Kristallnacht (the "Night of Broken Glass"). Berlin, Germany, November 10, 1938.

— *National Archives and Records Administration, College Park, Md.*

A NATIONWIDE POGROM

Kristallnacht, literally, "Night of Crystal," is often referred to as the "Night of Broken Glass." The name refers to the wave of violent anti-Jewish [pogroms](#) which took place on November 9 and 10, 1938. This wave of violence took place throughout Germany, annexed Austria, and in areas of the Sudetenland in Czechoslovakia recently occupied by German troops.

ORIGINS OF THE NAME *KRISTALLNACHT*

Kristallnacht owes its name to the shards of shattered glass that lined German streets in the wake of the pogrom—broken glass from the windows of synagogues, homes, and Jewish-owned businesses plundered and destroyed during the violence.

ASSASSINATION OF ERNST VOM RATH

The violence was instigated primarily by Nazi Party officials and members of the SA

(*Sturmabteilungen*: literally Assault Detachments, but commonly known as Storm Troopers) and Hitler Youth.

In its aftermath, German officials announced that *Kristallnacht* had erupted as a spontaneous outburst of public sentiment in response to the assassination of Ernst vom Rath. Vom Rath was a German embassy official stationed in Paris. Herschel Grynszpan, a 17-year-old Polish Jew, had shot the diplomat on November 7, 1938. A few days earlier, German authorities had expelled thousands of Jews of Polish citizenship living in Germany from the Reich; Grynszpan had received news that his parents, residents in Germany since 1911, were among them.

Grynszpan's parents and the other expelled Polish Jews were initially denied entry into their native Poland. They found themselves stranded in a refugee camp near the town of Zbaszyn in the border region between Poland and Germany. Already living illegally in Paris himself, a desperate Grynszpan apparently sought revenge for his family's precarious circumstances by appearing at the German embassy and shooting the diplomatic official assigned to assist him.

Vom Rath died on November 9, 1938, two days after the shooting. The day happened to coincide with the anniversary of the 1923 [Beer Hall Putsch](#), an important date in the National Socialist calendar. The Nazi Party leadership, assembled in Munich for the commemoration, chose to use the occasion as a pretext to launch a night of antisemitic excesses. [Propaganda](#) minister Joseph Goebbels, a chief instigator of the *Kristallnacht* pogroms, suggested to the convened Nazi 'Old Guard' that 'World Jewry' had conspired to commit the assassination. He announced that "the Führer has decided that ... demonstrations should not be prepared or organized by the Party, but insofar as they erupt spontaneously, they are not to be hampered."

NOVEMBER 9–10

Goebbels' words appear to have been taken as a command for unleashing the violence. After his speech, the assembled regional Party leaders issued instructions to their local offices. Violence began to erupt in various parts of the Reich throughout the late evening and early morning hours of November 9–10. At 1:20 a.m. on November 10, Reinhard Heydrich, in his capacity as head of the Security Police (*Sicherheitspolizei*) sent an urgent telegram to headquarters and stations of the State Police and to SA leaders in their various districts, which contained directives regarding the riots. SA and Hitler Youth units throughout Germany and its annexed territories engaged in the destruction of Jewish-owned homes and businesses. Members of many units wore civilian clothes to support the fiction that the disturbances were expressions of 'outraged public reaction.'

Despite the outward appearance of spontaneous violence, and the local cast which the pogrom took on in various regions throughout the Reich, the central orders Heydrich relayed gave specific instructions: the "spontaneous" rioters were to take no measures endangering non-Jewish German life or property; they were not to subject foreigners (even Jewish foreigners) to violence; and they were to remove all synagogue archives

prior to vandalizing synagogues and other properties of the Jewish communities, and to transfer that archival material to the Security Service (*Sicherheitsdienst*, or SD). The orders also indicated that police officials should arrest as many Jews as local jails could hold, preferably young, healthy men.

DESTRUCTION OF SYNAGOGUES AND BUILDINGS

The rioters destroyed 267 synagogues throughout Germany, Austria, and the Sudetenland. Many synagogues burned throughout the night in full view of the public and of local firefighters, who had received orders to intervene only to prevent flames from spreading to nearby buildings. SA and Hitler Youth members across the country shattered the shop windows of an estimated 7,500 Jewish-owned commercial establishments and looted their wares. Jewish cemeteries became a particular object of desecration in many regions.

The pogrom proved especially destructive in Berlin and Vienna, home to the two largest Jewish communities in the German Reich. Mobs of SA men roamed the streets, attacking Jews in their houses and forcing Jews they encountered to perform acts of public humiliation. Although murder did not figure in the central directives, *Kristallnacht* claimed the lives of at least 91 Jews between 9 and 10 November. Police records of the period document a high number of rapes and of suicides in the aftermath of the violence.

ARRESTS OF JEWISH MEN

As the pogrom spread, units of the SS and [Gestapo](#) (Secret State Police), following Heydrich's instructions, arrested up to 30,000 Jewish males, and transferred most of them from local prisons to [Dachau](#), [Buchenwald](#), [Sachsenhausen](#), and other concentration camps.

Significantly, *Kristallnacht* marks the first instance in which the Nazi regime incarcerated Jews on a massive scale simply on the basis of their ethnicity. Hundreds died in the camps as a result of the brutal treatment they endured. Most did obtain release over the next three months on the condition that they begin the process of [emigration](#) from Germany. Indeed, the effects of *Kristallnacht* would serve as a spur to the emigration of Jews from Germany in the months to come.

AFTERMATH

In the immediate aftermath of the pogrom, many German leaders, like Hermann Göring, criticized the extensive material losses produced by the antisemitic riots, pointing out that if nothing were done to intervene, German insurance companies—not Jewish-owned businesses—would have to carry the costs of the damages. Nevertheless, Göring and other top Party leaders decided to use the opportunity to introduce measures to eliminate Jews and perceived Jewish influence from the German economic sphere.

The German government made an immediate pronouncement that “the Jews” themselves were to blame for the pogrom and imposed a fine of one billion *Reichsmark* (some 400 million US dollars at 1938 rates) on the German Jewish community. The Reich government confiscated all insurance payouts to Jews whose businesses and homes were looted or destroyed, leaving the Jewish owners personally responsible for the cost of all repairs.

ANTI-JEWISH LEGISLATION

In the weeks that followed, the German government promulgated dozens of laws and decrees designed to deprive Jews of their property and of their means of livelihood. Many of these laws enforced “Aryanization” policy—the transfer of Jewish-owned enterprises and property to “Aryan” ownership, usually for a fraction of their true value. Ensuing legislation barred Jews, already ineligible for employment in the public sector, from practicing most professions in the private sector. The legislation made further strides in removing Jews from public life. German education officials expelled Jewish children still attending German schools. German Jews lost their right to hold a driver's license or own an automobile. Legislation restricted access to public transport. Jews could no longer gain admittance to “German” theaters, movie cinemas, or concert halls.

TURNING POINT

The events of *Kristallnacht* represented one of the most important turning points in National Socialist antisemitic policy. Historians have noted that after the pogrom, anti-Jewish policy was concentrated more and more concretely into the hands of the [SS](#). Moreover, the passivity with which most German civilians responded to the violence signaled to the Nazi regime that the German public was prepared for more radical measures.

The Nazi regime expanded and radicalized measures aimed at removing Jews entirely from German economic and social life in the forthcoming years. The regime moved eventually toward policies of forced emigration, and finally toward the realization of a Germany “free of Jews” (*judenrein*) by deportation of the Jewish population “to the East.”

Thus, *Kristallnacht* figures as an essential turning point in Nazi Germany's persecution of Jews, which culminated in the attempt to [annihilate](#) the European Jews.

Further Reading

Gilbert, Martin. *Kristallnacht: Prelude to Destruction*. New York: HarperCollins, 2006.

Pehle, Walter H., editor. *November 1938: From "Reichskristallnacht" To Genocide*. New York: Berg, 1991.

Read, Anthony. *Kristallnacht: The Nazi Night of Terror*. New York: Times Books, 1989.

Schwab, Gerald. *The Day the Holocaust Began: The Odyssey of Herschel Grynszpan*. New York: Praeger, 1990.

United States Holocaust Memorial Museum. "Introduction to the Holocaust." Holocaust Encyclopedia. www.ushmm.org/wlc/en/article.php?ModuleId=10005143. Accessed on August 1st, 2016

Spiritual Resistance in the Ghettos

The deprivations of ghetto life and the constant fear of Nazi terror made [resistance](#) difficult and dangerous but not impossible. In addition to armed resistance, Jews engaged in various forms of unarmed defiance. These included organized attempts at escaping from the ghettos into nearby forests, non-compliance with Nazi demands on the part of certain Jewish community leaders, illegal smuggling of food into the ghettos, and spiritual resistance.

Spiritual resistance refers to attempts by individuals to maintain their humanity, personal integrity, dignity, and sense of civilization in the face of Nazi attempts to dehumanize and degrade them. Most generally, spiritual resistance may refer to the refusal to have one's spirit broken in the midst of the most horrible degradation. Cultural and educational activities, maintenance of community documentation, and clandestine religious observances are three examples of spiritual resistance.

CULTURE AND EDUCATION

Throughout occupied Poland, hundreds of clandestine schools and classes were organized inside the ghettos. Going to and from class in various apartments and basements, students hid their books under their clothing. Jews smuggled books and manuscripts into many ghettos for safekeeping, and opened underground libraries in numerous ghettos. These underground libraries included the secret library at Czestochowa, Poland, which served more than 1,000 readers. Activists established a 60,000-volume library in the [Theresienstadt ghetto](#), near Prague.

In the ghettos, Jews also engaged—insofar as possible—in a variety of cultural activities. Unlike the schools, these were not always forbidden by German authorities. Concerts, lectures, theatrical productions, cabarets, and art contests took place in many ghettos, despite the hardships of daily life.

DOCUMENTATION OF COMMUNITY LIFE

Groups in many ghettos established secret archives and methodically wrote, collected, and stored reports, diaries, and documents about daily life in the ghettos. These efforts served to gather evidence on situation of Jews in occupied Europe and also sought to reaffirm a Jewish sense of community, history, and civilization in the face of both physical and spiritual annihilation.

The best known of these archives was that of the [Warsaw ghetto](#), code-named Oneg Shabbat ("Joy of the Sabbath") and founded by historian Emanuel Ringelblum (1900-1944). Some of the containers holding the archives were dug up from the rubble of the Warsaw ghetto after the war. The papers found inside have provided valuable documentation of life and death inside the ghetto. In the [Bialystok ghetto](#), activist Mordechai Tenenbaum, who had come to Bialystok from Warsaw in November 1942 to

organize the resistance movement, established ghetto archives modeled after Oneg Shabbat. An archive was also kept in the [Lodz ghetto](#), but unlike the Warsaw and Bialystok archives, it was not entirely clandestine and therefore operated under certain limitations. These and many other smaller collections document daily life in the ghettos.

RELIGIOUS ACTIVITIES

The Germans forbade religious services in most ghettos, so many Jews prayed and held ceremonies in secret—in cellars, attics, and back rooms—as others stood guard. In Warsaw alone, in 1940, 600 Jewish prayer groups existed. Rabbinical authorities adjudicated religious disputes on the basis of religious law and attempted to adapt this law to the changed and difficult circumstances in which the community found itself. Prayer helped sustain morale, reaffirmed a cultural and religious identity, and supplied spiritual comfort. Many Orthodox Jews who opposed the use of physical force viewed prayer and religious observances as the truest form of resistance.

United States Holocaust Memorial Museum. "Introduction to the Holocaust." Holocaust Encyclopedia. www.ushmm.org/wlc/en/article.php?ModuleId=10005143. Accessed on August 1st, 2016.

“Coping through Art - Friedl Dicker-Brandeis and the children of Theresienstadt”

By Liz Elsby

WHEN the Jews were deported to [Theresienstadt](#) ghetto from Prague and environs in 1942, they were instructed to bring with them only 50 kilos. The dilemma of how to pack into a suitcase one's entire past life for an unknown future life must have been a daunting one. What to bring? Most deportees packed clothing, household articles, valuables, photo albums and the like. However, artist and teacher Friedl Dicker-Brandeis used her weight allowance in a different way. After packing a few necessary items of clothing, she chose to fill the rest of her weight quota with art supplies. Her purpose was not to only have material for her own artistic needs, but to ensure that she would have the necessary art supplies on hand to teach art to the hundreds of traumatized children whom she anticipated meeting at journey's end. This decision was a natural part of who Friedl Dicker-Brandeis was. While most of us can relate to the very human survival instinct of self preservation, of providing first and foremost for oneself and one's family, her choice to give of herself to others - to donate her time, her talents and her indomitable spirit – is a much rarer quality, one that still has the power to captivate and inspire us 70 years later.

Friedl was born in 1898 in Vienna, Austria. She was a little girl who lost her mother at a very early age, a loss which she felt keenly her entire life. Although she and her husband, Pavel Brandeis, never had any children of their own, in Theresienstadt Friedl was finally able to give free rein to her maternal instincts, and to nurture, and teach hundreds of children who saw her as a surrogate mother.

From an early age, Friedl pursued a life of art and creativity. She studied in the Weimar Bauhaus under such luminaries as Johannes Itten and Paul Klee. The Bauhaus was not merely a design academy, but an entire philosophy, based on the aesthetics of empathy. Its students were encouraged not to approach an object or subject as if they were a camera, aiming to merely depict the shallow outer shell, but rather to seek the subject's essence, to see it both inside and out, to become one with their subject, to empathize with it. This philosophy would become the core of Friedl's own artwork and her guiding principle for teaching art to children, a calling that would come into its own in Theresienstadt.

In mid 1938, Friedl had obtained Czech citizenship and she and her husband, Pavel Brandeis were living in Harnov, Czechoslovakia. It was from there that they were deported to Theresienstadt, on Dec 17th, 1942.

Conditions in Theresienstadt were appalling, and even more so for children who had to first cope with the enormous trauma and life-changing upheaval that deportation wreaked upon their young lives. The Czech children who were deported to Theresienstadt had slept in their beds until the day they were deported, and were together with their immediate families until the moment they arrived. Children were ripped away from the familiarity of their homes, families, communities and routines and thrust into a terrifying new reality which they could not understand. Upon arrival in Theresienstadt, children were forcefully separated from their parents and family and sent to live alone in overcrowded children's houses; even brothers and sisters were separated because boys had to live separately from girls. The starvation, illness and brutality of Theresienstadt, along with lack of stability and structure, put an enormous strain on the coping mechanisms of these children. They desperately needed direction and purpose, and Friedl was there to give them that.

Realizing that art could be a therapeutic tool to help children to deal with their feelings of loss, sorrow, fear, and uncertainty, Friedl set about teaching over 600 children with the enormous enthusiasm and energy that her friends, colleagues and students remember as being so typical for her. Using the limited art supplies she had brought with her to the ghetto, she had her students explore various mediums such as collage, watercolor painting, paper weaving, and drawing. But her lessons were not designed merely to teach her students technique. Rather, these different techniques became the means through which she taught her young students to dig below the facile to the deep well-spring of their feelings and emotions, and from that intimate place, to create. Through this intuitive method, a drawing of a flower vase on a windowsill, or the portrait of a child, would become something truly absorbed, deeply felt, sublime. It would reflect the child's inner feelings - a window into their soul. In a lecture she gave in the ghetto in 1943 to explain her teaching methods, she declared that her purpose was not to train the children as artists, but rather to "unlock and preserve for all the creative spirit as a source of energy to stimulate fantasy and imagination and strengthen children's ability to judge, appreciate, observe, [and] endure" by helping children choose and elaborate their own forms."¹¹

**Theresienstadt, Czechoslovakia, A painting
entitled "It's Not in the Ghetto", by Dority Weiser**



Friedl respected the boundless imagination of children, and did not try to curb her students with adult restrictions, but tried rather to harness that imagination and let it move them. For Friedl, artwork represented freedom, and that freedom could take her students outside the boundaries of their prison, outside of the horror and oppression that was their daily reality. One

of Friedl's few students that survived the Holocaust, Helga Kinsky (nee Pollak), recalls how under Friedl's tutelage, the children did not depict the misery and horror that surrounded them, but rather that Friedl "transported us to a different world.... She

painted flowers in windows, a view out of a window. She had a totally different approach.... She didn't make us draw Terezin."^[2]

Another surviving student, Eva Dorian said of her beloved teacher: "I believe that what she wanted from us was not directly linked to drawing, but rather to the expression of different feelings, to the liberation from our fears...these were not normal lessons, but lessons in emancipated meditation"^[3].

None of these attempts of art as therapy, of spiritual freedom through paints and paper, could change the dreadful reality that awaited the majority of the Jews of Theresienstadt. When Friedl's husband Pavel was deported from Theresienstadt in late September 1944, she voluntarily signed up for the next transport, desperate to reunite with him. But what was to become of her collection of the children's precious artwork and her own beautiful drawings and paintings? Hoping that eyes more sympathetic than the Nazis' would one day see them, she packed 5,000 pieces of artwork into the same 2 suitcases they had arrived in as raw materials in 1942, and hid them, to be found after the war. Although Friedl herself did not sign most of the work she produced in Theresienstadt, she made sure that the children signed their creations with their name and age, a testimony to their identity, a document of their existence. These drawings and signatures are all that remains of most of Friedl's 600 students. Apart from their ages and names, the overall majority will remain forever unknown, murdered in the gas chambers of [Auschwitz Birkenau](#), starved to death in Theresienstadt or killed by the inhuman conditions of other camps.

On October 6th, 1944, Friedl Dicker Brandeis and 60 of her students were sent on transport number EO 167 to Auschwitz Birkenau, where most of them were probably murdered upon arrival. Until the very end, Friedl did not resign herself to despair or allow her young students to become engulfed by hopelessness. Rather, as one of the first practitioners of art therapy, she gave them the gift of expression, artistic freedom and beauty and helped give meaning to their young lives, for as long as they still had to live. One of her former students sums up succinctly what Friedl meant to her:

"Friedl's teaching, the times spent drawing with her, are among the fondest memories of my life. The fact that it was Terezin made it more poignant but it would have been the same anywhere in the world... I think Friedl was the only one who taught without ever asking for anything in return. She just gave of herself."

Through her solidarity with those in need, the giving of herself to help others to cope, Friedl Dicker-Brandeis – artist, teacher, and spiritual mother – inspires us as much today as she did her own students 70 years ago.

[1] Dicker-Brandeis, *On children's art*, 2005, p. 2, Translated from E. Makarova (2000).

[2] Linney Wix, *Aesthetic Empathy in Teaching Art to Children: The Work of Friedl Dicker-Brandeis in Terezin*. Art Therapy: Journal of the American Art Therapy Association, 26(4) pp. 152-158 © AATA, Inc. 2009.

[3] Linney Wix, *Aesthetic Empathy in Teaching Art to Children: The Work of Friedl Dicker-Brandeis in Terezin*. *Art Therapy: Journal of the American Art Therapy Association*, 26(4) pp. 152-158 © AATA, Inc. 2009.

[4] Professor Erna Furman from a letter to Elena Makarova, 1989.

International School for Holocaust Studies, “Coping through Art - Friedl Dicker-Brandeis and the children of Theresienstadt”. Liz Elsby.

http://www.yadvashem.org/yv/en/education/newsletter/27/coping_art.asp#!prettyPhoto.

Accessed on August 1st, 2016

The Holocaust

Rescue

The World's Reaction



Aerial reconnaissance photo taken by the Allied Air Forces over Auschwitz-Birkenau on August 25, 1944

In May 1942, the BBC in London broadcast information about the killing of Polish Jews. It did so again on June 26. The information that reached the Free World was accurate and readily available. In December 1942 US President Roosevelt and British Prime Minister Churchill gave the Germans a public warning about the responsibility that would be laid at their feet for the murder of the Jews of Europe. However, the political concept that became dominant among the politicians and generals was that winning the war came first; this would, by proxy, also stop the murder of the European Jews.

Those who begged the Allies to bomb the extermination facilities at [Auschwitz-Birkenau](#) and the tracks leading to the camp were answered with similar rationales. The Americans and the British rebuffed such requests by arguing that bombing the gas chambers would entail the diversion of massive resources (essential air cover for forces that were busy with crucial operations) and that an effective bombardment might have the opposite effect of that desired, i.e., Germany might treat the Jews even worse. In June 1944, American aircraft produced a set of aerial photographs over Auschwitz in which the death facilities were clearly visible. In an air raid that took place on August 20, the bombs landed on a factory not far from the gas chambers, yet the gas chambers remained intact.

Reports about the murder of Jews reached the Vatican by late 1941. In March 1942, the [Pope Pius XII](#) was asked to intervene in order to thwart the deportation of Slovakian Jews to Auschwitz. Apparently, his pressure upon the Slovakian clergy influenced the decision to temporarily delay the deportation of the Jews. The Allies, out of political and military considerations, begged the Pope to make a statement condemning Nazi Germany's actions. The Vatican limited itself to a general, laconic statement that decried the "horrors of the war."

Yad Vashem: The World Holocaust Remembrance Center. "Recue: The World's Reaction" http://www.yadvashem.org/yv/en/holocaust/about/08/worlds_reaction.asp. Accessed on August 1st, 2016

Memo from Assistant Secretary of State Breckinridge Long, to State Department Officials dated June 26, 1940, outlining effective ways to obstruct the granting of U.S. visas.

June 26, 1940.

**A-B - Mr. Berle
PA/D Mr. Dunn**

Attached is a memorandum from Mr. Warren. I discussed the matter with him on the basis of this memorandum. There are two possibilities and I will discuss each category briefly.

Non-immigrants

Their entry into the United States can be made to depend upon prior authorization by the Department. This would mean that the consuls would be divested of discretion and that all requests for nonimmigrant visas (temporary visitor and transit visas) be passed upon here. It is quite feasible and can be done instantly. It will permit the Department to effectively control the immigration of persons in this category and private instructions can be given the Visa Division as to nationalities which should not be admitted as well as to individuals who are to be excluded.

This must be done for universal application and could not be done as regards Germany, for instance, or Russia, for instance, or any other one government because it would first, invite retaliation and second, would probably be a violation of some of our treaty arrangements. The retaliation clause is in connection with Germany because it could mean the closing of our offices in almost all of Europe.

Immigrants

We can delay and effectively stop for a temporary period of indefinite length the number of immigrants into the United States. We could do this by simply advising our consuls, to put every obstacle in the way and to require additional evidence and to resort to various administrative devices which would postpone and postpone and postpone the granting of the visas. However, this could only be temporary. In order to make it more definite It would have to be done by suspension of the rules under the law by the issuance of a proclamation of emergency--which I take it we are not yet ready to proclaim.

Summing Up

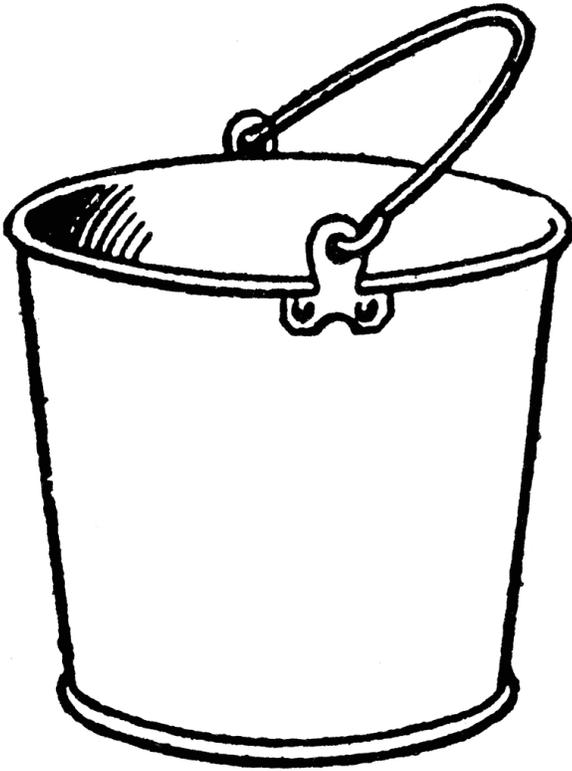
We can effectively control non-immigrants by prohibiting the issuance of visas unless the consent of the Department to obtained in advance for universal application.

We can temporarily prevent the number of immigrants from certain localities such as Cuba, Mexico and other places of origin of German intending immigrants by simply

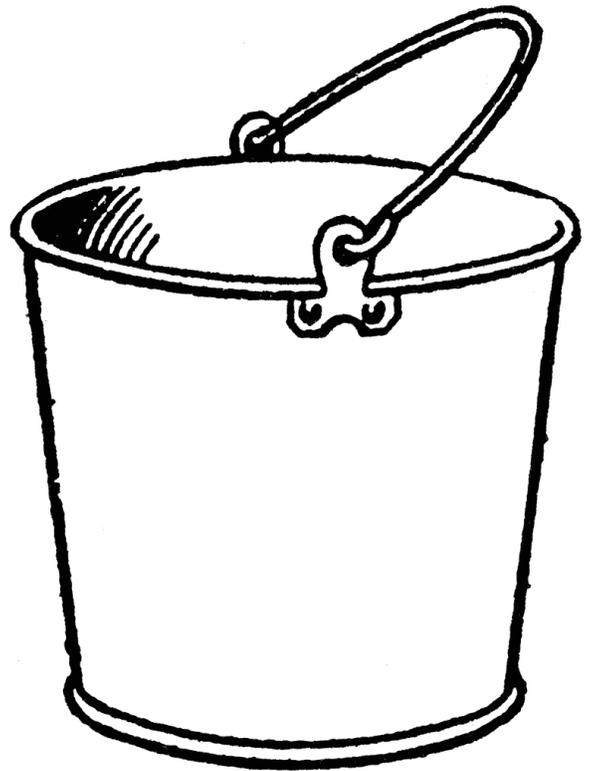
raising administrative obstacles.

The Department will be prepared to take these two steps immediately upon the decision but emphasis must be placed on the fact that discrimination must not be practiced and with the additional thought that in case a suspension of the regulations should be proclaimed under the need of an emergency, it would be universally applicable and would affect refugees from England.

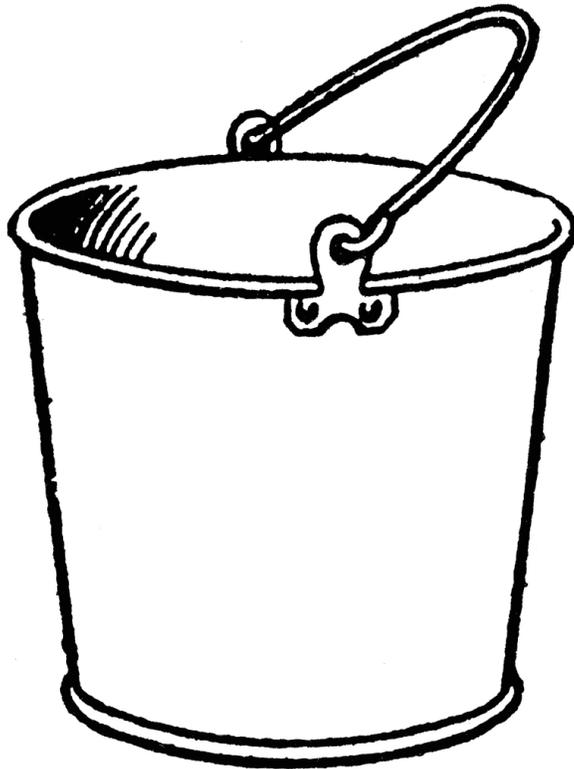
The Canadian situation and travel across that border we can handle through an exception to the general rule and so advise our consuls In Canada.



Bucket Category #1



Bucket Category #2



Bucket Category #3