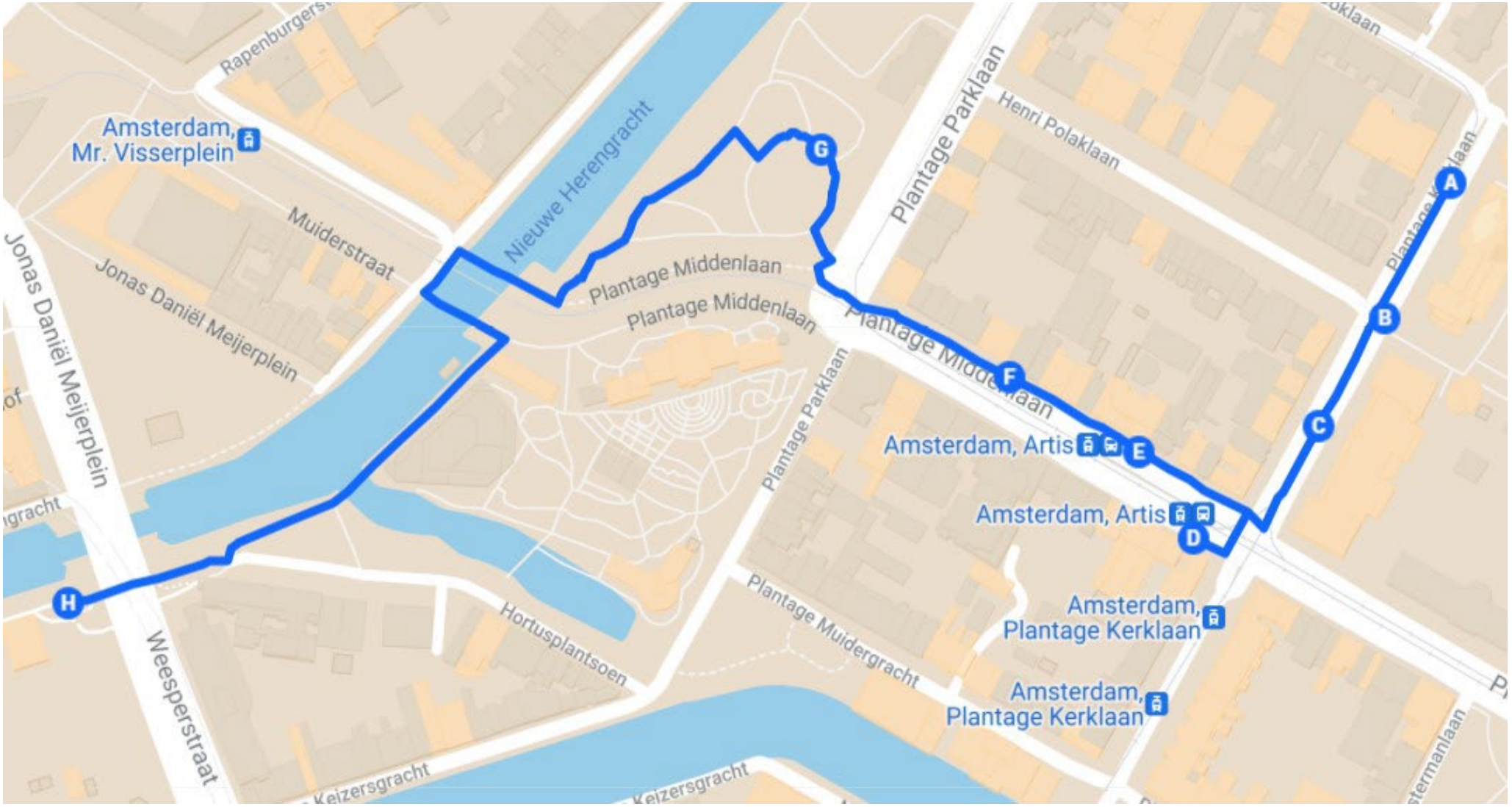
VERZETS
RESISTANCE
MUSEUM

Plantage neighborhood walk



A: Resistance Museum
Plantage Kerklaan 61

B: Zoo Artis
Plantage Kerklaan 51II

C: Registery Office
Plantage Kerklaan 36

D: Hollandsche Schouwburg
Plantage Middenlaan 24

E: Crèche
Plantage Middenlaan 27

F: Dance school
Plantage Middenlaan 19

G: Auschwitz monument
Wertheimpark

H: Names Monument
1018DN

ARTIS:

FROM THE RESISTANCE MUSEUM TO ARTIS:

Photo of Zoo Director Sunier with baby gorilla Japie:

Artis is one of the oldest zoos in Europe. Years ago, zoos were different than they are today. For instance, you could sit on a camel or pet a young elephant.

On the left in this photo is Director Sunier, who led Artis during the war. He was Swiss and spoke German well so he could protect Artis and its employees from Nazi harassment. German soldiers enjoyed visiting the zoo.

There were many hiding places throughout the zoo. For example, people could hide in the monkey rock not far from the entrance and in the animals' night shelters. Some 200 to 300 people were hiding in Artis, for a shorter or longer period of time. In 1943, young Dutch men were forced to go to Germany to work in factories and shops, among other places, while the German young men were fighting on the front. Many Dutch men did not want to be sent to Germany so they went into hiding. Most of the people hiding in Artis were these men but there were some Jews hiding as well.

Also in the photo (taken before World War II), is the little gorilla baby, Japie. Henk Blonk, a Resistance fighter, is in hiding in the night shelter behind Japie's cage. Henk is very concerned that Japie will betray him by always peeking through a hole in the wall. His fear is that people will notice and wonder what Japie is looking at. Actually, Japie and Henk already knew each other before the war, when Henk was a biology student and sometimes came to give Japie a bath. Luckily, Henk was never discovered.


Voor
Joden verboden
DE PROCUREUR-GENERAAL
FUNGEERREND GEWESTE
DIRECTEUR VAN POLITIE
FEITSMA
V
H

The entrance to Artis during World War II

In September 1941, this sign was placed at the entrance to Artis.

> What does it say? [Jews Prohibited]

The Germans had decided that Jews were no longer allowed to go to the zoo. They were also no longer allowed to take the tram, go to the movies or to cafés and Jewish children had to go to separate schools. Slowly but surely, the Jews were being excluded from places and activities. Only two years after the invasion, Jews were obliged to wear a star on their clothing, which they even had to buy themselves.

> Why didn't the Germans make the Jews wear a star right at the beginning of the occupation? [By introducing measures slowly, step by step, there was much less resistance from the Dutch population].

You can see from the queue that it is very busy in Artis.

> Why would people go to Artis anyway, do you think? [Still a bit of entertainment and recreation.]¬¬

> Would you go to Artis if your Jewish friend was no longer allowed to go?

Photo of Parrot:

> What's wrong with this parrot? [He's very skinny, he's hungry].

In 1940, the Artis director had already told his staff that they were not allowed to eat food from the animals or take it home. He had made sure that he received enough food for the animals from the Germans. And in the beginning of the war he had also (very cleverly!) frozen large batches of meat.

Yet, things also became very difficult in Artis during the Hunger Winter (1944-1945) due to a lack of food and fuel. If you brought a rat to Artis, you got 5 cents for it. you got 5 cents for it. The rats were fed to the meat eaters. Some people brought their dog or cat, because often they had nothing left for their pet. Because of the scarcity of meat, the bears were fed bread and the lions, who are really meat eaters, had to eat “stockvis” (dried unsalted cod).

At home, there was almost nothing to eat either. Children stole bread from the bears. They did so by sticking a long stick with a nail on it between the bars of the fence and pulling the bread towards them.

As a child, Co Eijgenhuizen stole bread from the bears: "We had to be careful, because those bears could lash out. And we also had to watch out for the guards, because if they caught us, we’d get a good slap from them."

A 35 № 614227

Wallach--

Simon--

4 Juli 1893
Amsterdam

Trompetter, E

24 SEP 1941
AMSTERDAM

J

REGISTRY OFFICE

FROM ARTIS TO THE FORMAL REGISTRY OFFICE:

Inside the Registry Office and the ID card of a Jewish man:

This building used to house the Registry Office (‘bevolkingsregister’) of Amsterdam. This is a photo of the inside of the building at the time.

>What is a Registry Office? What data do you think was stored there?

These days, of course, all data is stored digitally but back then, it was all written on index cards. In April 1941, the personal identification card (‘Persoonsbewijs’) was introduced. Everyone of 15 years and older had to be able to identify themselves at all times. This ID card contained information such as your name, address and photo. Jews would also have a large ‘J’ stamped on the card. It also showed two fingerprints and a registration number. The data on the personal ID card had to match that on the index card (‘persoonskart’) in the Registry Office.

The personal cards were stored in large metal file cabinets as shown in the photo. The Registry Offices in The Netherlands were used by the Germans to track down Jews, men earmarked for work in Germany and Resistance members, among others.

From the beginning, there were officials who helped in the Resistance. For instance, they lost cards on purpose so that they could not be checked. At the request of the Resistance, they also often helped with making false papers for Jews, members of the Resistance and Allied pilots returning to England via smuggling routes (such as the downed pilot that Jan from Resistance Museum Junior was allowed to provide with food).

Tampering with the personal index cards was a very dangerous job because it could not be done alone…but could you trust your colleagues?


Heidebrink
Heitzman
POLITIE

The Registry Office after the attack:

What happened here? Let's listen to the report of the Amsterdam police.

"On Saturday, March 27th 1943, at around 10:15 p.m., about ten men dressed in the uniform of the Dutch police overpowered the guards of the Registry Office, handcuffed them and - after giving them injections – dragged them into the zoo. Moments later, five explosions could be heard and the building started to burn. There is no trace of the perpetrators."

Resistance fighters planned the attack on the Registry Office. After they got the guards out of the way, they emptied as many archive drawers as possible. That was hard work. The cards were then doused with fuel, the explosive detonated and the Registry Office caught fire.

The fire brigade understood the purpose of the attack and did not rush to put it out. Once they did start spraying water, they used more than was needed so that the damage would be even greater. But that was a bit disappointing. Compact stacks of paper burn badly and the water also caused little damage.

Despite everything, the attack was still a success: the Resistance was animated to do more. Also, because of the chaos it became easier to fake or remove information.

Unfortunately, all but one of the attackers were caught and killed within a few days. On this plaque you can see their names. Willem Arondéus was their leader.

[Gerrit van der Veen is not on the plaque. He participated in the attack, but was only arrested a year later after an attempt to free his comrades from prison.]


24
DIT THEATER
wordt onder den naam
PLAZA
na volkomen VERNIEUWING
en RESTAURATIE als het
Mooiste Theater
van Amsterdam
op 1 AUGUSTUS HEROPEND
DIT THEATER
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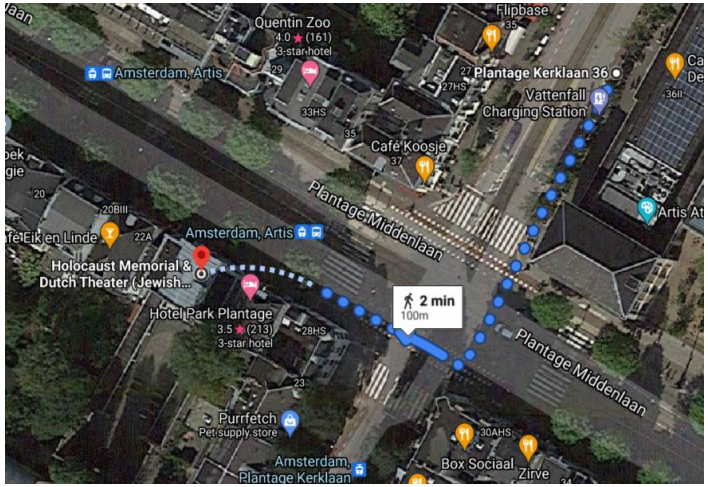
Mooiste Theater
van Amsterdam
PLAZA

HOLLANDSCHE SCHOUWBURG (Dutch Theatre)

FROM THE REGISTERY OFFICE TO THE HOLLANDSCHE SCHOUWBURG



The Hollandsche Schouwburg before the war:

Before the war, this building – the Hollandsche Schouwburg – was a theatre.

>Who has ever been to a theatre?

What can you do there? What does it look like inside?

You can also tell this story inside the Schouwburg.

Then walk through to the outside, the part that used to be the auditorium.

If you go inside, please check with the desk clerk first to make sure it is not too busy.

The theatre is open from 11.00-17.00 hrs.

If you cannot go inside, tell the story in front of the building, or from the other side of the street.

The Hollandsche Schouwburg during the war:

During the war, the building looked like this photo. Starting in September 1942, it was no longer used a theater, but as an assembly point for Jews that had been picked up in raids. Many chairs were taken out and sleeping places were furnished with straw.

For many Jews, after entering the Schouwburg, the wait for transport began. This could take hours, often days, sometimes weeks. Trucks, streetcars, or buses transported the Jews to the railway station, where the trains were ready to go to Kamp Westerbork in Drenthe. From Westerbork, most of the Jews were deported to the German extermination camps of Auschwitz and Sobibor in occupied Poland.

Silvia Grohs, survivor, describes the situation at the Schouwburg: "As soon as I entered I knew that a disaster had happened [...] The chairs of the orchestra pit and the auditorium had been ripped out of the floor and put along the walls. All the lights, except the emergency lights, [...] had been extinguished."

1076

Zentralstelle für jüdische Auswanderung Amsterdam
Adema v. Scheltemaplein 1
Telefoon 97001

Heinz Geiringer
Amsterdam
Merwedeplein 46-1
26.7.1926

OPROEPING!

U wordt hiermede bevolen aan den onder politie toezicht staande werkverruiming in Duitschland deel te nemen en heeft U zich dientengevolge op

8 JULI 1942 om 1.50 uur

aan het Centraal Station, Amsterdam, te bevinden.

Als bagage mag medegenomen worden:

1 koffer of rugzak
1 paar werklaarzen
2 paar sokken
2 onderbroeken
2 hemden
1 werkpak
2 wollen dekens
2 stel beddengoed (overtrek met laken)
1 eetnap
1 drinkbeker
1 lepel en
1 pullover

en eveneens marschproviand voor 3 dagen en de voor die tijd geldige distributiekaarten.

Niet medegenomen mogen worden:

Waardepapieren, deviezen, spaarbankboekjes enz., waardevoorwerpen allerlei soort (goud, zilver, platina) - met uitzondering van de trouwringen - levend huisraad.

Wanneer U aan deze oproeping geen gevolg geeft, wordt U met maatregelen van de Sicherheitspolizei gestraft.
Dit schrijven geldt als reisvergunning en geeft U tegelijkertijd het recht de genoemde trein kosteloos te benutten.

Zentralstelle für jüdische Auswanderung Amsterdam

In opdracht
get. Wörlein
SS-Hauptsturmführer

K 372

Photo of a call-up letter sent to a Jewish man:

Not all Dutch Jews were in the Hollandsche Schouwburg. Heinz, Eva's brother from Resistance Museum Junior, for example, received a letter telling him to go to Central Station immediately. Look at this “OPROEPING” (call-up).

The paper said you had to bring a work suit and work boots.

> Why? What do you think?

When Heinz comes forward he gets work, while many people are unemployed and poor, AND he gets to ride the train for free (just look at the last sentence: “this letter serves as a travel authorization and at the same time entitles you to use the said train for free.”). So the Germans are quite nice. Right?

Now we know what happened, but back then hardly anyone knew that the Jews did not go to work at all but were taken to concentration camps where they would be murdered.

So the Germans are fooling the Jews with such an OPROEPING.

> Why do they do that, do you think?

THE CRÈCHE (daycare)

FROM THE SCHOUWBURG TO THE CRÈCHE

Photo of baby Remi:

This is Remi. He was a foundling. > Do you know what a foundling is?

The Germans assumed that a foundling must be Jewish. You can't hide a Jewish baby that's been crying all night. That's why he was brought to this place. There used to be a daycare nursery (‘crèche’) here. Children under the age of 13 were not allowed to stay with their parents in the Hollandsche Schouwburg because it was very crowded and dirty. These children were also taken to the crèche.

Remi lived in the nursery for about six months. The German soldiers loved this cute little boy and even gave him a teddy bear. But it was also a great disadvantage that he was so loved. How so? We will tell you that at the very end.

Next to the nursery was a school for teachers: the Training College (‘kweekschool’). Neither the crèche nor the Nursery School were really guarded. Some people made a plan to smuggle children out of the crèche, saving around 600 of the 5,000 children passing through. Babies and toddlers were put in a burlap sack, bag, box, suitcase, laundry basket or even garbage can. The Training College was used as a temporary hiding place and as a smuggling route.

Older children escaped during a walk in the neighborhood. Resistance fighters, who knew about the walks, took the children away and made sure they were taken to addresses where they could be hidden. Children with blonde hair went to Friesland, children with dark hair to Limburg.

> Why do you think Remi could not be smuggled out?

Remi could not be saved. Because he was so beloved by the Germans, it would be too conspicuous if he was no longer there. When he was a year old he was deported to Sobibor and murdered there immediately.


WATERGRAAFSMEER
PLANTAGE - DA
9
404

Tram

This tram played an important role in saving some of the children. A Nazi guard stood In front of the Hollandsche Schouwburg but the nursery itself was not really guarded. If a Resistance woman smuggled a child out, she waited until the tram stood in front of the Schouwburg across the street. That way the guard could not see her.

You couldn't just smuggle the children out. The Resistance needed permission from the parents in the Hollandsche Schouwburg.

> Imagine: you're sitting in the Hollandsche Schouwburg and your child is sitting across the street in the nursery. Someone comes to you and asks whether they can smuggle your child out and send them into hiding somewhere in the Netherlands. What would you decide? That's why children who had no parents were rescued first.

Many parents did not give their consent. They did not want to give their child to strangers, preferred to stay together as a family, did not know what horrific fate awaited them or were hopeful that it would not be that bad.

It was mostly women (students), who brought children by train to their hiding address. The Germans checked women less often. Young men ran the risk of being checked because they should actually have been working in Germany. A woman with children was not so conspicuous. The journey was dangerous because if someone realized along the way that it was a Jewish child, they might be betrayed.

It was also dangerous to take in a Jewish child. If this was discovered, you could be sent to a concentration camp. Some children had a nice time in hiding, others felt lonely and helpless.

[The building that now houses the Holocaust Museum used to house the nursery school.]

THE DANCE SCHOOL OF DOP AND MONA HELMS

FROM THE CRECHE TO THE DANCE SCHOOL

Wedding picture of Dop and Mona Helms

Before and during the War, the dance school of Dop and Mona Helms was found at Plantage Middenlaan 19. They refused to become members of the Kultuurkamer and also wanted nothing to do with the NSB. The Nederlandsche Kultuurkamer was an organization through which the Nazis wanted to bring culture, art and entertainment under National Socialist control.

Mona and Dop helped people in hiding and at one point there were five people hiding in the building. Dop Helms was arrested in June 1942 and severely beaten, but never revealed anything. He died in the hospital on January 18, 1943.

Meanwhile, Mona Helms had kept the business going. She also continued the resistance work. In the dance school itself, resistance people later met for weapons instructions. “All the time under the guise of folk dancing," recalls former resistance fighter J. Wijnbergen. In 1944 the people in hiding had to be housed elsewhere because the area had become very unsafe. The trusted Jewish neighbors had been removed and their homes were now occupied by NSB people.

Nevertheless the weapon training continued in the Helms home.

Dance Institute Helms, started in 1937, continued until 1954.

Possible questions/discussions: Would you have continued the resistance work if you were in Mona's place? Did Mona Helms take too much risk after her husband's death?

AUSCHWITZ MONUMENT

FROM THE DANCE SCHOOL TO THE AUSCHWITZ MONUMENT:

People arriving at Camp Auschwitz:

Auschwitz was a German extermination camp in occupied Poland. The majority of Dutch Jews were murdered here (about 57,000; in Sobibor about 34,000). Most of the Jews were taken to the death camps by cattle cars from Camp Westerbork in Drenthe. The journey to Auschwitz took three days and nights. It was a terrible journey; no food was distributed and there was only 1 bucket of drinking water and 1 bucket as a toilet for over 70 people. The wagons were packed and there was almost no fresh air. In the summer it was super hot and in the winter freezing cold.

The photo shows the arrival at Auschwitz. Men were separated from the women and children. They also selected who would go straight into the gas chamber and who could still work. Eva from Resistance Museum Junior says about the arrival:

"Ugly barracks stretched row after row in the distance, around them a meter-high fence of barbed wire that was electrified. Guard posts in high towers looked out over the surroundings of the camp. [...] 'Do you smell the camp crematorium?" a guard shouted. 'That's where your dearest relatives are being gassed, even though they thought these were showers. Now they are burning. You will never see them again!'"

Eva was "lucky" that she and her mother were allowed to work: all day searching clothes of the gassed Jews for money and jewelry.

Of the 140,000 Dutch Jews, almost 107,000 Jews were deported. Of these, only 5,000 returned. Also, 245 Sinti and Roma were deported from the Netherlands.

> Now look at the monument. What do you see? What do you think about it? The creator of this monument thought of all the people in Auschwitz. Never again would they see a beautiful sky, blue or with clouds. The sky they see would always be full of cracks, like in a cracked mirror. Each crack for the pain and sorrow they experienced. When we look through the mirror of the monument, we see a cracked sky. We think for a moment of those who did not return from Auschwitz. And say softly, never again Auschwitz.

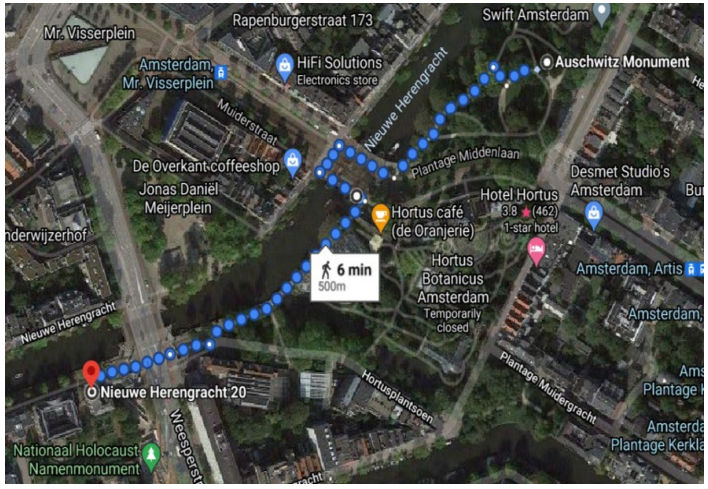
> What do you think of the monument now?


HOF
TUIN

THE HOLOCAUST NAMES MONUMENT

You can see the Hebrew letters on the wall near the entrance closest to the tunnel. Here you can tell something about the letters and the symbolism if you like.

FROM THE AUSCHWITZMONUMENT TO THE NAMES MONUMENT:



Symbolism of the Names Monument:

You can see the Hebrew letters on the wall near the entrance closest to the tunnel. Here you can tell something about the letters and the symbolism if you like.

The monument contains the names of the more than 102,000 Jews, Sinti and Roma from the Netherlands who were murdered in the Holocaust. They were never given a grave. The walls with names bear the four Hebrew letters that form the word "Le'zecher" (pronounced le-sayer), which means "in memory of". The monument is a place of remembrance and mourning, of memory and reflection, a warning to all generations, anywhere in the world, now and in the future. Through the names that stand here, the victims have not been forgotten.

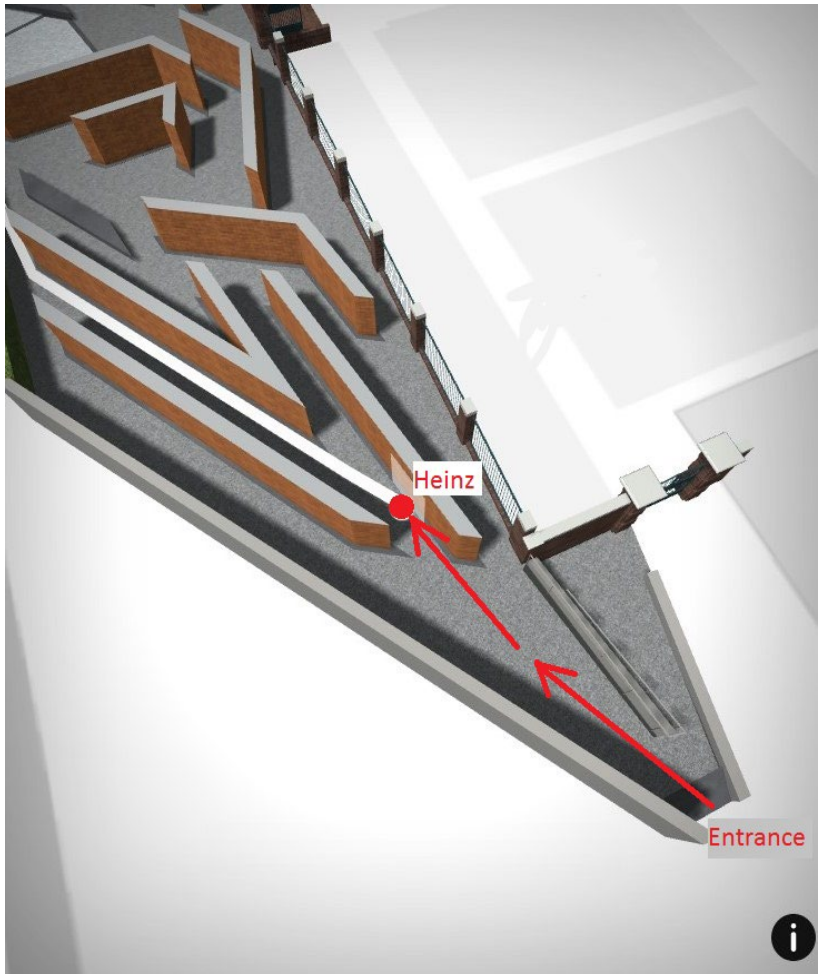
The combination of the bricks with the "floating" steel letters establishes a connection between Amsterdam's past and present. There is a narrow space between the walls and the letters, symbolizing the break in the history and culture of the Dutch people.

The monument is very large and the number of names is difficult to comprehend. You can try to make a connection by using the place where your tour group comes from: for example X times the inhabitants of your city/village, or 2x a sold-out Johan Cruijff-Arena.

(For groups from the United Kingdom: 2x the sold-out Anfield Road in Liverpool or the sold-out Wembley stadium in London = 10,000 people extra.)

Always walk through the little tunnel to the monument.

Do not cross Weesperstraat with the group!



Location of Heinz' stone in the monument (immediately at the beginning, if you take the entrance directly left after the tunnel)

Heinz Felix Geiringer

Heinz was born on July 12, 1926 in the Austrian city of Vienna as the eldest child of Erich and Elfriede (or Fritzi), followed three years later by sister Eva. Heinz and Eva have a good relationship and when the family decides to flee after the Nazi takeover of Austria, Heinz is a real support and anchor for his sister.

Via Brussels the family ends up in Amsterdam where they go to live at Merwedeplein, opposite the Frank family. Heinz is very musical and soon begins piano lessons. He turned out to be a natural and soon played difficult classical pieces, and he also played the guitar very well.

After the deportations began, the family went into hiding. Heinz with his father, Eva with Fritzi. This went wrong and in the summer of 1944 the whole family ended up in Auschwitz. When this camp was evacuated because of the advancing Russian armies, Erich and Heinz went to Mauthausen. Here Erich died a few days after arrival. Heinz survived the liberation of the camp, but succumbed a few days later at the age of 18. Eva and Fritzi survive Auschwitz together.