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The Unwritten Diary of Israel Unger is a memoir written by a Holocaust survivor; not just about the Holocaust itself but about the post-war years, emigrating to Canada, and growing up there. It's no Night. After all, Unger was only about 5 years old at the time of the liberation, and he was in hiding with his family the entire time.

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The Unwritten Diary of Israel Unger is as much a Holocaust story as it is a story of a young immigrant making every possible use of the opportunities Canada had to offer. This revised edition includes a reproduction of Dagnan’s List, a list of Jewish slave labourer similar Schindler’s List, made famous in the Steven Spielberg movie.

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The Unwritten Diary of Israel Unger is as much a Holocaust story as it is a story of a young immigrant making every possible use of the opportunities Canada had to offer. Biografia del autor Born and raised in New Brunswick, Carolyn Gammon moved to Berlin in 1992.

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The Unwritten Diary of Israel Unger : At the beginning of the Nazi period, 25,000 Jewish people lived in Tarnow, Poland. By the end of the Second World War, nine remained. Like Anne Frank, Israel Unger and his family hid for two years in an attic crawl space above the Dagnan flour mill in Tarnow. Their stove was the chimney that went up through the attic; their windows were cracks in the wall.

At the beginning of the Nazi period, 25,000 Jewish people lived in Tarnow, Poland. By the end of the Second World War, nine remained. Like Anne Frank, Israel Unger and his family hid for two years in an attic crawl space. Against all odds, they emerged alive. Now, after decades of silence, here is Israel’s “unwritten diary.” Nine people lived behind that false wall above the Dagnan factory in Tarnow. Their stove was the chimney that went up through the attic; their windows were cracks in the wall. Survival depended on the food the adults leaving the hideout at night were able to forage. Even at the end of the war, however, Jewish people emerging from hiding were still not safe. After the infamous postwar Kielce pogrom, Israel’s parents sent him and his brother as “orphans” to France in a program called Rescue Children, a Europe-wide attempt to find Jewish children orphaned by the Holocaust. When the family was finally reunited, they lived a precarious existence between France—as people sans pays—and England until the immigration papers for Canada came through in 1951. In Montreal, in the world described so well by Mordecai Richler, Israel’s father, a co-owner of a factory in Poland, was reduced to sweeping factory floors. At the local yeshiva (Jewish high school), Israel discovered chemistry, and a few short years later he left poverty behind. He had a stellar academic career, married, and raised a family in Fredericton, New Brunswick. The Unwritten Diary of Israel Unger is as much a Holocaust story as it is a story of a young immigrant making every possible use of the opportunities Canada had to offer.

Internationally acclaimed author Carolyn Gammon conjures a kind and unflinching portrait of her mother’s dementia—ultimately revealing the love, joy and life which remain even as memory and past fade. Learning to speak in maybes—perhaps I told you? Were you there?—and to let a mother direct memory as memory vanishes, Gammon threads a path through time, bringing us into the heart and heat of a mother-daughter relationship that is changing as each day passes. That one day, may not offer “the pleasure of a daughter’s company, but only that of a warm hand.” Each poem reveals the intimacy of this mother-daughter relationship, thrusting the reader into their dialogue and communication. At the end of each poem is a quote from Gammon’s mother, often eerily insightful, reflecting her own youthful ambition to write: “I am still clinging to the vine” and “I find forgetting easy.” Kind, often funny, and always honest, this collection is for anyone who has loved someone who is beginning to forget; has forgotten; but will not be forgotten. These words offer an archive; a testament to the memory that lives in books—and a reminder that memory loss is not an insurmountable barrier to living a good life.

Bird-Bent Grass chronicles an extraordinary mother–daughter relationship that spans distance, time, and, eventually, debilitating illness. Personal, familial, and political narratives unfold through the letters that Geeske Venema-de Jong and her daughter Kathleen exchanged during the late 1980s and through their weekly conversations, which started after Geeske was diagnosed with Alzheimer’s disease twenty years later. In 1986, Kathleen accepted a three-year teaching assignment in Uganda, after a devastating civil war, and Geeske promised to be her daughter’s most faithful correspondent. The two women exchanged more than two hundred letters that reflected their lively interest in literature, theology, and politics, and explored ideas about identity, belonging, and home in the context of cross-cultural challenges. Two decades later, with Geeske increasingly beset by Alzheimer’s disease, Kathleen returned to the letters, where she rediscovered the evocative image of a tiny, bright meadow bird perched precariously on a blade of elephant grass. That image – of simultaneous tension, fragility, power, and resilience – sustained her over the years that she used the letters as memory prompts in a larger strategy to keep her intellectually gifted mother alive. Deftly woven of excerpts from their correspondence, conversations, journal entries, and email updates, Bird-Bent Grass is a complex and moving exploration of memory, illness, and immigration; friendship, conflict, resilience, and forgiveness; cross-cultural communication, the ethics of international development, and letter-writing as a technology of intimacy. Throughout, it reflects on the imperative and fleeting business of being alive and loving others while they’re ours to hold.

Working Memory: Women and Work in World War II speaks to the work women did during the war: the labour of survival, resistance, and collaboration, and the labour of recording, representing, and memorializing these wartime experiences. The contributors follow their subjects’ tracks and deepen our understanding of the experiences from the imprints left behind. These efforts are a part of the making of history, and when the process is as personal as many of our contributors’ research has been, it is also the working of memory. The implication here is that memory is intimate, and that the layering of narrative fragments that recovery involves brings us in touching distance to ourselves. These are not the stories of the brave little woman at home; they are stories of the woman who calculated the main chance and took up with the Nazi soldier, or who eagerly dropped the apron at the door and picked up a paintbrush, or who brazenly bargained for her life and her mother’s with the most feared of tyrants. These are stories of courage and sometimes of compromise— not the courage of bravado and hype and big guns, but rather the courage of hard choices and sacrifices that make sense of the life given, even when that life seems only madness. Working Memory brings scholarly attention to the roles of women in World War II that have been hidden, masked, undervalued, or forgotten.

Scratching River braids the voices of mother, brother, sister, ancestor, and river to create a story about environmental, personal, and collective healing. This memoir revolves around a search for home for the author’s older brother, who is both autistic and schizophrenic, and an unexpected emotional journey that led to acceptance, understanding and, ultimately, reconciliation. Michelle Porter brings together the oral history of a Métis ancestor, studies of river morphology, and news clippings about abuse her older brother endured at a rural Alberta group home to tell a tale about love, survival, and hope. This book is a voice in your ear, urging you to explore your own braided histories and relationships.

Magie Dominic’s first memoir, The Queen of Peace Room, was shortlisted for the Canadian Women’s Studies Award, ForeWord magazine’s Book of the Year Award, and the Judy Grahn Award. Told over an eight-day period, the book captured a lifetime of turbulent memories, documenting with skill Dominic’s experiences of violence, incest, and rape. But her story wasn’t finished. Street Angel opens to the voice of an eleven-year-old Dominic. She’s growing up in Newfoundland. Her mother suffers from terrifying nighttime hallucinations. Her father’s business is about to collapse. She layers the world she hears on radio and television onto her family, speaking in paratactic prose with a point-blank delivery. She finds relief only in the glamour of Hollywood films and the majesty of Newfoundland’s wilderness. Revealing her life through flashbacks, humour, and her signature self-confidence, Dominic takes readers from 1950s Newfoundland to 1960s Pittsburgh, 1970s New York, and the end of the millennium in Toronto. Capturing the long days of childhood, this book questions how important those days are in shaping who we become as we age and time seems to speed up. With quick brush-stroke chapters Dominic chronicles sixty years of a complex, secretive family in this story about violence, adolescence, families, and forgiveness.

Author Sonja Boon’s heritage is complicated. Although she has lived in Canada for more than thirty years, she was born in the UK to a Surinamese mother and a Dutch father. Boon’s family history spans five continents: Europe, Africa, Southeast Asia, South America, and North America. Despite her complex and multi-layered background, she has often omitted her full heritage, replying “I’m Dutch-Canadian” to anyone who asks about her identity. An invitation to join a family tree project inspired a journey to the heart of the histories that have shaped her identity. It was an opportunity to answer the two questions that have dogged her over the years: Where does she belong? And who does she belong to? Boon’s archival research—in Suriname, the Netherlands, the UK, and Canada—brings her opportunities to reflect on the possibilities and limitations of the archives themselves, the tangliness of oceanic migration, histories, the meaning of legacy, music, love, freedom, memory, ruin, and imagination. Ultimately, she reflected on the relevance of our past to understanding our present. Deeply informed by archival research and current scholarship, but written as a reflective and intimate memoir, What the Oceans Remember addresses current issues in migration, identity, belonging, and history through an interrogation of race, ethnicity, gender, archives and memory. More importantly, it addresses the relevance of our past to understanding our present. It shows the multiplicity of identities and origins that can shape the way we understand our histories and our own selves.

As a commercial fisher in Nova Scotia in the early 1990s, Raymond Rogers experienced the collapse of Canada’s East Coast fishery first-hand. Afterward, while preparing to leave the province to find work elsewhere, Rogers noticed a lone gravestone across the road from his home in Shelburne County that commemorates the life of Donald McDonald, a crofter from the Isle of Lewis in Scotland, who “departed this life” in 1881. Rogers wondered if there might be a connection between the necessity of his own departure, and McDonald’s lonely presence on the nearby Atlantic shore, linking them as members of local communities that were displaced in the name of “economic progress.” In Rough and Plenty: A Memorial, Rogers explores the parallel processes of dispossession suffered by nineteenth-century Scottish crofters expelled from their ancestral lands during the Highland Clearances, and by the marginalization of coastal fishing communities in Nova Scotia. The book aims to memorialize local ways of life that were destroyed by the forces of industrial production, as well as to convey the experience of dislocation using first-hand narratives, recent and historical. The author makes the case that in a world where capital abhors all communities but itself, remembering becomes a form of advocacy that can challenge dominant structures.

Elizabeth Smith Shortt was one of the first three women to obtain a medical degree in Canada, and her husband, Adam Shortt, enjoyed a successful career as a professor of politics and economics at Queen’s University in Kingston. In 1908 Adam Shortt relocated his family to Ottawa to take up a commission to oversee civil service reform under Prime Minister Wilfrid Laurier. There he convinced his superiors that an onsite investigation of four European countries would expedite his effort to improve Canada’s bureaucracy, and in June 1911 he and Elizabeth embarked on their trip. This book chronicles their Atlantic crossing and extended visit to England, as well as trips to Switzerland, Austria, Germany, and the Netherlands. The Shortts were generally pleased with England and its values, but Elizabeth was sharply critical of the behaviour of British nurses. Her diaries and letters, here reprinted, critiqued the lands and peoples she visited in Europe. Leading foreign feminists such as Lady Chichester and Mrs. Maud of the Mothers’ Union in England sought her advice, as did Alice Salomon in Germany, the corresponding secretary of the International Council of Women. The diaries and letters presented in this volume reveal the multifaceted nature of Adam and Elizabeth Shortt,

from public figures to difficult employers to a couple who couldn't help but live beyond their means. Peter E. Paul Dembski's introduction paints a picture of a couple who lived as moderate liberals with occasional conservative or radical views, and who blended science and an adherence to Protestant Christianity into their thinking. Their travel experiences, during a period of building political upheaval, provide a valuable snapshot of pre-First World War European society and culture.

When poet and essayist Kenneth Sherman was diagnosed with cancer, he began keeping a notebook of observations that blossomed into this powerful memoir. With incisive and evocative language, Sherman presents a clear-eyed view of what the cancer patient feels and thinks. His narrative voice is personal but not confessional, practical but not cold, thoughtful and searching but not self-pitying or self-absorbed. The author's wait time for surgery on a malignant tumour was exceptionally long and riddled with bureaucratic bumbling; thus he asks our health-care providers and administrators if our system cannot be made efficient and more humane. While he is honest about what is good and bad in our system, he is not stridently political or given to directing blame. His narrative is interwoven with engaging ruminations on the meaning of illness in society, and is peppered with references to other writers' thoughts on the subject. A widely published poet, Sherman helps the reader understand the deep connection between disease and creativity—the ways in which we write out of our suffering. *Wait Time* will be of special interest to anyone facing a serious illness as well as to health-care providers, social workers, and psychologists working in the field. Its thoughtful observations on health, life priorities, time, and mortality will make it of interest to all readers.

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