

## **From Sefer zikaron li-kehilat Kolnah”**

**Translation by Gemini, Yiddish to English translation corrected and updated by Amanda (Miryem-Khaye) Seigel**

**P. 224-234 (Note: part of p. 228-229, and p. 234 in Hebrew)**

**Excerpts about Karlinski, Gabovich, and Remba**

**Ber Karlinski (B. Kaulinius)**

Ber Karlinski was born in 1886 in Kolno, Lomza region [Kolno, Łomża area, Poland], to a well-to-do, scholarly family that was related to the Tosafos Yom Tov [Rabbi Yom Tov Lipmann ben Nathan ha-Levi Wallerstein Heller (1579-1654)] and the Vilna Gaon's brother, R' Avrohom [Abraham ben Solomon Ragoler (1726 or 7-1804)], the author of Maalot ha-Torah. He studied in kheyders [elementary religious schools] and yeshivas, in Łomża, in Novorodok [Navahrudak, Belarus], in the kollel [advanced Talmudic institute] of the musernikes [adherents of the Musar movement], which was led by the famous R' Yoyzl [Yosef Yoizel Horowitz (1848–1919)]. At the age of 15, he moved to Białystok, Poland, where he began to engage in self-education.

He began his literary activity with poems and prose (Tsum soyne [To the Enemy], Di shvue [The Oath]) in Sokolov's Telegraf. He then also wrote a newspaper novel titled Dos togbukh fun a gevezener partey-firerin [The Diary of a Female Former Party Leader] (published in book form in 1908), which, despite its naivete and awkwardness, interested Y. L. Peretz. Living then in Warsaw, Karlinski worked as an editor for B. Shimin's newly founded publishing house, Velt-Bibliotek [World Library], for which he translated a series of works such as Khasene un libe [Love and Marriage] by Ellen Key; Shtarbn [Dying], Karahod [Circle Dance] and a volume of novellas by Arthur Schnitzler; a part of Max Nordau's book "Paradoxes"; a collection "Moses"; Hillel Zeitlin's Dos problem fun guts un shlekhts [The Problem of Good and Evil]; Yehuda Steinberg's In yene tsaytn [In Those Times], smaller pieces by Knut Hamsun, Jack London, and others; he collaborated on the compilation of Jewish history (according to Graetz, Dubnow, and others); edited the biography of Napoleon I; and edited a whole series of Yontev bleter [holiday pamphlets], among them a collection called Aroves [Willows], where he published a major article "The New Hellenism."

From 1915 on, he was a regular contributor to the Moment [a Warsaw daily Yiddish newspaper] where he published a great many articles on literature and theater and, from 1924, edited the newspaper's literary page under the title Mentshn un verk [People and Works]. In 1916, he wrote a three-act drama, Shturem-bleter [Storm Leaves] which was performed several times in Warsaw's Hazamir under the direction of David Herman.

(Zalman Reisen's "Lexicon of Yiddish Literature")

In March 1935, B. Karlinski died after a three-year illness (leukemia), which had confined him to his bed. Tens of thousands of the Jewish population participated in his funeral in Warsaw. He was brought to rest in the Jewish cemetery in Warsaw, in the writers' row.

After his death, dozens of articles with assessments of the deceased, his work, and his qualities were printed in the Yiddish press. We will bring here only a few short fragments of these assessments.

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### **Y. M. Neiman [Yeḥeskel Moshe Neumann (1893-1956)]**

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#### **A Guardian of the Eternal Flame of Yiddish Culture**

According to the measure of his knowledge and taste, B. Karlinius could have created weighty books for our bookshelf. He tried his hand at the novella, at drama. S. An-sky once reproached me that Karlinius the novelist was not appreciated among us. But the man was drawn into the daily press and abandoned his fiction. Usually, former fiction writers and poets are great envious at every glimpse of a newly budding talent. B. Karlinius was a man of a high level. He rose above everything and appreciated the work, the general matter of our modern secular culture. He literally looked with delight upon every beautiful poem, every beautiful picture, every beautiful theatrical production. This noble connoisseur of Yiddish culture was in this sense a co-creator

He emphasized and cultivated the beautiful. Every word he wrote was an expression of conscience. It is rare to find such a clean, honest pen as that of Karlinius. And when honesty is combined with taste, and taste with conscience—the word gains

weight. B. Karlinius was a guardian of the ner tomid [eternal flame] of secular Yiddish culture in Poland. And therefore, his loss is so painful. His place remains empty. This wonderful mixture of Jewish knowledge and European taste is no more.

He dreamed.

For years he told his close friends about a play he was planning to write: the Jewish perspective on Napoleon. For years he collected materials. He knew world literature too well to make the work easy for himself. And the daily work constantly consumed the man, and his life's work remained unwritten. Shirat hayo bo'emtza nifsekoh ["The song of his life was cut off in the middle" - this is a line from the poem "Achrei Moti" by Hayyim Nahman Bialik (1873-1934)]. Drop by drop, he gave his heart's blood to the daily press. He instilled in a generation of Yiddish readers knowledge, taste, understanding of beauty, and love and faith for secular Yiddish culture.

Haynt, Warsaw, Monday, March 18, 1935)

## **P. 226**

### **Tzvi Prylucki [Tsevi Prilutski]**

#### **A Living Synthesis**

In the numerous editorial boards of the Moment, various trends were represented, and rarely could an adherent of a certain trend remain objective when judging certain phenomena. Such objectivity, or more accurately, supra-partisanship, was demonstrated by B. Karlinski. A few examples: himself a fervent Jewish nationalist, he was always interested in every advance of human culture and could rightly say of himself: "I am a man, and nothing human is alien to me." Characteristic in this respect is the fact that a few hours before his death, he was still inquiring about the outcome of the chess tournament in Moscow.

A strong supporter of Yiddish, himself working in the field of the press and literature in Yiddish, Karlinski was at the same time a great admirer of Hebrew and met every new creation in the field of Hebrew literature with real enthusiasm. His devotion to Hebrew creation is particularly evident in the eulogy on Bialik's death, which he managed to write while lying on his deathbed: "Bialik was a poet-prince, whom the nation recognized with joy. His spiritual sovereignty, his masterful poetic word, his flame and wrath. He was and is no more. A people has been orphaned.

He also found it his duty to speak out against the purveyors of Yiddish at the language conference that took place in 1934 in the Soviet Union, where a decision

was made to eradicate from Yiddish all archaic Hebraisms that are connected with Yiddish." To this, Karlinski remarked: "...They themselves want to 'enrich' it, and here they order the eradication of a large part of the Yiddish vocabulary, which is clear to everyone that it, precisely that part, makes the language richer, more colorful, and more unique.

For the Land of Israel he always had a strong sentiment, and once, during my visit to him as a sick person, I found with him a relative of his who had come from the Land of Israel and gave him details about the German refugees and about the revival of the country in general. The sick Karlinski was cheered up and expressed valuable thoughts about the beautiful prospects of the Land of Israel.

(Moment, Friday, March 22, 1935)

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**Z. Segalovitch [Zusman Segalowitch (1884-1949)].**

Karlinski in Otwock

...To all our Jewish tragedies—we do not understand the individual. There is no time for it. Karlinski, however, managed to evoke respect for himself during his lifetime. Perhaps because he wanted it less than anyone. When he fell ill, it pained everyone. Yes. People are not so bad at all. One sees that when they take on the troubles of another:

"How is Karlinski doing?"

Quietly, people would ask this every day, and many times a day. With all their hearts, they wanted to hear good news. Our entire circle, without exception, was interested in his fate for months and years. And there in Otwock, a battle with death was going on. Such a heroic, such a quiet battle with the almighty death. We watched Karlinski's patience. Between one injection and the next, he had a smile for us, a kind word, or even a side phrase about a book, or about a political event. He would distract us so that we would not suffer because of his torments.

We also saw the height of sacrifice from his small wife. She was obstinate: "He must live!" The doctors had given up on him three years ago. One said that Karlinski would last three months. The second said that if he lived six months, it would be a miracle. And the little wife magnified the miracle. She kept him alive for three years.

She, with her weak, small hands, stood up to death. She constantly chased away the black shadow with her dear smile. She held medicines in both hands. She herself became a doctor for that time. She learned to give injections. For those three years, she always filled the room with her smile, and behind the door, she would cry. During that time, she read to him a library of books, old and new, aloud. She told him stories, smiled, with a beautifully feigned carelessness. She did not leave his side. She watched over him every hour and every minute, because there was danger. Death was lurking. Death was angry: the victim had long been his, and here came a small, weak woman who wanted to outsmart him. The little woman did not close her eyes to the danger.

After three years, he fell asleep forever. He was taken from Otwock. He, along with his modesty. And here in Warsaw, the people did with him what they wanted. The coffin was placed in the hall of the Writers' Union, with an honor guard. A funeral was arranged with a rich carriage, with wreaths of flowers, with speeches, with songs of praise. Yes. People express their piety as they understand it, and with regard to Karlinski, it was all sincerity. Everyone, without exception, felt the great loss. But Karlinski himself did not like all those decorations, with the noise. He was, however, a good person, and he will forgive this too.

**[In Hebrew, p. 228-229]**

**From "Hashachar"**

The Sculptor Yosef Gabovich [Hebrew Version]

Three Jewish artists have recently united to show their works to the Jewish public in Warsaw. The pictures and drawings, the works of the brush and the chisel, which have made a name for themselves in the wider world, were brought this time to the Jewish street. And crowds of Jews came day after day to the large hall (in the school of M. Krinski) to gaze at the creations of the artists from their own people: Yosef Gabovich, Yaakov Weinles, Moshe Trembacz.

The young sculptor Yosef Gabovich has made a great name for himself with his works, which are distinguished by their simplicity and naturalness. The artist chooses common scenes for his creations, but with his great talent, he elevates them to the highest level of art. The simple forms, the everyday actions, the ordinary movements—all these take on new and eye-catching faces in Gabovich's works.

Here before us is a statue of a man "Thirsty for Water," holding a water jug in his hand and drinking thirstily. How many times do we pass by this simple scene

without paying it any attention? But when we look at the artist's creation, it is hard for us to sate our eyes with this sight. We see not a thirsty man, but thirst itself, revealed to us in this statue. Look at the face of the drinker, which at this moment expresses only a soul yearning for water. Look at the stoop of the body, whose every bone seems to say: Water, water!

So too are his other works of this kind: profound simplicity.

Gabovich also sees the world of children, and from this world he has taken material for excellent creations, one of which, "The Little Fisherman," the reader will find in this issue.

Besides these, Gabovich has made a name for himself with marble portraits of famous people he created. Among the most outstanding is also the form of Rabbi Tzadok Hacohen, the Chief Rabbi of France.

Yosef Gabovich was born in the small town of Kolno (Lomza province) [Kolno, Łomża Governorate]. He was one of the sons of the poor, from whom Torah comes forth. In his childhood, he studied in a "cheder" like other boys his age, and his mother (his father died when he was about five years old) dreamed that her son would be a rabbinic authority in Israel. From the "cheder," the boy moved to the "yeshiva," and his teachers praised him for his good talents.

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But even in his childhood, the desire to form shapes from clay awoke in Yosef Gabovich's heart. When he was about six years old, the boy formed the shape of the bimah [synagogue platform] from clay; and two years later, this little sculptor made a second shape of this bimah.

This boy attracted the attention of the enlightened people in the city of Lomza, who helped him travel to Warsaw to develop his talent. He spent several years in Warsaw, living a life of toil, until a patron was found for him, and with his help, this young sculptor went to Petersburg and was accepted into the Academy of Art. In 1895, he completed his studies there, and later received a diploma of "Sculptor."

From Petersburg, Gabovich traveled to Paris, where he spent several years and perfected his art, working under the supervision of the famous sculptor, Professor Thomas.

Gabovich's works, which were exhibited in the exhibition hall in Paris, attracted the attention of the viewers, and the sculptor received honors.

From Paris, Gabovich returned to Warsaw, where he resides to this day.

And among the names of Jewish sculptors who have become famous in the art world, the sculptor Yosef Gabovich holds an important place, destined to further enrich art with great works.

The sculptor Yosef Gabovich died in Warsaw in March 1939, at the age of 77.

### **The Sculptor Yosef Gabovich [Yiddish Version]**

Three Jewish artists have recently united to show their creations to the Jewish public in Warsaw. The pictures and drawings, which have become famous in the wider world, were brought to the Jewish street. And many Jews come daily to the large hall (in the school named after M. Krinski) to look at the creations of the artists of their people: Yosef Gabovich, Yaakov Weinles, and Moshe Trembacz.

The young artist Yosef Gabovich has become very famous for his creations, which are distinguished by their simplicity and naturalness. The artist chooses ordinary phenomena for his works, but with his great talent, he elevates them to a high level of art. The simple forms, the everyday deeds, the ordinary movements—all of them acquire a new and captivating appearance in Gabovich's works.

Here before us stands a sculpture of a man, "The Thirsty One," who holds a jug in his hand and drinks with great thirst. How many times have we passed by such an ordinary phenomenon and not even noticed it? But when we observe a work of art, we cannot take our eyes off it. We see not a thirsty man, but thirst itself, which reveals itself

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to us in this sculpture. Look at the face of the drinker, which expresses so much desire for water. Look at the bent body, whose every limb is drawn to the water.

So too are all his other works: a deep simplicity.

Gabovich also sees the children, and from their world too he has taken themes for his works. For example, "The Little Fisherman."

Gabovich also became famous for his sculptures of prominent people which he carved in marble. One of the best is the sculpture of Rabbi Tzadok Hacoen, the Chief Rabbi of France.

Yosef Gabovich was born in the small town of Kolno (Lomza Governorate). He is one of the "bnei ha'aniyim, shemehem tetzei Torah" [sons of the poor, from whom Torah comes forth]. As a child, he studied in a "cheder" like all children, and his mother (his father died when he was five years old) dreamed that her son would be a rabbi. From the "cheder," the boy moved to the "yeshiva," and his teachers praised him greatly for his abilities.

But already in his childhood, a desire to make various shapes from clay awoke in Yosef Gabovich. When he was barely six years old, he made a miniature of the bimah of the beis medrash from clay. Two years later, the little sculptor again made the miniature of the bimah.

The boy attracted the attention of the enlightened people in Lomza, and they helped him go to Warsaw to develop his talent. He sat for several years in Warsaw in great poverty, until a patron was found, and with his help, he went to Petersburg and was accepted into the Art Academy there. In 1895, he finished his studies and received a diploma as a sculptor.

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The works of Yosef Gabovich were displayed in Paris at an exhibition, which attracted many visitors, and he received honors.

From Paris, Gabovich returned to Warsaw, where he resides to this day.

Among the names of Jewish artists who have become famous throughout the world, Yosef Gabovich occupies an important place. And he will yet enrich art with great works.

The sculptor Yosef Gabovich died in Warsaw in March 1939; he was 77 years old.

## **This is the Yiddish version with automated translation**

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### **M. Y. Freid [possibly Meir-Jacob Freid (1871-1940)]**

Moshe Yosef Remba: The Unknown Soldier

By now it is no secret to anyone that the great and difficult, responsible work is done by the unknown soldiers, who make the greatest sacrifices and receive the smallest rewards. They always stand in the most dangerous positions. Their lives are constantly in danger. For them, there is no armor and no trench. History does not record their names, and when the bullet finds them, they are buried in the

communal mass grave, upon which not even a wooden marker is always placed: "Here lies" such and such a number of loyal soldiers who perished for the fatherland.

Our tragically deceased young comrade, Moshe Yosef Remba, was one of these unknown soldiers, one of the quiet, modest ones who sacrificed their entire lives. Everything with which they are endowed by nature, for the idea that is dear to them. The young man from Kolno, who came to Warsaw after serving in the military, immediately threw himself into Zionist work with all the heat of youth. We find him at all assemblies and meetings, wherever the white and blue flag needs to be defended. He becomes a passionately devoted member of the Zionist youth associations. He occupies one of the first places everywhere, and in a very short time, he becomes the darling of the young comrades.

When the position of chief secretary in the Warsaw Vaad Ha'ironi [City Committee] becomes vacant, the fortunate choice falls on the young but capable Moshe Yosef Remba. And he soon convinces the older comrades that the entrusted position fully corresponds to his above-average abilities. A cheerful, life-loving person by nature, he brings all his enthusiasm into the difficult work. And the work is not ordinary. This is not an occupation that is calculated by the hour and rewarded according to the effort. A Zionist official often has to work beyond his strength for a whole day and then sit for a whole night at meetings to take minutes and participate in the long debates, which the ordinary Zionist considers a rest after his regular occupation. And our Zionist institutions, as is known, never have a secure budget. The income must be fought for with unnatural efforts, and in the end, they barely suffice for a tenth of the most important expenses. And the loyal secretary always suffers. He lacks the most elementary necessities and never receives even the minimum of what was promised to him as a reward and with which he must, after all, satisfy his human needs.

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Moshe Yosef Remba was also, for the entire time, the general secretary of the Shekel Union, where he had connections not only with the city of Warsaw but also with all of Congress Poland. And here, the hundreds of delegates from the cities and towns who had contact with him will testify that it will not be easy to replace him in this responsible position. To deal with federations that cannot tolerate each other. To be a mediator between groups that, during election times, unleash the full ardor of their energy—certainly does not belong to the easy tasks. And our comrade M. Y. Remba always found the right word to calm the spirits, the strategy to maneuver

between the agitated sides so they would not lose control. It is to his tact, his clever and noble style that we have to thank that in many cases the shekel campaign passed peacefully without strife and agitation.

Over the years, Remba also developed a talent for public speaking...

Photograph caption: Moshe Yosef Remba and his wife with a group of friends.[The names are listed from right to left] Yankel Bursztyn. Akiva Sokolover. Itche Piwowarski. Moshe Yosef Remba. Rivche Remba Karlinski. Berek Bursztyn. Chayche Bursztyn Rozen. Berl Bursztyn. Gitl Burakiski Zholondz. Yitzchok Burakiski.

...in the suburbs of Warsaw, in the smaller and larger cities of Poland, it was a pleasure to bring down for Shabbat the lively, cheerful Remba, who always defended his Zionist standpoint with enthusiasm and encouraged the youth to work, both on purely Zionist tasks and on contemporary tasks, like elections to the city council, kehilah [Jewish community leadership], Sejm [parliament], or Senate. Remba did not hesitate to undertake a difficult journey by train or, quite often, by wagon, even when his young wife would have preferred to have the father of her little daughter at her table. He went even when the doctor had strictly ordered him, due to a severe stomach illness, to be careful with his diet and not to overexert himself. Apart from Zionism, no pleasure existed for him in the world. In the Tsionistische Bleter [Zionist Pages], he wrote amusing feuilletons under pseudonyms (of course, without any honorarium). With a biting satire, he would slap the opposing side, not out of hatred, God forbid, but all for the sake of the truth in which he believed.

With pleasure, the older comrades watched as a volcano of energy erupted in the young Remba. Great hopes were placed on him, that an energetic, fighting leader would grow out of him, who would inspire not only the youth but also the older comrades. We said goodbye to him before his departure for his well-deserved vacation, and it could not have occurred to any of us that we were saying goodbye to him for the last time, that he would disappear into the water of a river and there find his premature death.

Sleep peacefully, comrade Moshe Yosef Remba, in your birth town. Your memory will long remain sacred in the hearts of those who worked with you in the most difficult conditions of our revival movement. It was not destined for you to reach the

final goal to which you aspired. But we, your dear comrades, will always remember you. The unknown soldier will not be forgotten this time.

Haynt, Warsaw, Sunday, August 2, 1931)

#### The Memorial Assembly in Kolno for M. Y. Remba's Shloshim

On Tuesday, on the shloshim [the 30-day mourning period] of the death of the deceased young Zionist activist Moshe Yosef Remba, of blessed memory, a grand memorial assembly took place in the Kolno town hall with the participation of a representative from the Vaad Ha'ironi [City Committee] in Warsaw, Ze'ev Gerlitz.

The assembly was opened with Chopin's march. Afterwards, Mr. Wapinski recited an "El Mole Rachamim" [God, full of compassion - a memorial prayer], and Messrs. Gedalyahu Allie, Yaakov Tzvi Horowitz, Shmuel Panitch, Kalman Zabelak, and Moshe Chaim Kolinski delivered lengthy speeches dedicated to the great achievements of the deceased in the Zionist field. At the end, Mr. Gerlitz delivered a very moving speech.

In Kolno, a library was also established in the name of the deceased activist M. Y. Remba. Recently, the ceremonial affixing of the memorial plaque took place. Speeches were delivered by Messrs. G. Allie and Shmuel Lubel.

Haynt, Warsaw

#### The Tragic Death of a Young Zionist Activist [Hebrew]

The shocking news of the tragic death of the young Zionist activist in Warsaw, Moshe Yosef Remba, was received in Warsaw. He drowned in the Pissa River in Koziol [Koziół, Poland] near Kolno, where he was spending his vacation.

Moshe Yosef Remba was among the most active and dedicated Zionist activists in Warsaw. Besides his official work in various Zionist positions and offices, he was constantly engaged in any Zionist and national work that came his way. The deceased served for several years as the secretary of the City Committee of the Zionist Organization in Warsaw, and as the secretary of the Bureau for Shekel Affairs. The deceased was also a diligent and talented journalist, and his articles and feuilletons were regularly printed in the newspaper Tsionistishe Bleter [Zionist Pages], which was published under the editorship of Deputy Yitzchak Gruenbaum.

Tired from his work throughout the year, M. Y. Remba traveled to Kolno, his parents' hometown, to rest a bit and gather strength for a new year of work. On Monday afternoon, Remba took a boat trip on the river outside the city. Suddenly, the boat capsized, and when Mr. Remba was pulled from the river's waters, there was no longer any sign of life in him.

The deceased was 32 years old at the time of his death. He left behind a wife and a young daughter. May his soul be bound in the bond of life!

Yesterday, Tuesday, the funeral of M. Y. Remba, z"l, took place in Kolno. Crowds of people from the Jewish population of Kolno participated in the funeral. Many people also came from Warsaw, relatives and friends of the deceased, to participate in the funeral. Representatives of the Central Committee of the Zionist Organization in Poland, the director of the Bureau for Shekel Affairs Shmuel Schweif, and representatives of the City Committee of the Zionist Organization in Warsaw also participated in the funeral.

Yesterday afternoon, a special memorial meeting for M. Y. Remba was held in the hall of the Zionist Central Committee, attended by all members of the Zionist Central Committee, directors of Zionist institutions, and all Zionist officials. The chairman of the Central Committee, Deputy Yitzchak Gruenbaum, eulogized the deceased with warm words. Afterwards, the vice-chairman of the Central Committee, Dr. Meir Klumel, eulogized him, as did David Radunski (on behalf of the KKL [Jewish National Fund] officials), Engineer Y. Landstock (on behalf of "Al Hamishmar" and "Hatechiya"), M. Y. Freid (on behalf of the City Committee), and Natan Asch (on behalf of the Zionist officials). The representatives of the officials appealed in their speeches to the Zionist institutions to establish a fitting memorial for the deceased. Y. Gruenbaum announced on behalf of the Central Committee that the committee would see to the implementation of this proposal.

The daily newspaper "Hatzefira" in Warsaw, July 29, 1931.