



# GLASNIK

## B'nai B'rith

Gavro Schwartz, Hrvatska

Časopis za židovsku kulturu, civilizaciju i povijest.  
Godina 7, broj 27, Zagreb, srpanj 2022. Izlazi četiri puta godišnje.

### TEMA BROJA: SJEĆANJE KROZ GLAZBU THEME OF THE ISSUE: MEMORY THROUGH MUSIC



# THE VOICE

## of B'nai B'rith



Gavro Schwartz, Croatia

Magazine of Jewish Culture, Civilization and History.  
Year 7, No. 27, Zagreb, July 2022. Published quarterly.

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Časopis *Glasnik B'nai B'rith* pokrenut je 2016. godine kao digitalni časopis s fokusom na židovsku kulturu, civilizaciju, povijest, kao i aktivnosti židovskih zajednica i pojedinaca te udruge B'nai B'rith u Hrvatskoj. Časopis izlazi četiri puta godišnje u dvojezičnom formatu, na hrvatskom i engleskom jeziku, a svi su brojevi dostupni na <https://www.bnibrith.hr/hr/>. Svrha časopisa je ukazati na doprinos židovstva u razvoju hrvatske te europske kulture i civilizacije, povezati židovsku i opću javnost, kao i osigurati kontinuitet komunikacije između židovskih zajednica u Hrvatskoj i inozemstvu. Današnji suradnici uključuju judaiste, izraeliste, povjesničare, teoretičare umjetnosti i stručnjake za različita područja iz Hrvatske, Austrije, Indije, Izraela, Amerike, Poljske, Brazila i drugih zemalja.

*The Voice of B'nai B'rith* was started in 2016 as a digital magazine focusing on Jewish culture, civilization, history, as well as the activities of Jewish communities and individuals and the B'nai B'rith association in Croatia. The magazine is published four times a year in bilingual format, in Croatian and English, and all issues are available at <https://www.bnibrith.hr/hr/>. The main objective is to point out the contribution of Judaism in the development of Croatian and European culture and civilization, to connect the Jewish and general public, as well as to ensure the continuity of communication between Jewish communities in Croatia and abroad. Today's contributors include scholars from areas of Jewish Studies, Israel Studies, historians, art theorists and experts in various fields from Croatia, Austria, India, Israel, America, Poland, Brazil and other countries.

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Paula Rem, urednica

## Uz dvadeset sedmi broj **Glasnika B'nai B'rith**



Poštovani čitatelji, poštovane čitateljice,

dolazimo i do dvadeset sedmog broja našeg *Glasnika B'nai B'rith*, koji je tijekom sedam godina uređivao njegov pokretač, prof. Darko Fischer, bez čije pomoći i savjeta časopis ne bi bio to što jest. Uz veliku zahvalu za pozitivne i konstruktivne komentare čitatelja vezane uz redizajn *Glasnika*, nadamo se još dodatno poboljšati kvalitetu sadržaja i spektar tema te proširiti krug suradnika.

Dvadeset i sedmi broj časopisa započinjemo rubrikom “Led na površini mora”, posvećenom židovskoj umjetnosti, književnosti, glazbi. Svibanj je obilovao kulturno-umjetničkim programima: 8.5. i 9.5. obilježeni su Dani nacionalnih manjina u Osijeku, a u sklopu tog programa Židovska općina Osijek predstavila se plesom, pjesmom i književnošću. 10.5. uslijedilo je otvorenje Putujuće izložbe o Anni Frank, a također donosimo prikaz prof. Marije Benić Penave “Budimpeštanskog dnevnika” Alfreda Fischera.

Umjetnost često nastaje i opstaje u zahtjevnim povijesnim okolnostima, pa tako notni zapisi glazbenika stradali u

Holokaustu ostaju iza njih, odupirući se entropiji, kao trajni zapis o njihovoj djelatnosti. Osim same glazbe, postoje ljudi kao institucije pamćenja. Pojedinci koji se sjećaju poginulih osoba i njihovog doprinosa društvu imaju ključnu ulogu u očuvanju povijesnih činjenica, ne dopuštajući da sjećanja o židovskom doprinosu našem društvu u razdoblju prije 2. svjetskog rata iščeznu. U ovom broju, podcrtana je važnost glazbe za kulturu pamćenja. Bavimo se sudbinama nekolicine važnih glazbenika židovskog podrijetla – od teksta judaistice Catherine Szkop o poljskom pijanistu Wladeku Szpilmanu, stradalniku Holokausta o kojemu je snimljen holivudski film “Pijanist”, preko detaljnog teksta muzikologa Dušana Mihaleka o glazbeniku Reuvenu Freiburgeru, koji je bio posljednji izdanak svoje obitelji, pa do teksta o osječkom dirigentu Lava Mirskog povjesničarke prof. Zlate Živaković-Kerže.

U rubrici “U potrazi za izgubljenim vremenom” donosimo izvještajno-kritičke eseje vezane uz kulturu sjećanja. Prof. Darko Fischer donosi tekst o otvorenju spomenika žrtvama ustaškog režima u Zagrebu i izvještaj

o komemoraciji u Čakovcu. Nadalje, tijekom protekla tri mjeseca, obilježili smo nekoliko velikih obljetnica: 14.4. Dan oslobođenja Osijeka, na *Yom HaShoah*, 28.4. posjetili smo logor smrti Jasenovac, a 12.6. komemorirali smo žrtve đakovačkog koncentracijskog logora. Tijekom nacističkog razdoblja, postojao je jak pokret otpora: unatoč tendencijama masovnih medija stvarati iluziju o potpori javnosti, mnogi su se otvoreno protivili nacizmu. Važno je pamtiti pojedince koji su se suprotstavili, borili, zalagali za ono što je ispravno, čak i u trenucima kad je to bilo opasno.

Novi tematski blok "Vrli novi svijet" posvećen je znanosti, znanstvenim i stručnim konferencijama i skupovi-

ma čiji je osnovni cilj očuvanje židovskog identiteta i svijesti o židovskom doprinosu povijesti. O osječkom znanstveno-stručnom skupu piše doktorand pedagogije Petar Kerže, a o mariborskom skupu izvještava prof. Zlata Živaković-Kerže.

Dvadeset i sedmi broj završavamo vraćajući se tematu, glazbi: u rubrici "Zemlja meda i mlijeka", donosimo osvrt brazilske studentice teologije u Izraelu, Christine Freitas, o glazbenoj raznolikosti Jeruzalema i tekst izraelske studentice medicine u Zagrebu, Tal Elkobi, o nedavno preminulom izraelskom pop-tekstopiscu Yoramu Taharlevu.

Paula Rem, editor

## Editorial to the 27<sup>th</sup> Issue of *The Voice of B'nai B'rith*



Dear readers,

we come to the twenty-seventh issue of *The Voice of B'nai B'rith*, which had been edited for seven years by its initiator, prof. Darko Fischer, whose help and advice is crucial for the magazine. With many thanks for the positive and constructive comments related to the redesign of the magazine, we hope to further improve the quality of the content and the range of topics, as well as expand the circle of collaborators.

We begin the twenty-seventh issue of the magazine with the section “The Frozen Sea Within”, dedicated to Jewish art, literature, and music. May was full of cultural and artistic programs: 8.5. and 9.5. the Days of National Minorities were marked in Osijek, and as part of that program the Jewish Community presented its dance and song. 10.5. this was followed by the opening of the traveling exhibition about Anne Frank. We also present the review of Alfred Fischer’s “Budapest Diary” by prof. Marija Benić Penava.

Art is often created and survives in demanding historical circumstances,

so the sheet music of musicians killed in the Holocaust remains behind them, resisting entropy, as a permanent record of their activity. Besides music itself, there are people as institutions of memory. Individuals who remember the deceased and their contribution to society have a key role in preserving historical facts, not allowing the memories of the Jewish contribution to our society before World War II to disappear. In this issue, the importance of music for the culture of memory is underlined. We deal with the fates of several important musicians of Jewish origin. Jewish Studies scholar Catherine Szkop brings a text about the Polish pianist Wlodek Szpilman, a victim of the Holocaust, about whom the Hollywood film “The Pianist” was made; musicologist Dušan Mihalek brings a detailed text about the musician Reuven Freiberger, who was the last offspring of his family. The historian prof. Zlata Živaković-Kerže brings the text about Osijek musician Lav Mirski.

In the section “In search of lost time”, we bring essays and reports related to the culture of memory. Prof. Darko Fischer writes a text about the

opening of the monument to the victims of the Ustasha regime in Zagreb. Furthermore, during the past three months, we celebrated several big anniversaries: 14.4. Osijek's Liberation Day, and on *Yom HaShoah* (28.4.) we visited the Jasenovac death camp. On 12.6. we commemorated the victims of the Đakovo concentration camp. It is necessary to dispel the prejudice that everyone silently tolerated Nazism: despite the mass media's tendency to create the illusion of a social consensus, opinions have always been divided, just as they are now. It is important to remember individuals who stood up, fought, stood up for what was right, even in moments when it was dangerous.

The new thematic block "Brave New World" is dedicated to science, sci-

entific and professional conferences and gatherings whose main goal is to preserve Jewish identity and awareness of the Jewish contribution to history. Doctor of pedagogy Petar Kerže writes about the conference in Osijek, and the Maribor conference is reported by prof. Zlata Živaković-Kerže.

We end the twenty-seventh issue by returning to the topic, music: in the section "Land of honey and milk", we bring a review by a Brazilian student of theology in Israel, Christine Freitas, about the musical diversity of Jerusalem and a text by an Israeli medical student in Zagreb, Tal Elkobi, about the recently deceased Israeli pop lyricist Yoram Taharlev.



Paula Rem

## Židovski Osijek u proljeće 2022.: Ples, pjesma, književnost i izložba

### Dan(i) nacionalnih manjina Grada Osijeka

Program je počeo na sunčanu nedjelju, a uzavrelu atmosferu dodatno su razbuktali predstavnici jedanaest nacionalnih manjina. Mnoštvo Osječana raznog podrijetla okupilo se na centralnom gradskom Trgu. Beton Trga upijao je svjetlost sunca, a toplina se odmah odražavala i na publiku. Pristignuvši na Trg, u jednom smo se trenutku upitali kako izdržati dvosatno stajanje na suncu, ali ubrzo je svaka dvojba bila razriješena: naši preci hodali su četrdeset godina kroz pustinju, pa toleranciju na visoke tempera-

ture očigledno imamo u genima. Međutim, čim je program započeo, bilo je jasno da su naše strepnje bilo neopravdane: kad se atmosfera zahuktala, mnogi prisutni priželjkivali su da program traje što dulje, kako bismo dobili priliku vidjeti kostime, nošnje i plesove, čuti glazbu. Uz zabavan i edukativan program te mogućnost kulturne razmjene, dva sata činilo se kao nekoliko minuta.

U oblikovanju današnjeg Osijeka sudjelovali su pripadnici mnogih naroda i nacionalnosti, koji i dandanas doprinose kulturno-društvenom životu grada. Tijekom dva Dana nacio-



Plesna skupina “Haverim shel Israel” ŽO Osijek energizirala je publiku.

Izvor: Boris Lichtenthal

nalnih manjina Grada Osijeka (8.5. i 9.5.2022.), pripadnici manjina predstavili su svoje kulturalne specifičnosti: pjesme, ples, književnost. Govornici – predstavnik Ureda za ljudska prava i prava nacionalnih manjina Alen Tahiri, potpredsjednik Savjeta za nacionalne manjine Vladimir Ham i gradski vijećnik Anto Đapić u ime gradonačelnika Ivana Radića – višeput su naglasili zadovoljstvo činjenicom da je Osijek jedini grad u kojem su zastupljene sve 22 nacionalne manjine u cijeloj Hrvatskoj.

Topao dan izmamio je mnoge na ulice, a članovi nacionalnih manjina iskoristili su priliku za zblizavanje: zrak je treptio, a povezanost prisutnih članova manjina bila je gotovo opipljiva. U programu su sudjelovali pripadnici romske, njemačke, srpske, slovačke, ukrajinske, češke, makedonske, bošnjačke, rusinske, mađarske te židovske nacionalne manjine. Žustrim plesom i pjesmom, pripadnici manjina teleportirali su nas u neko drugo vrijeme i mjesto, u svoj kulturalni prostor. Publika je na trenutak bila dijelom jednog novog, nepoznatog kulturnog miljea, a svatko je barem na djelić sekunde poželio zaplesati u ritmu glazbe. Energija u publici bila je posve dignuta, a isparavanja iz betona na glavnom gradskom Trgu pomiješala su se s vrućom atmosferom koju je pobudio ples, povezujući prisutne.

Na koncu užarenog programa, svojom pozitivnom energijom i optimizmom program je zaključila naša ple-

sna skupina *Haverim shel Israel*. Pod vodstvom Nives Beissmann, plesna skupina izvela je dva izraelska plesa uz pjesme *Nesiha* i *Heya, heya*. Odjevene u tradicionalno žutu odjeću, naše plesačice približile su atmosferu Izraela osječkoj publici. Naše plesačice, koje ni u jednom trenutku nisu skidale osmijeh s lica, izmamile su osmijehe i kod publike, dobro raspoložene nakon jednog raznolikog i zanimljivog programa. Izraelski ples zaključio je događaj, podcrtavajući važnost židovskog doprinosa Osijeku. Folklorna je manifestacija produbila osjećaj pripadnosti vlastitoj zajednici, ali i kolektivitet između svih nacionalnih manjina, podsjećajući da svatko doprinosi svom gradu, svom društvu, na jedinstven način. Zbog toga, svi smo s nestrpljenjem iščekivali nastavak programa: u ponedjeljak 9.5.2022. u 19 sati u prostorijama Stare pekare, pored nedavno renoviranog trga u Tvrđi, staroj jezgri našeg grada, održana je promocija mnogih knjiga koje su izišle u nakladama zajednica nacionalnih manjina tijekom prošle godine.

Naslov programa *Razgovori s knjigom* sugerira kako je knjiga medij razgovora, koja omogućava dijalog između različitih kulturnih i nacionalnih skupina, otvara granice i ruši predrasude. Knjige koje su izišle tijekom prethodnih godina također su bile zastupljene i izložene, pa se tako Židovska općina Osijek istaknula izloživši mnogobrojne naslove koji su izišli u našoj



**Knjige u izdanju Židovske općine Osijek također su bile izložene.**

Izvor: Boris Lichtenthal

nakladi, među kojima i znanstvene monografije *Židovi u Vinkovcima i okolici* Tome Šalića, *Židovi u Osijeku: 1918.-1941* Zlate Živaković-Kerže, *Židovi u Osijeku od doseljavanja do kraja Prvog svjetskog rata* i *Židovi u Srijemu od doseljavanja do Holokausta* Ljiljane Dobrovšak. *Još nekoliko dana: budimpeštanski dnevnik 1944.* Alfreda Fischera, oca našeg počasnog predsjednika Darka Fischera, privukao je veliki interes publike. *Razgovore s knjigom* otvorila je zamjenica gradonačelnika Jasenka Crnković. Voditeljica programa, novinarka Biljana Kovačić, svojim je pitanjima i moderacijom održala budnu pozornost publike. Predstavljene su knjige pred-

stavnika slovačke, slovenske, njemačke, srpske, makedonske i mađarske nacionalne manjine, a izmijenilo se čak sedam govornika. Andrija Kuric predstavio je svoju knjigu *Slovački svećenici: nositelji prosvjete i kulture u Hrvatskoj*; Sabina Koželj Horvat roman *Deseta dežela*, inspiriran životom i radom slovenskog pisca Josipa Jurčiča. Poslije *Magdinog dnevnika* pripadnice njemačke manjine, pozitivnu atmosferu vraća član srpske manjine Milenko Vasiljević sa zbirkom pjesama *Moja radost i moja tuga u 65 pjesama*. Julijana Mladenovska Tešija predstavila je svoju hrvatsko-makedonsku zbirku pjesama *Na kauču Sigmunda Freuda*, a Anamarija Lukić monogra-

fiju *Osijek gradonačelnika Vjekoslava Hengla* o gradonačelniku njemačkog podrijetla zaslužnom za elektrifikaciju grada. Velik interes publike privukla je mađarska knjiga urednice Zite Jukić Öszve eskettettek illyen egyezkedes mellett, u prijevodu *Predbračni dogovori i zapisi*. Dok mnoštvo ljudi razgledava knjige koje smo izložili, zaključujemo kako je program potaknuo svijest o tome da pripadnici svih društvenih grupa ravnopravno doprinose društvu, a puno je više elemenata koji nas povezuju, nego onih koji nas razdvajaju.

### **Izložba o Anni Frank**

Nevezano uz oficijelni program Dana nacionalnih manjina Grada Osijeka, ali ipak povezano s bogatim kulturnim programom koji osvještava važnost promicanja tolerancije i borbe protiv revizionizma, u utorak 10.5. u Prvoj gimnaziji Osijek otvorena je putujuća izložba o Anni Frank, kojom se nastoji senzibilizirati javnost, a pogotovo srednjoškolce, osnovnoškolce i mlade ljude, o stradanjima židovske djevojčice iz Nizozemske. Iskustvo Anne Frank iskustvo je svakog djeteta koje je skončalo žrtvom Holokausta. *Dnevnik Anne Frank* pruža uvid u Anine osjećaje i promišljanja, a mladi čitatelj biva uvučen u njezin intimni svijet, poistovjećujući se s njom, što olakšava proces svladavanja povijesne lekcije vezane uz Holokaust. Pritom valja osuditi pojedine (nedopustive) tendencije imitiranja stila *Dnevnika Anne Frank* s ciljem korište-

nja dnevnčkog formata u revizionističke svrhe.

Koordinatorica projekta Gracija Rezić naglasila je kako je *Putujuća izložba Anne Frank – povijest za sadašnjost* od 2013. godine obišla čak 33 europska grada. Postav uključuje 32 panela sa sadržajem koji je identičan u svim državama, te dodatnih šest panela koji problematiziraju konkretan aspekt nacionalne povijesti države u kojoj se izložba nalazi. Uz nastavnike povijesti, učenike su pripremali mentori *Udruge Hermes*. Program su otvorili učenici I. gimnazije, a prisutne je pozdravio i predsjednik Židovske općine Osijek Damir Lajoš, podsjećajući publiku na nužnost očuvanja ispravnih povijesnih činjenica i borbe protiv revizionizma. Otvorenje je glazbenim doprinosom uvećao Ivan Bulić, dječak anđeoskog glasa, uz pratnju nastavnice klavira Ivančice Hinek, svojim besprijekornim izvedbama pjesama na hebrejskom jeziku. *Odu radosti* izvela je učenica I. gimnazije Osijek uz pratnju nastavnika glazbe Domagoja Jukića. Nakon svečanog otvorenja, kojemu je, među ostalima, nazočilo mnoštvo učenika I. gimnazije, ravnatelj II. gimnazije Osijek Vladimir Minarik i članstvo Židovske općine Osijek, učenici su demonstrirali svoje znanje o Holokaustu vodeći prisutne kroz izložbu, objašnjavajući svaki panel.

Učenici I. gimnazije Osijek pokazali su zavidnu razinu znanja o Anni Frank i Holokaustu, dokazujući da

su uspješno svladali lekciju vezanu uz nacizam, potvrđujući profesionalnost svojih nastavnika i mentora *Udruge Hermes*. Ovakvi momenti djeluju motivirajuće: kad se u doba širenja neonacističkih premisa te rastuće tolerancije za nacističku simboliku i pozdrave, kako kod nas tako i u inozemstvu, istupe mladi ljudi koji jasno i nedvosmisleno osuđuju nacizam, preuzimajući na sebe odgovornost pobrinuti se da se povijesni zločini ne ponavljaju, pojavljuje se određena iskra nade u bolju budućnost. Učenici su pokazali visoku razinu razumijevanja i kritički stav prema građi. Cilj svakog podučavanja ove teme trebao bi biti postizanje duboko ukorijenjenih stavova osude nacizma i prihvatanja vrijednosti antifašizma, a primjer učenika Opće gimnazije trebao

bi motivirati sve nastavnike diljem Hrvatske, Europe, svijeta. Učenici su također naglasili važnost personificiranog pristupa učenju povijesti uz citat “Smrt milijuna ljudi je statistika, a smrt pojedinca je tragedija”, razjašnjavajući kako je kroz lik i djelo Anne Frank djeci mnogo lakše poistovjetiti se s proživljavanjima i stradanjima Židova u Holokaustu, negoli kroz suhoparno memoriziranje fakata. Razgovor o izložbi nastavio se i nakon zakončanja njezinog službenog dijela, a posjetitelji su iskazali neizmjereno zadovoljstvo cjelokupnim programom, kao i izvrsnom vođenju kroz izložbu. Važno je čuvati sjećanja na žrtve Holokausta, a *Dnevnik Anne Frank* odličan je didaktički instrument za podučavanje mladih generacija o užasima nacizma.

Paula Rem

## Jewish Osijek in the Spring of 2022.: Dance, Song, Literature and Exhibition

### Day(s) of National Minorities

The program started on a sunny Sunday, and the heated atmosphere was further ignited by the representatives of eleven national minorities. A large number of people from Osijek of various origins gathered on the Main Square. The concrete of the Square absorbed the light of the sun, and the warmth was immediately reflected on the audience. Even though we may have wondered how to stand the two-hour stand in the sun-drenched square, soon all doubts were resolved: our ancestors walked through the desert for forty years, so tolerance to high temperatures is obviously in our genes. However, as soon as the program started, it was clear that our fears were groundless: when the atmosphere heated up, many attendees wished that the program would last as long as possible to get a chance to see the costumes and dances, hear the music. With a fun and educational program and the possibility of cultural exchange, two hours seemed like a few minutes.

Many cultures and nationalities played a significant role in shaping of Osijek, which contribute to the cultural and social life of the city even today. Dur-

ing two *Days of National Minorities of the City of Osijek* (8.5.-9.5.2022.), members of minorities presented their cultural specificities: songs, dance, literature. The speakers – representative of the Office for Human Rights and Rights of National Minorities Alen Tahiri, vice-president of the Council for National Minorities Vladimir Ham and city councilor Anto Đapić on behalf of the mayor Ivan Radić - repeatedly emphasized their satisfaction with the fact that Osijek is the only city in which all 22 national minorities are represented throughout Croatia.

The warm day drew many to the streets, and the members of national minorities used the opportunity to get closer: the air was flickering, and the connection of the members of the minorities present was almost palpable. Members of the Roma, German, Serbian, Slovak, Ukrainian, Czech, Macedonian, Bosniak, Ruthenian, Hungarian and Jewish national minorities participated in the program. With lively dance and song, members of minorities teleported us to another time and place, to their cultural space. For a moment, the audience



**Dance group of the Jewish Community Osijek lighted up the atmosphere.**

Source: Boris Lichtenthal

was part of a new, unknown cultural milieu, and everyone wanted to dance to the rhythm of the music, at least for a split second. The energy in the audience was completely raised, and the vapors from the concrete in the main square of the city mixed with the hot atmosphere created by the dance, connecting the audience.

At the end of the heated program, our dance group “Haverim shel Israel” concluded the program with its positive energy and optimism. Under the direction of Nives Beissmann, the dance group of our Jewish Community Osijek performed two Israeli dances to the songs *Nesiha* and *Heya, heya*. Dressed in traditional yellow clothes, our dancers brought the atmosphere of Israel closer to the Osijek audience. Our dancers, who did not take their smiles off their faces at any mo-

ment, brought smiles to the audience as well, who were in a good mood after a varied and interesting program. The Israeli dance was presented last, thereby concluding the entire event, underlining the importance of the Jewish contribution to Osijek. The folklore manifestation deepened the feeling of belonging to one’s own community, but also the collectivity between all national minorities, reminding that everyone contributes to their city, their society, in a unique way. Because of this, we all eagerly awaited the continuation of the program: on Monday, May 9, 2022. at 7:00 p.m. in the premises of *Stara pekara*, next to the recently renovated square in Tvrđa, the old Fortress of our city, a promotion of many books published by national minority communities during the past year was held.

The title of the second part of the program *Conversations with a book* suggests that the book is a medium of conversation, enabling dialogue between different cultural and national groups, breaking down prejudices. Books published in previous years were also represented and exhibited, so the Jewish Community Osijek stood out by exhibiting numerous titles that were published in our edition, among which were the following scientific monographs: *Jews in Vinkovci and surroundings* by Tomo Šalić, *Jews in Osijek: 1918-1941* by Zlata Živaković-Kerže, *Jews in Osijek from immigration to the end of the First World War* and *Jews in Srijem from immigration to the Holocaust* by Ljiljana Dobrovšak. *A Few More Days: Budapest Diary 1944.* by Alfred Fischer, the father of our honorary president Darko Fischer, attracted great interest from the audience. The program was opened by the deputy mayor Jasenka Crnković. The host of the program,

journalist Biljana Kovačić, kept the audience's attention with her questions and moderation. Andrija Kuric presented his book *Slovak priests: bearers of education and culture in Croatia*; Sabina Koželj Horvat presented her novel *The Tenth Land*, inspired by the life and work of the Slovenian writer Josip Jurčič. After *Magda's Diary*, written by a member of the German minority, Milenko Vasiljević, a member of the Serbian minority, returns to the positive atmosphere with a collection of poems, *My Joy and My Sadness in 65 Poems*. Julijana Mladenovska Tešija presented her Croatian-Macedonian collection of poems *On Sigmund Freud's Couch*, and Anamarija Lukić presented the monograph *Osijek of Mayor Vjekoslav Hengl* about the mayor of German origin responsible for the electrification of the city. The Hungarian book by editor Zita Jukić Öszva eskettettek illyen egyezkedes halden, translated as *Prenuptial Agreements and Records*,



Books published by the Jewish Community Osijek were also exhibited.

Source: Boris Lichtenthal



attracted a great interest from the audience. While many people look at the books that we have exhibited, we conclude that the program raised awareness that members of all social groups contribute equally to society, and that there are many more elements that connect us than those that separate us.

### **Exhibition about Anne Frank**

Unrelated to the official program of the *Day of National Minorities* of the City of Osijek, but still connected to a rich cultural program that raises awareness of the importance of promoting tolerance and the fight against revisionism, on Tuesday, 10.5., a traveling exhibition about Anne Frank was opened in the First Gymnasium Osijek, with an aim to sensitize the public, especially high school and elementary school students, about the suffering of a Jewish girl from the Netherlands. Anne Frank's experience is the experience of every child who ended up as a victim of the Holocaust. *Diary of Anne Frank* provides an insight into Anne's feelings and reflections, and the young reader is drawn into her intimate world, identifying with her, which facilitates the process of mastering the historical lesson related to the Holocaust. At the same time, certain (impermissible) tendencies of imitating the style of *Diary of Anne Frank* with the aim of using the diary format for revisionist purposes should be condemned.

Project coordinator Gracija Rezić emphasized that since 2013, the *Traveling*

*Exhibition Anne Frank - History for the Present* has visited 33 European cities. The lineup includes 32 panels with content that is identical in all countries, and five additional panels that problematize a specific aspect of the national history of the country where the exhibition is located. Along with the history teachers, the students were prepared by mentors from the *Hermes Association*. The program was opened by the students of the First Gymnasium, and the President of the Jewish Community Osijek, Damir Lajoš, greeted the audience, reminding them of the necessity of preserving correct historical facts and the fight against historical revisionism. The opening was magnified by the musical contribution of Ivan Bulić, a boy with an angelic voice, accompanied by piano teacher Ivančica Hinek, with his impeccable performances of Hebrew songs. *Ode to joy* was performed by a student of the First Gymnasium Osijek, accompanied by music teacher Domagoj Jukić. After the ceremonial opening, which was attended, among others, by many high school students, the director of the 2nd Osijek Vladimir Minarik Gymnasium and members of the Jewish Community Osijek, the students demonstrated their knowledge of the Holocaust by leading the attendees through the exhibition, explaining each panel.

The students of Gymnasium showed an enviable level of knowledge about Anne Frank and the Holocaust, prov-

ing that they successfully mastered the lesson related to Nazism, confirming the professionalism of their teachers and mentors from the *Hermes association*. In this difficult moment in history, with numerous problems such as neo-Nazism on rise and growing tolerance for Nazi symbols and greetings, it is motivating to see young people who clearly and unequivocally condemn Nazism, taking upon themselves the responsibility of ensuring that historical crimes are not repeated. In moments like these, a certain spark of hope for a better future appears. The students showed a high level of understanding and a critical attitude towards the material. The goal of every teaching of this topic should be to achieve deep-rooted attitudes of condemning Nazism and accepting the values of anti-fascism, and this should motivate all teachers throughout Croatia, Eu-

rope, and the world. The students also emphasized the importance of a personalized approach to learning history with the quote “The death of millions of people is a statistic, and the death of an individual is a tragedy”, explaining that through the figure and work of Anne Frank, it is much easier for children to identify with the experiences and sufferings of Jews in the Holocaust, than through dry memorizing facts. The discussion about the exhibition continued even after the end of its official part, and the visitors expressed satisfaction with the entire program, as well as the excellent guidance. It is important to preserve the memory of the victims of the Holocaust, and the *Diary of Anne Frank* is a proper didactic instrument for teaching young generations about the horrors of Nazism.

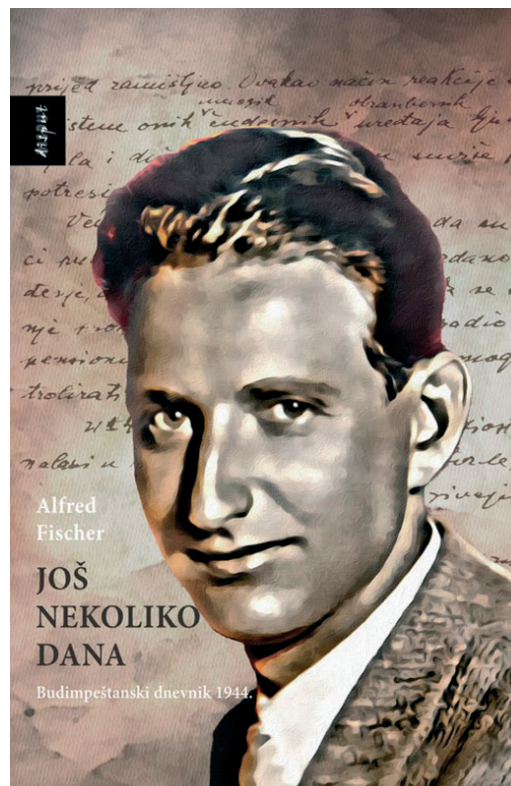
Marija Benić Penava

## Prikaz knjige Alfreda Fischera *Još nekoliko dana: Budimpeštanski dnevnik 1944.* (Disput, Zagreb, 2022.)

Marija Benić Penava izvanredna je profesorica na Odjelu za ekonomiju i poslovnu ekonomiju Sveučilišta u Dubrovniku gdje predaje kolegije: Gospodarska povijest Hrvatske, Povijest hrvatskog turizma i Sredozemni prostor u modernosti. Doktorirala je 2011. na Odjelu za povijest Sveučilišta u Zadru. Izlagala je na više od 30 znanstvenih skupova u Hrvatskoj, Australiji, Novom Zelandu, Kazahstanu, Slovačkoj, Sloveniji, Portugalu, Rumunjskoj, Grčkoj, Ujedinjenom Kraljevstvu i Rusiji. Sudjelovala je na nekoliko međunarodnih i domaćih projekata, te uz brojne znanstvene radove objavila 2 znanstvene monografije u suautorstvu.

Ovo prošireno izdanje dnevnika s uvodom i dodacima približava široj čitalačkoj publici dragocjene zapise Alfreda Fischera, koji su nastali ratne 1944. godine. Dr. sc. Siniša Bjedov priredio je dnevničke zapise osječkoga odvjetnika Alfreda Fischera i napisao je uvodni tekst pod naslovom *Podsjetnik na nepreživljeno*. U tom tekstu, dr. sc. Bjedov upoznaje čitatelje sa sudbinom jedne od brojnih osječkih židovskih obitelji koja je tijekom Drugoga svjetskoga rata bila izložena strahotama primjene rasnih zakona donesenih protiv Židova, Srba i Roma. Ugledni osječki odvjetnik Fischer sa suprugom Margitom i malodobnom djecom – kćerkicom Leljom i sinom Darkom – bio je prisiljen na odlazak iz Osijeka, na napuštanje teritorija države, pa na daljnji bijeg prema Mađarskoj.

Priređivač Bjedov u uvodnom je dijelu uspješno predstavio Alfreda Fischera,



Naslovnica knjige.

Izvor: prof. Darko Fischer.

rođenog u Osijeku 1904. u židovskoj trgovačkoj obitelji. Fischerovu uspješnu poslovnu karijeru u odvjetničkom

uredu i aktivan društveni život prekinuo je Drugi svjetski rat, a daljnji razvoj ratnih zbivanja okrutno je protjerao njegovu obitelj iz Osijeka. Bijeg Fischerove obitelji bio je uspješan zahvaljujući odvjetniku Kamilu Firingeru, poslijeratnom utemeljitelju i dugogodišnjem ravnatelju Historijskog arhiva u Osijeku. Firinger je riskirao vlastiti život u razdoblju Holokausta kako bi spasio od sigurne pogibelji obitelj Fischer, pa je posthumno proglašen *pravednikom među narodima*.

Pri kraju Drugog svjetskog rata, Fischer je proživljavao i svjedočio pogoršanju antisemitizma u Budimpešti, posebice nakon njemačke okupacije Mađarske 1944. godine. Uz stalno prisutnu opasnost i strah od mogućega prokazivanja, tek dijelom se mogao održavati privid uobičajena načina življenja. Međutim svega desetak dana uoči ulaska ruske Crvene armije u mađarsku prijestolnicu i taj je privid nestao. Dana 8. siječnja 1945. pripadnici *Strelastih križeva* nasilno su izvukli iz stana Alfreda Fischera i okrutno ga usmrtili na ulici.

Ova knjiga daje istinski uvid u grozote i stradanja Židova grada Osijeka, ali i Židova u ostatku Europe, tijekom najmračnijeg razdoblja moderne europske povijesti. Dnevnik, kako navodi njegov autor u ponedjeljak 2. listopada 1944. bio je zapravo: "treći dnevnik (...) od kada je buknuo (II. svjetski) rat. Prvi sam pisao u mjesecima 1941. baveći se uglavnom kritikama nacizma, uzrocima rata, krivicom za rat,

odnosom prema Rusiji, izgledima za pobjedu. Zadnju rečenicu sam napisao 1. IV 1941., a glasila je otprilike: 'Ovoga sam časa primio mobilizacijski poziv'. Dnevnik sam skupa sa svim svojim ostalim rukopisima uništio prvih dana ustaške vladavine. Drugi sam dnevnik pisao u proljeće 1942., a prekinuo onog dana kada me uhvatila 'razzia' na obali Dunava. U strahu, da će protiv mene biti pokrenut postupak i pred eventualnom premetačnom, dao sam ga u pohranu prijatelju J. zajedno s ostalim budimpeštanskim rukopisima. Momentano je čitav ovaj 'dossier' negdje zametnut, pa je pitanje hoće li se ikad naći. Kakva li sudbina čeka ovaj dnevnik? *'Habeant su fata...'*"

Dodaci dnevniku sadrže *Pisma Alfreda Fischera suprugi Margiti i kćeri Lelji te Pismo ocu (Darko Fischer)*. Dr. sc. Darko Fischer očeve autobiografske zapise ustupio je nakladniku i omogućio objavu dodataka koji nisu izvorno zapisani u dnevniku. Prijepis dnevnika, koji se odnosi na razdoblje provedeno u Budimpešti od petka 29. rujna do subote 16. prosinca 1944. godine, učinila je Dubravka Jakić, nećakinja Darka Fischera.

Dnevnik nudi opažanja o okruženju i zbivanjima Drugog svjetskog rata u kojima je Alfred Fischer djelovao, jasno opisujući obiteljske i narušene međuljudske odnose te društvene i političke stavove izravnih sudionika zbivanja. Fischer opisuje svoju ratnu svakodnevicu života u Budimpešti, ali

istovremeno promišlja o onome što slijedi nakon svršetka rata. Prije svega, riječ je o dojmljivom svjedočanstvu pojedinca koji je živio u stalnoj neizvjesnosti, neimaštini, bijedi, ali s jasnom perspektivom i vjerom u bolju budućnost. Pisanje dnevničkih zapisa bio je itekako složen i zahtjevan proces u izazovnim vremenima Drugog svjetskog rata. Fischer je vrlo detaljno analizirao svoje ratno okruženje, svakodnevicu prožetu strahom i oskudicom, neizvjesnosti trajanja od netom preživjelog trenutka do dalekoga sutra. Premda nevelikog opsega, dnevnik je izuzetno zanimljivo napisan. Fischer je bio miroljubivi zagovornik demokratsko uređenog društva što potvrđuje na samom kraju svoga dnevnika: "...i ako mene iskustvo, osobito u posljednje vrijeme, stalno uvjerava o protivnome: u mene je tako jako usađeno ubjeđenje o tome da su ljudi u načelu i razumni i dobri, da je to ubjeđenje, kraj svake empi-

rije, neiskorjeniv sastavni dio moje ličnosti; pa sam sljedstveno iz ovoga razloga demokrata."

Iako je dnevnik nastao prije gotovo osam desetljeća, aktualan je i danas jer ukazuje na pojedinca i sudbinu jedne židovske obitelji kao trajni podsjetnik na strašno razdoblje Holokausta. Dnevnik Alfreda Fischera potresno je svjedočanstvo mračnog razdoblja uspona antisemitizma i nehumanih zbivanja u ratom i rasno podijeljenoj Europi. Ova knjiga je popularno djelo, namijenjeno svim čitateljima zainteresiranim za problematiku stradanja Židova i opstanka onih malobrojnih koji su preživjeli Holokaust. Isto tako, dnevnik je zanimljiv istraživačima, koji će na temelju traumatičnog svjedočanstva dobiti jasan i dragocjen uvid u dio ratne svakodnevice ugledna osječkog intelektualca i čovjeka iznimne osobnosti.

Marija Benić Penava

## Review of Alfred Fischer's book *A Few More Days: Budapest Diary* 1944. (Disput, Zagreb, 2022.)

Marija Benić Penava is an associate professor at the Department of Economics and Business Economics of the University of Dubrovnik, where she teaches the courses: Economic History of Croatia, History of Croatian Tourism and Mediterranean Space in Modernity. She received her doctorate in 2011 at the Department of History of the University of Zadar. She presented at more than 30 scientific meetings in Croatia, Australia, New Zealand, Kazakhstan, Slovakia, Slovenia, Portugal, Romania, Greece, the United Kingdom and Russia. She participated in several international and domestic projects, and published 2 scientific monographs in co-authorship along with numerous scientific works.

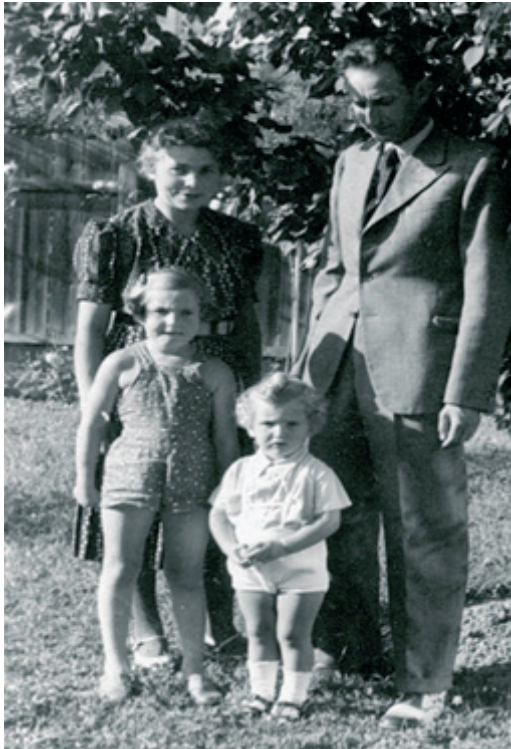
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This expanded edition of the diary with an introduction and supplements brings Alfred Fischer's precious writings, which were written in the wartime year of 1944, closer to a wider readership. Dr. sc. Siniša Bjedov edited the diary entries of the Osijek lawyer Alfred Fischer and wrote an introductory text entitled *Reminder of the Unlived*, which introduces the reader to the fate of one of the numerous Osijek Jewish families who were exposed to the horrors of racial laws passed against Jews, Serbs and Roma during World War II. Prominent Osijek lawyer Fischer, with his wife Margita and underage children, daughter Lelja and son Darko, was forced to leave Osijek, to leave the territory of the state, and to further flee to Hungary.

In the introductory part, the editor Bjedov presented Alfred Fischer, who

was born in Osijek in 1904 in a Jewish merchant family. Fischer's successful business career in the law office and active social life were interrupted by the Second World War, and the further development of war events cruelly expelled his family from Osijek. Fischer's escape to Budapest was successful thanks to lawyer Kamilo Firingier, the post-war founder and longtime director of the Historical Archive in Osijek. Firingier risked his own life during the Holocaust to save the Fischer family from certain death, and was posthumously proclaimed *Righteous Among the Nations*.

In the last period of the Second World War, Fischer experienced and witnessed the worsening of antisemitism in Budapest, especially after the German occupation of Hungary in 1944. With the ever-present danger and fear of possible arrest, the semblance of a



**Family Fischer in Osijek, 1940. Margita, Alfred and children Lelja and Darko.**

Source: prof. Darko Fischer.

normal way of life could only partially be maintained. However, just ten days before the entry of the Russian Red Army into the Hungarian capital, that illusion disappeared. On January 8, 1945, members of the *Arrow Crosses* forcibly dragged Alfred Fischer out of his apartment and cruelly killed him on the street.

This book gives a true insight into the horrors and suffering of the Jews of the city of Osijek, but also of the Jews in the rest of Europe during the darkest period of modern European history. The diary, as stated by its author on Monday, October 2, 1944, was in fact: “the third diary (...) since the outbreak of the (World War II) war. I wrote my

first diary in the months of 1941, dealing mainly with criticism of Nazism, the causes of the war, guilt for the war, the attitude towards Russia, prospects for their victory. I wrote the last sentence on April 1, 1941, and it read approximately: ‘At this time I received a call for mobilization’. I destroyed the diary together with all my other manuscripts in the first days of Ustaša rule. I wrote the second diary myself in the spring of 1942, and stopped on the day when I was caught in a raid by the Danube. Fearing that proceedings would be initiated against me and there would be a possible transfer, I gave the diary to my friend J. for safekeeping along with other Budapest manuscripts. At the moment, this entire ‘dossier’ is misplaced somewhere, so the question is whether it will ever be found. What fate awaits this diary? *‘Habeant su fata...’*

The additions to the diary are at the end of the book and contain: Alfred Fischer’s letters to his wife Margita and daughter Lelja and a letter to his father (Darko Fischer). Dr. sc. Darko Fischer gave his father’s autobiographical records to the publisher and enabled the publication of additions that were not originally written in the diary. Dubravka Jakić, Darko Fischer’s niece, made the transcription of the diary, which covers the period spent in Budapest from Friday, September 29 to Saturday, December 16, 1944.

The diary offers observations about the environment and the events of

the Second World War in which Alfred Fischer was active, clearly describing the family and broken interpersonal relationships as well as the social and political attitudes of the direct participants in the events. In Budapest, Fischer describes his everyday life during the war, but at the same time he reflects on what follows after the end of the war. First of all, it is an impressive testimony of the uncertainty of survival, poverty, misery with a clear perspective and faith in a better future. Writing diary entries was a very complex and demanding process during the challenging times of the Second World War. Fischer analyzed in great detail his wartime environment, everyday life permeated with fear and scarcity, the uncertainty of the duration from the moment he just survived to the distant tomorrow. Although small in scope, the diary is extremely interestingly written. Fischer was a peaceful advocate of a democratically organized society, which he confirms at the very end of his diary: "... even if experience, especially

lately, constantly convinces me of the opposite, the conviction that people are in principle both reasonable and good is an ineradicable integral part of my personality; therefore, for this reason, I am a democrat."

Although the diary was written almost eight decades ago, it is still relevant today because it points to an individual and the fate of a Jewish family as a permanent reminder of the terrible period of the Holocaust. Alfred Fischer's diary is a poignant testimony of the dark period of the rise of anti-Semitism and inhumane events in war-torn and racially divided Europe. This book is a popular work intended for all readers interested in the issue of the suffering of Jews and the survival of the few who survived the Holocaust. Likewise, the diary is interesting for researchers who, based on the traumatic testimony, will get a clear and valuable insight into part of the wartime everyday life of a prominent Osijek intellectual and a man of exceptional personality.



Catherine Szkop

## Wladek Szpilman: Stvarnost i fikcija iza *Pijanista*

Catherine Szkop (\*1997, Michigan / SAD) pripada prvoj generaciji poljskih Židova u SAD-u. Diplomirala je na Sveučilištu Michigan (*Go Blue!*) i Hebrejskom sveučilištu u Jeruzalemu, gdje stječe master diplomu iz judaistike. Njezin je istraživački fokus na proučavanju srednjovjekovne i moderne poljske židovske povijesti i kulture. Trenutno radi za Combat Antisemitism Movement (CAM), pokret aktivan diljem svijeta i na internetu s ciljem suzbijanja antisemitizma, u Odjelu za partnerstvo te Odjelu za diplomaciju.

“Svirati klavir za parazite u getu!” - Henryk Szpilman

U anglofonim zemljama, posebice u Sjedinjenim Državama, *Schindlerova lista* ne dominira samo među filmovima o Holokaustu, već i cjelokupnim sjećanjem na Holokaust. Iako vjerojatno najpoznatiji film o Holokaustu svih vremena ne dokumentira posve točno događaje iz Drugog svjetskog rata i unutarnje funkcioniranje tvornice Oskara Schindlera, kritiziranje adaptiranog filma Stevena Spielberga često se doživljava kao relativiziranje ili čak negiranje samog Holokausta. Važnost koju se pridaje *Schindlerovoj listi* u anglofonom svijetu, posebno kao prikaz stvarnog člana nacističke stranke Oskara Schindlera i iz dramatične kinematografske adaptacije vrhunskog filmskog redatelja Spielberga, ne samo da skreće pažnju s čitavog niza katastrofa koje je Holokaust donio europskim Židovima, budući da se film fokusira na iznimno spašavanje malog broja krakovskih

Židova, nego također odvraća pažnju od obrazovanja o Holokaustu fiksirajući se na jednog od jedinih članova Nacističke stranke koji je proglašen *Pravednikom među narodima* od *Yad Vashema* za spašavanje Židova.

### Pijanist

*Pijanist* Romana Polanskog pristupa temi sa sasvim drugačijeg stajališta, iz



**Lit Menorah in front of the Warsaw Ghetto Fighters Memorial in Muranów, Warsaw, Poland** Source: Catherine Szkop, 2018.

gledišta poljskog Židova, žrtve brutalne nacističke okupacije koja je srušila njegovu obitelj i glazbenu karijeru. U filmu nije žrtvovana faktična točnost o životu u Varšavskom getu radi dramatičnog filmskog učinka. Umjesto toga, povezuju se različite perspektive iz iskustva poljskih Židova o Holokastu. Prateći renomiranog poljskog židovskog pijanista Władysława (Władeka) Szpilmana, prema autobiografiji koju je napisao sam Szpilman, film prepričava njegovu čudesnu priču o preživljavanju u Varšavskom getu tijekom nacističke okupacije, što uključuje i nevjerojatnu činjenicu da je baš on izabran iz gomile židovskih građana, predodređenih za deportaciju u logor smrti *Treblinka* iz pritvorskog centra *Umschlagplatz* unutar granica geta u središtu Varšave. Također pratimo njegov život u skrivanju izvan geta uz pomoć nežidovskih Poljaka. Naravno, okolnosti u tom periodu bile su teške, pa se tako u određenom periodu njegovi poljski domaćini nisu vratili da ga provjere ili mu pruže hranu nakon što je tjednima bio zaključan u njihovom stanu. Nadalje, kad je Szpilman odlučio pobjeći iz tog stana, susjed je viknuo da će pozvati nadležne jer je u zgradi Židov. Unatoč tome, publika ostaje unutar kinematografskog okvira koji dokumentira iskustvo Władeka Szpilmana kao svjedoka i žrtve.

U skladu s dokumentacijom o Szpilmanovim proživljenim iskustvima tijekom nacističke okupacije, prva naznaka problema u filmu pojavlju-

je se dok Szpilman izvodi skladbe na klaviru na poljskom radiju gdje je zaposlen, a koji uključuje židovske pjevače i izvođače (religioznih Židova kao i “tradicionalna nežidovska poljska glazba”) desetljećima čak i prije uspostave Druge Poljske Republike 1918., kada iznenada eksplozija raznese prozor pokraj Szpilmana i sruši ga s klavirske stolice. Zanimljivo je da poznati povijesni poljski mit prikazuje sličnu scenu glazbenika na kojeg je izravno utjecala vojna okupacija: na Szpilmanov slučaj je očito primijenjena legenda o trubaču koji je pokušao uzbuniti civile Krakova zbog invazije Mongolskog Carstva na Poljsko Kraljevstvo 1241., a koji je tragično ustrijeljen. Unatoč tome, nakon nacističke okupacije u 20. Stoljeću, Varšava postane u potpunosti pod kontrolom nacističkog režima, a poljskim medijskim postajama, uključujući radio kanal za koji je Szpilman nastupao, više nije bilo dopušteno raditi, a bivši zaposlenici traže posao drugdje kako bi se financijski uzdržavali i nastavili s glazbenim nastupima.

### **Glazbenik iz geta**

Na zaprepaštenje svoje obitelji i prijatelja, prije provedbe Konačnog rješenja i istrebljenja varšavskih Židova u Treblinki (uključujući Szpilmanovu obitelj), Szpilman je počeo zarađivati za život kao pijanist za *Judenrat*, inače poznat kao *Vijeće Židovske zajednice*, koja je služila za administrativno židovsko upravljanje getom, svirajući u luksuznim dvoranama za prijem.

U međuvremenu, većina stanovnika geta jedva da je imala pristup hrani, vodi ili grijanju (što se pokazalo ključnim za preživljavanje tijekom zimskih mjeseci, budući da bi se cijele obitelji nalazile potpuno smrznute do smrti u svojim krevetima tijekom teških poljskih zima). Kao što su dokumentirali mnogi iz geta diljem Poljske tijekom Holokausta, među općom populacijom postojao je osjećaj odbojnosti prema onima koji su bili povezani s *Judenratom*, budući da su ih stanovnici geta smatrali izdajicama židovskog naroda zbog njihovog posebnog statusa “židovskih vladara geta”. Članovi i suradnici imali su privilegije nedostupne velikoj većini drugih Židova u getima. Taj se osjećaj pojavljuje u *Pijanistu* kada Władekov mlađi brat, Henryk Szpilman, ističe problematični aspekt njegovog rada. Dok se Władek oblači u svečanu odjeću, mnogi u getu jedva imaju dostupnu hranu, a kamoli odjeću.

Władek: Da, tako je, radim!

Henryk: Da, da, tvoj rad. Sviranje klavira za parazite u getu.

Władek: Paraziti...

Henryk: Da, paraziti. Nije im stalo do patnje ljudi... Ni ne primjećuju što se oko njih događa.

U uznemirujućoj jukstapoziciji, Henryk opisuje članove *Judenrata* kao parazite (kao što je nacistička propaganda opisala sve Židove velikoj, superiornoj arijevske rasi) unutar židova geta, budući da zadržavaju svoj status

i pristup resursima za sebe. Nacisti u Njemačkoj iskorištavali su uspjeh pojedinih Židova, posebno nakon Prvog svjetskog rata kada je zbog loše ekonomske situacije većina Nijemaca izgubila sredstva za život, optužujući Židove za potkradanje njemačke većine, budući da je židovska manjina zadržala relativno stabilniji način života tijekom globalne Velike depresije. Prije početka Holokausta 1933. godine, njemačka židovska populacija brojala je približno 500 000, u zemlji od približno 67 milijuna stanovnika. Svakako, većina članova židovske manjine u tom se trenutku bila posve asimilirala, živeći u velikim gradovima i sudjelujući u temeljnoj njemačkoj kulturi, ne održavajući tradicionalne židovske običaje kao što su to činili Židovi srednje i istočne Europe. Ipak, usprkos jasnoj razlici između otvorenog traženja žrtvenog jarca i mržnje prema Židovima u Trećem Reichu, Henryk Szpilman razumljivo kritizira ovu umjetno organiziranu skupinu elita u *Judenratu* Varšavskog geta, budući da su imali dovoljno rezervnih resursa da zaposle profesionalnog pijanista koji je nastupao za vrijeme obroka, dok su mala djeca kopala po smeću ili riskirala živote da bi pronašla ostatke hrane izvan židova geta.

### **Perspektiva žrtve**

Važno je informirati gledatelje o tome načinu na koji je nacistički režim počeo provoditi antisemitističku politiku koja je kažnjavala i odvajala židovsko stanovništvo Varšave od nežidovskog

stanovništva. Kinematografski prikaz iskustva žrtve veoma je važan, zbog čega se poznatije slike iz Varšavskog geta, prema fotografijama nacističkih fotografa, pojavljuju u scenama filma. Ove slike uključuju most koji je omogućio stanovnicima Varšavskog geta da prijeđu između “malog” i “velikog” dijela geta, odvojen “arijskom” cestom kojoj, naravno, Židovi nisu smjeli pristupiti. Oni koji dobro poznaju povijest Holokausta vezanu uz Varšavski geto lako bi prepoznali povijesnu točnost, relevantnost i važnost mosta, kao i plavih i bijelih traka koje su poljski Židovi morali nositi, iako većina američkih filmova slijepo i univerzalno nameće slike “žutih zvijezda” i tetovaže brojeva cijeloj povijesti Holokausta bez obzira na povijesnu točnost ili lokacijsku relevantnost. Na temelju djetinjstva Polanskog kao poljskog Židova tijekom rata, *Pijanist* čak dokumentira činjenicu da su nacisti Židovima, kao i psima, zabranili ulazak u parkove u okupiranoj Poljskoj. Dok Szpilman vodi svoju nežidovsku djevojku Dorotu na spoj u šetnju oko Varšave, iznenada nailaze na znak koji proglašava zabranu ulaska Židovima i psima. Primjetno se diveći Szpilmanu, Dorota komentira kako “nitko ne svira Chopina kao ti”, na što Szpilman skeptično odgovara s “Nadam se da je to kompliment”.

Trajanje rata pokazalo se gotovo nemogućim za preživjeti u getu. Velika većina varšavskim Židova umrla je od gladi, ili su ubijeni od strane nacista.

Međutim, prema životnom iskustvu i biografiji Władeka Szpilmana, njegovo klavirsko umijeće spasilo mu je život kada se suočio licem u lice s nacističkim časnikom. Unatoč mojem osobnom zgražanju nad činjenicom da je lik nacističkog časnika iz perspektive kinematografske naracije predstavljen kao heroj, riječ je o podatku koji Szpilman navodi u svojoj biografiji. Naime, nakon što Wladek Szpilman dokaže da je glazbenik po zanimanju svirajući Chopina, nacistički satnik Wilm Hosenfeld dopušta mu nastaviti živjeti na tavanu, čak i nakon što zgrada postaje njegovim glavnim štabom. Dok je sovjetska vojska napredovala prema Njemačkoj i počela oslobađati Varšavu, satnik je prije bijega pokazao posljednji čin velikodušnosti prema Szpilmanu, dajući mu nešto hrane. Činjenica što je Hosenfeld poklonio Szpilmanu svoj nacistički časnički kaput dovela je do filmski režirane duhovite interakcije između Szpilmana i preživjelih poljskih boraca otpora, nakon što je izašao iz svog skrovišta u slobodnu Varšavu, gdje više nije bilo nacista.

### **Poslije rata**

Po završetku rata, Wladek Szpilman vratio se svojoj profesiji pijanista u Poljskoj svirajući za Poljski radio. Nije emigrirao čak ni nakon pokušaja *potpunog uništenja* (engleski prijevod poljske riječi za Holokaust, *Zagłada*) nekoć trimilijunske židovske zajednice u Poljskoj. Postao je poznat diljem Poljske po svojim nevjerojatnim

izvedbama, održavajući turneje čak četrdeset godina nakon Drugog svjetskog rata, a od 1986. do svoje smrti 2000. bavio se samo skladanjem glazbe. Poljaci su hvalili njegovo klavirsko umijeće i izvanrednu priču o preživljavanju, kao i njegovu nepokolebljivu predanost boravku u Poljskoj. Na kraju, usprkos zaokretu u Szpilmanovoj karijeri kao posljedici nacističke okupacije Poljske, on je srećom i nekim čudom uspio preživjeti, nastavljajući se penjati na ljestvici što se tiče poljske glazbene izvedbe i skladanja. Poljski Židovi imali su povijesnu vezu s glazbom kroz svoje drvene sinagoge na istoku za šabat i chagim, ali i

kroz gudače i klavire u koncertnim dvoranama (kao i Velikoj sinagogi u Varšavi) gradova. S desetkovanjem Židova u Poljskoj, naravno, vrlo malo židovskih glazbenika imalo je priliku nastaviti svoju glazbenu umjetnost, a kamoli živjeti kroz orkestrirani pokolj europskih Židova od strane nacišta. Kao što ga je Szpilmanov prijatelj Yehuda predstavio na početku filma i za mnoge koji se nepokolebljivo dive njegovom glazbenom talentu kao i njegovoj otpornosti unatoč svemu što je pretrpio tijekom svog života, uključujući istrebljenje cijele svoje obitelji: “ovo je najveći pijanist u Poljskoj, možda i cijelom svijetu.”

Catherine Szkop

## Wlodek Szpilman: Reality and Fiction behind *The Pianist*

Catherine Szkop (\*1997, Michigan / USA) is a first generation Polish American with Jewish roots from the US. She is a proud graduate of the University of Michigan (*Go Blue!*) and the Hebrew University of Jerusalem, where she earned her MA in Jewish Studies and focused on medieval to modern Polish Jewish history and culture. She currently works for the *Combat Antisemitism Movement (CAM)* in the Partnerships and Diplomacy departments, fighting antisemitism around the world and online.

“Playing the piano for the parasites in the ghetto!” - Henryk Szpilman.

In anglophone countries, particularly in the United States, *Schindler's List* not only dominates Holocaust film, but also Holocaust memory. Even though the heralded and, arguably, most famous Holocaust film of all time does not document the events of World War II and the inner workings of Oskar Schindler's factory as it happened, to critique Steven Spielberg's adapted motion picture oftentimes registers in the mind of the public as questioning or even denying the Holocaust itself. The stronghold that *Schindler's List* has on the anglophone world, especially as a depiction of the real-life Nazi party member Oskar Schindler and from the dramatic cinematic adaptation of master film-maker Spielberg, not only distracts from the full range of catastrophe that the Holocaust brought upon the Jews of Europe, since the film focuses on the exceptional rescue of a small number of Kraków's Jews,

but also detracts from Holocaust education by fixating on one of the only members of the Nazi Party that was named “Righteous Among the Nations” by *Yad Vashem* for rescuing Jews from the Holocaust.

### The Pianist

From a vastly different point-of-view, that of a Polish Jewish victim of the



The resting place of Frederick Chopin's heart at the Holy Cross Church in Warsaw, Poland

Source: Catherine Szkop, 2019.

brutal Nazi occupation that upended his family and musical career, *The Pianist* by Roman Polanski does not waver from the realities of the Warsaw Ghetto for dramatic cinematic effect and instead blends a variety of perspectives from the Polish Jewish experience of the Holocaust. Following renowned Polish Jewish pianist Władysław (Władek) Szpilman, according to the autobiography written by Szpilman himself, the film retells his miraculous story of survival in the Warsaw Ghetto during the Nazi occupation, which includes his improbable selection from the crowd of Jewish citizens set for deportation to the Treblinka extermination camp from the Umschlagplatz holding center within the confines of the Ghetto in downtown Warsaw and his life in hiding outside the Ghetto at the hands of non-Jewish Poles willing to help him during the war. Of course, less than ideal circumstances took place during this time, including in a particular stay where his Polish hosts did not return to check on him or provide him food as he was locked in their apartment for weeks or when Szpilman decided to make his escape from that apartment and a neighbor began yelling to call the authorities because there was a Jew in the building. Nonetheless, the viewing audience remains within the cinematic frame of Władek Szpilman as a witness and a victim.

In line with the documentation of Szpilman's lived experiences during the Nazi invasion, the first indication

of trouble in the film occurs as Szpilman performs pieces on the piano at the Polish Radio station where he is employed, which included Jewish singers and performers (of religious Jewish as well as "traditional non-Jewish Polish music") for decades even prior to the establishment of the Second Polish Republic in 1918, when suddenly an explosion blasts a window next to Szpilman and knocks him off his piano chair. Interestingly enough, a famous historical Polish myth portrays a similar scene of a musician being directly impacted by a military invasion, however the legend of the trumpet player who attempted to alarm the civilians of Kraków of the Mongolian Empire's invasion of the Polish Kingdom in 1241 ended in his tragic death by an arrow shot. Nevertheless, once the successful Nazi occupation of the 20th century takes shape and Warsaw becomes fully under the control of the Nazi regime, Polish-run media stations including the radio channel for which Szpilman performed were no longer allowed to operate, leading those former employees to search for employment elsewhere as a means to financially support themselves and continue performing musically.

### **Musician of the Ghetto**

To the dismay of his family and friends, prior to the implementation of the Final Solution and the extermination of Warsaw's Jews in Treblinka (including Szpilman's family), Szpilman began

earning a living as a pianist for the *Judenrat*, otherwise known as the *Council of the Jewish Community* that served as the administration and Jewish governance of the Ghetto, in their upscale reception halls. Meanwhile, the majority of the Ghetto inhabitants barely had sufficient access to food, water, or heat (which proved critical for survival during the winter months, as whole families would be found completely frozen to death in their beds during the difficult Polish winters). As documented by many from the ghettos across Poland during the Holocaust, a hateful sentiment existed among the general populace towards those in or associated with the *Judenrat* of the respective ghettos, since the inhabitants of the ghettos viewed them as traitors to the Jewish people due to their special status as “Jewish rulers of the ghettos” and this status granted them privileges unavailable to the vast majority of the other Jews in the ghettos. This sentiment appears in *The Pianist* when Władek’s younger brother, Henryk Szpilman, confronts him about his work as Władek dresses himself in formal attire, while many in the ghetto could barely afford to feed themselves let alone dress well:

Władek: Yes, that’s right, I work!

Henryk: Yes, yes, your work. Playing the piano for the parasites in the ghetto.

Władek: Parasites...

Henryk: Yes, parasites. They don’t give a damn about people suffering...

They don’t even notice what’s going on around them.

In a jarring juxtaposition, Henryk describes members in the *Judenrat* as parasites (as Nazi propaganda described all Jews to the great, superior Aryan race) inside the ghetto walls, since they keep their status and access to resources for themselves. The Nazis in Germany exploited Jewish success, particularly after World War I when the economy floundered and most Germans lost their livelihoods, and accused Jews of leeching off of the German majority, since the Jewish minority retained a more relatively stable lifestyle during the global Great Depression. Prior to the onset of the Holocaust in 1933, the German Jewish population numbered approximately 500,000, in a country of approximately 67 million. Certainly, a tiny minority that almost exclusively lived in major cities and participated in mainstream German culture, rather than maintaining traditional Jewish practices as the Jews of Central and Eastern Europe did. Nonetheless, despite the clear difference between the rise of blatant scapegoating and Jew-hatred as seen in the Third Reich, Henryk Szpilman understandably criticizes this artificially-organized group of elites in the *Judenrat* of the Warsaw Ghetto since they had enough spare resources to employ a professional pianist to perform during their meals, as young children scavenged through garbage or risked their lives to find scraps of food outside the ghetto walls.



## Perspective of a Victim

As the Nazi regime began implementing its harsh and severe policies that punished and segregated the Jewish population of Warsaw from the non-Jewish population, the cinematic depiction of the victim's experience becomes more paramount and well-known images from the Warsaw Ghetto, as captured by Nazi photographers, appears within the scenes of the film. These images include the bridge that allowed Warsaw Ghetto inhabitants to cross between the "small" and "large" sections of the Ghetto, which was separated by an "Aryan" road that, of course, Jews were not allowed to access. Those well-versed in Holocaust history as it relates to the Warsaw Ghetto would easily recognize the historical accuracy, relevance, and importance of the bridge as well as the blue and white armbands that Polish Jews were required to wear, although most American films blindly and universally impose the images of "yellow stars" and number tattoos on the entire of history of the Holocaust irrespective of the historical accuracy or locational relevance. Based on Polanski's childhood as a Polish Jew during the war, *The Pianist* even upholds the Nazis barring Jews, as well as dogs, from entering parks in occupied Poland, which Polanski highlights as Szpilman takes his non-Jewish love interest Dorota on a walking date around Warsaw when suddenly they encounter a sign that proclaims



**First memorial for the Holocaust and the destruction of Polish Jewry outside the POLIN Museum of the History of Polish Jews in Muranów, Warsaw, Poland**

Source: Catherine Szkop, 2018.

this Jew and dog ban. Noticeably admiring Szpilman, Dorota comments that "no one plays Chopin like you", which Szpilman wittingly replies to with "I hope that's a compliment."

The duration of the war proved nearly impossible for Szpilman and for the rest of Warsaw's Jews as the vast majority either starved to death or were murdered at the hands of the occupying Nazi regime. According to the lived experience and biography of Władek Szpilman, however, his piano skills saved his life when he came face-to-face with a Nazi officer. Despite my personal distaste for the trope of a Nazi officer serving as the role of a hero from a cinematic nar-

rative perspective, Władek Szpilman proves that he is a musician by profession by playing Chopin for Nazi Captain Wilm Hosenfeld, who found him in hiding towards the end of the war, maintains the historical accuracy of Szpilman's biography. Captain Hosenfeld allows Szpilman to live in that very attic, even after the building becomes his headquarters in the Ghetto. Prior to the Captain fleeing the Ghetto as the Soviet army advanced towards Germany and began descending on Warsaw, he demonstrated one final act of generosity towards Szpilman by providing him some food and gifting him his Nazi officer coat, which allowed for a humorous exchange between Szpilman and surviving Polish resistance combatants when he emerged from his hiding place to a Nazi-free Warsaw.

### **After the War**

Following the conclusion of the war, Władek Szpilman returned to his profession as a pianist in Poland by playing for the Polish Radio, as opposed to emigrating despite the utter annihilation (the English translation of the Polish word for Holocaust, Zagłada) of the once three million-strong Jewish community in Poland. He became renowned across Poland for his incredible performances and he toured

for forty years after World War II, until he transitioned to only composing in 1986 until his death in 2000. Poles hailed his piano skills and remarkable story of survival, along with of course his steadfast commitment to residing in Poland. In the end, despite the stunt in Szpilman's career as result of the Nazi invasion of Poland, he thankfully and miraculously managed to survive and continue to climb the ranks as far as Polish musical performance and composition is concerned. Polish Jews had a historical connection to music through their wooden synagogues in the East for Shabbat and chagim, but also through the strings and pianos in the concert halls (as well as the Great Synagogue of Warsaw) of the cities. With the decimation of the Jews of Poland, of course very few Jewish musicians had the opportunity to continue their musical art, let alone live through the orchestrated slaughter of European Jewry at the hands of the Nazis. As Szpilman's friend Yehuda introduced him at the beginning of the film and for many who unwaveringly admire his musical talent as well as his resilience despite all that he endured during his life, including the extermination of his entire family: "this is the greatest pianist in Poland, maybe the whole world."

Dušan Mihalek

## ***Posljednji izdanak: Reuven Yaron – Ruben Freiburger***

Dušan Mihalek (\*1949), muzikolog. Diplomirao i magistrirao u Beogradu. Radio kao glavni i odgovorni urednik *Redakcije muzičkog programa Radio Novog Sada*. Osnovao *Odeljenje za scenske umetnosti i muziku Matice srpske* i uredio Zbornik tog odjeljenja. Od 1991. živi u Izraelu, gde je 13 godina bio direktor *Izraelskog glazbenog centra*. Bavio se i biznisom i turizmom. Objavio knjigu *Muzika i reč*.

Na obodu memorijalnog kompleksa *Herzlova Gora* u Jeruzalemu, odakle puca pogled na *Muzej Holokausta Yad VaShem*, nalazi se jedinstven spomenik. Naziv mu je *Necer aharon (Posljednji izdanak)*, a podignut je u spomen na židovske mladiće i djevojke iz Europe, koji su uspjeli dokopati se Eretz Israela. Ostavili su u Europi obitelj, koja je kompletno stradala u Holokaustu, a oni su krenuli u borbu za Eretz Israel – i tu poginuli, kao posljednji izdanci svoje porodice, bez nasljednika. Među 167 imena do sada registriranih, nalazi se i Reuven Yaron – Ruben Freiburger (Osijek, 18.9.1932 – Sinaj, 3.11.1956). Priču o Reuvenu Yaronu i njegovoj tragičnoj sudbini najbolje je započeti u Istanbulu 1942. godine. Tamo je tada živela gospođa Marija Bauer, bogata Židovka podrijetlom iz Vinkovaca u Hrvatskoj. Gospođa Bauer i njezin muž stigli su prije rata u Istanbul, gdje su razvili drvenu industriju. Kada počinju stizati izbjeglice iz Europe i pričati im o užasima koji se tamo događaju, gđa Bauer sa pijanisticom Ilikom Ofner organizira humanitarnu pomoć. Na



**Reuven Yaron.**

Izvor: Dušan Mihalek

jedvite jade, uspostavlja vezu i šalje pakete časnicima jugoslavenske vojske i židovskim zarobljenicima u njemačkim vojnim logorima. Svakodnevno odlaze na veliku istanbulsku tržnicu, nabavljaju kutije, kupuju hranu, duhan i šalju u Njemačku (dopušteno je 100 paketa mjesečno).

## Spašavanje djece

Gđa Bauer je rado viđena u svim krugovima istanbulskog društva. Među njezinim prijateljima je i papski *nuncius* monsijor Angello Roncali (poslije rata papa Ivan XXIII). U Istanbul krajem 1941. ili početkom 1942. stiže tajna židovska delegacija iz britanske Palestine, koju predvodi Moshe Sharet (drugi čovjek budućeg Izraela, odmah nakon Ben-Guriona). Njihov je zadatak da, u dogovoru s Katoličkom crkvom, organiziraju transport židovske djece iz Slovačke i Mađarske, preko Istanbula, u Izrael, pa im je potrebna veza sa kardinalom Roncalijem. Susret organizira u svom stanu gđa Bauer. Kao veza i posrednik između njih, gospođa Bauer dolazi na ideju da spasi i djecu iz Zagreba, jer je tamo i njezin unuk Fedor-Feđa Frank. Sve se odvijalo preko "podzemnih" i poluzvaničnih židovskih organizacija u Mađarskoj i Slovačkoj. Akcijom u Mađarskoj rukovodi imućni Židov Miklos Krausz, preko organizacije PALAMT, koji se protivi da se u transport uključuju i zagrebačka djeca, no gđa Bauer na kraju ga uspijeva uvjeriti. Gđa Bauer tajno šalje pismo u Vinkovce svojim rođacima, koji o tome obavještavaju zagrebačku Židovsku općinu. Prema je u Zagrebu većina Židova već pobijena u ovom trenutku, Židovska općina nastavlja službeno postojati, a sjedište se nalazi u jednom privatnom stanu. Zagrebački rabin Dr. Miroslav Shalom Freiburger (čije ime danas nosi židovsko Kulturno društvo

u Zagrebu) uz pomoć Emila (Amiela) Schwartz-Shomronija, koji je bio veza s Katoličkom crkvom, osigurava prijenos židovske rabinske biblioteke na Kaptol.

## **Intermezzo o Schwartz-Shomroniju**

Mlada žena Schwartz-Shomronija se tih dana porađa. Poput dara sa neba, iz Budimpešte mu stiže obavijest da je dobio "licenciju", tj. odobrenje za odlazak u Palestinu. Sa ženom i tek rođenim djetetom otputovao je u Peštu, u kancelariju Miklósa Krausza. Međutim, Miklós Krausz kaže da nema pojma ni o kakvoj licenci. Iako Schwartz-Shomronijeva žena zbog uzrujanosti dobiva histerični napad, Miklós Krausz samo sliježe ramenima i odlazi. Njegova sekretarica, međutim, obavještava Schwartz-Shomronija da zna da je Miklós Krausz **prodao** tu licenciju drugom Židovu. Schwartz-Shomroni sa ženom i bebom odlazi kod tog Židova, moli svoju licenciju, ali ovaj kaže da je pošteno platio i da je tom licencijom spasao život svome sinu koji je već na putu za Palestinu. Lađa u kojoj je bio taj sin pogođena je torpedom, a njegov sin je poginuo. Schwartz-Shomroni je kasnije ipak uspio prebjeći u Izrael.

## **Zamjena identiteta**

U aprilu 1942. Židovska bogoslovna općina grada Zagreba moli Ministarstvo unutrašnjih poslova NDH za iseljenje 50 djece. Nakon što MUP traži

spisak sa adresama te djece, Židovska općina ih ne daje, jer su Židovi sa sličnih spiskova često bivali likvidirani. Iako je MUP-u dostavljena samo adresa Židovske općine, svejedno su u međuvremenu mnoga djeca bila ubijena, a neka su pobjegla u partizane. No, ostaje kvota za spašavanje određenog broja djece. Ustaške vlasti i peštanski organizatori traže da putuju samo djeca sa spiska. Kako bi ih što više spasili, zagrebačka Židovska općina pokušava da “podmetne” drugu djecu pod imena poginule djece, i nauči ih da se odazivaju na imena poginule djece sa spiska. Miklós Krausz iz Budimpešte, međutim, ne dopušta takvo “podmetanje” i iz Zagreba kreće samo 11 djece. U transportu odlazi 10-godišnji sin rabina Freibergera, Ruben Mihael.

Međutim, na prozivci u Budimpešti javlja se **svih** 50-ero zagrebačke djece... Naime, Krausz je podmetnuo ugroženu djecu iz Slovačke, Poljske i Mađarske pod imena ubijene djece iz Hrvatske.

Kompozitor Alfi Kabiljo pisao mi je 2004: “Za vrijeme NDH, mi židovska djeca nismo mogli ići u normalnu školu. U početku smo pohađali školu u okviru Židovske općine u Zagrebu, koja je unatoč svim poteškoćama sve 4 godine okupacije radila i bila glavna spona u slanju paketa pomoći u ustaške logore. Ja sam išao u prvi razred. Jedino dijete s kojim sam se sprijateljio bio je Ruben Freiburger, sin rabina, koji je išao u razred više. Vjerujem da nas je glazba spojila. On je svirao

### Početak Komada za gudački kvartet.

Izvor: Dušan Mihalek.

klavir, a ja sam već sa 6 godina učio teoriju i *solfeggio* u privatnoj školi sjajnog kompozitora, pedagoga, čelista Rudolfa Matza. Kod njegove supruge, također Židovke, poslije sam učio svirati klavir. Ruben me često zvao kući u Jurišićevoj ulici. Stan je bio velik, prostran i lijep i bogato uređen, a on je imao mnogo lijepih dječjih igračaka što je onda bilo nama najvažnije. Već 1942. židovska škola je bila zatvorena. Imao sam sreću da su mi dobri ljudi pomogli upisati se u normalnu školu, gdje nisam imao nikakvih neugodnosti iako su svi znali da sam židovsko dijete. Možda je pomogla činjenica da se pročulo da lijepo sviram klavir (?). U knjizi *Holokaust u Zagrebu* oca i sina Goldstein, našao sam sebe i Rubena

na popisu židovske djece, putnika za Palestinu. On je otišao, a mene očito nisu pustili. Kad sam prvi put došao u Izrael 1951. g. tražio sam Rubena, ali se nismo našli.”

Djeca iz Zagreba konačno stižu u Istanbul. Među njima, gđa Bauer ne vidi svog unuka Feđu Franka. Jedan od dječaka, međutim, tvrdi da je on Feđa Frank. Gđa Bauer više da to nije Feđa, ali dječak drhti i ponavlja ime: Feđa Frank...

### **Kibuc i avangarda**

Ruben Mihael Freiburger je 1943. stigao u Izrael i primljen u kibuc Šar Haamakim. Roditelje i kompletnu porodicu su mu u svibnju 1943, odveli u nepovrat. Ruben je došao sa grupom znatno starije dece, pa se nije mogao uključiti u njihovu grupu, nego su ga 1944. usvojili Lina i Avraham Avni. Uzeo je hebrejsko ime Reuven Yaron (Jaron). Kao i sva djeca u kibucu, radio je i čuvao ovce. Mnogo je volio taj posao. Ubrzo se ispoljio njegov veliki glazbeni talent (možda na majku, koja je svirala klavir, ili na ujaka, koji je pjevao u Zagrebačkoj operi). Poslali su ga u kibuc *Sarid*, u centralni zavod-školu okolnih kibuca. Uri Givon, koji mu je bio prvi učitelj, prenio je na njega ljubav prema glazbi. Kompozitor Abel Ehrlich (1915-2003), koji je predavao Reuvenu Yaronu, pričao mi je kako je jednom zadao studentima da napišu varijacije na narodnu melodiju. U to vreme svi su otprilike harmonizirali narodnu melodiju,

kako ih je učio Daniel Sambursky (1909-1977). Reuven Yaron je, međutim obradio ovu melodiju na – dodekafonski način! Kompozitor Mosse Gassner (r. 1929), koji je učio zajedno s Reuvenom Yaronom, pričao mi je kako je Reuven uvek tragao za modernim sredstvima izražavanja. Jednog dana došao je na sat sav radostan: -”Uspio sam napisati kompoziciju bez ijednog konsonantnog akorda” – govorio je. Od mladosti je bio okrenut suvremenom zvuku i avangardnoj glazbi. Reuven odlazi studirati glazbu u telavivskom Konzervatoriju. Tamo uči kod jednog od najvećih izraelskih kompozitora, Mordechaia Setera, pa i sam počinje komponirati. Već sa 15 godina dirigirao je zborom, a kada je Gari Bertini osnovao najvažniji izraelski zbor Rinat, uključio se u njegov rad. U ožujku 1956. zbor Rinat pod upravom Garija Bertinija osvaja prvo mjesto između 16 zemalja na internacionalnom natjecanju u Parizu, pjevajući kompoziciju Reuvena Yarona. Bio je to jedan od prvih velikih uspjeha mlade izraelske države. Istog proljeća, Reuven Yaron se oženio. Njegovi posvojitelji Lina i Avraam Avni organizirali su skromnu svečanost na travi ispred njihove kućice u kibucu Šar Haamakim.

### **Veo zaborava**

U jesen je izbio rat na Sinaju. Jednog dana, vrativši se s rada u polju, mlada supruga Erela našla je poruku napisanu Reuvenovom rukom: “Pozvali su me, doviđenja”. Mobiliziran je, poslan

na Sinaj i poginuo 3. decembra 1956, sa samo 24 godine. Slikar Einan Cohen (1933- 2014) mi je pričao da je Reuven išao na kraju kolone, sa svojim drugom, i razgovarali su o umjetnosti. Kada je prošla cijela kolona, arapski vojnik, koji je satima čučao skriven u krošnjoj palme, ubio je tu dvojicu vojnika s leđa. U vrijeme kada je dječak Ruben Freiburger došao u Izrael, ovdje je živjelo nekoliko stotina hiljada Židova (i isto toliko Arapa). Danas Izrael ima devet milijuna stanovnika (od kojih su oko sedam milijuna Židovi). Židovi iz cijelog sveta pohrlili su u Svetu Zemlju. Dolazili su u nekoliko velikih valova useljenja. Svaki od tih valova imao je svoje specifičnosti i svoje heroje. Izrael je skoro non-stop bio u ratovima. Demografska i svaka druga slika ove države rapidno se i brzo mijenjala. Danas vrlo rijetko možemo čuti bilo što o pionirima izraelske glazbe, prvim operama, simfonijama, njihovim autorima... Veo zaborava prekrilo je Reuvena Yaronu i njegovo stvaralaštvo.

Centar za kulturu i obrazovanje izdao je 1957. zbirku nota *Iz stvaralaštva Reuvena Yaronu* (39 stranica) a Kibuc Šar Haamakim 1958. knjigu *Reuven Yaron (uspomene)*. U prvom su dijelu zbirke nota četiri jednoglasne pjesme (autori stihova J. Ezra, Josi ben Josi, Z. Gilad i N. Yonatan). Drugi dio, za koji je 1956. dobio nagradu *Nisimov*, skladan je prema tekstu Pjesme nad pjesmama. Treći dio (*Posljednje pjesme*) čine: *Lo gava libi* – motet za dva ista glasa

(Psalm 131), 25.5.1956; *Ets hazayit* za mješoviti zbor (tekst N. Alterman); *Mizmor laila* za Erelu, za glas i klavir (tekst L. Goldberg), 28.10.1956. Četvrti dio čine: *Mishkenot Yisrael ba'aru* za flautu, obou, klarinet, violončelo, muške i ženske glasove, 25.4.1955. i *A Piece For String Quartet*, ljeto 1953.

### **Pamćenje o zaboravu**

Knjiga *Reuven Yaron (uspomene)* sadrži tekstove o Reuvenu Yaronu koje su pisali njegovi prijatelji, poznanici, suradnici i pedagozi, kao i Reuvenova pisma i odlomke iz dnevnika. U arhivu Nacionalne biblioteke u Jeruzalemu čuvaju se rukopisi dvije (od tri) pjesme: *Ho geshem revivim* za ženski zbor (tekst Avraham Šlonski) i *Hilula* za mješoviti zbor, kao i obrada za zbor pjesme jemenskih Židova *Sei jona*. O Reuvenu Yaronu – Rubenu Freiburgeru čuo sam prvi put od povjesničara Ženi Lebl i Cvi Lokera početkom 1990-tih godina, kada sam radio kao direktor Izraelskog glazbenog Centra u Tel-Avivu. Uspio sam organizirati koncert s njegovim kompozicijama u Jeruzalemskom Glazbenom Centru 2003. Za potrebe tog koncerta, pronašao smo jedan zanimljiv snimak u arhivi Izraelskog radija: u kompoziciji za mezzo-sopran, violinu, violu, čelo i klavir Reuvena Yaronu, dionicu klavira svira osobno njegov profesor Mordechai Seter. Sopranistica Dana Marbah uz klavirsku suradnju Borisa Fajnera izvela je na koncertu Yaronovu pesmu *Mizmor lajla* (Noćna melodija) na tekst Lee Goldberg, a zatim

su Dana Marbah i Jael Izovič izvele vokalni duo *Oj mnoge kiše (Oj geshem revivim)* na stihove Avrahama Šlonskog. Poslije toga, nitko više nije izvodio njegovu glazbu. Ponovno je pao u zaborav.

Ovaj tekst, kao svi tekstovi o stradalnicima Holokausta, je tekst "bez kraja". Stalno se nalaze novi podatci i dopune. Prva verzija objavljena je 1999. u Zagrebu: Odjeci hrvatske glazbene kulture u Izraelu, u *Glazba, folklor i kultura - Svečani zbornik za Jerka Bezića*, Zagreb, 1999, str.343-352; isto,

prepravljeno, na engleskom: *Echoes of Croatian Music Culture in Israel, Voice*, Zagreb, 2000, No. 3, pp. 52-57; isto, dopunjeno i prepravljeno u knjizi *U voljenoj zemlji*, Tel Aviv, 2005, (na srpskom i hebrejskom). Ovaj tekst dopunjen je podacima koji su u međuvremenu pronađeni. Srećom, nastupila je digitalna era. Vrijedni članovi pokreta kibuca sačuvali su i objavili stare snimke iz 1950-tih godina, koji su sačuvani u Nacionalnoj biblioteci u Jeruzalemu. Više informacija dostupno je na:

[https://www.izkor.gov.il/%D7%A8%D7%90%D7%95%D7%91%D7%9F%20%D7%99%D7%A8%D7%95%D7%9F/en\\_1e6f5e17e33e2f9b98015c9d01508935](https://www.izkor.gov.il/%D7%A8%D7%90%D7%95%D7%91%D7%9F%20%D7%99%D7%A8%D7%95%D7%9F/en_1e6f5e17e33e2f9b98015c9d01508935), <https://shira-ovedet.kibbutz.org.il/cgi-webaxy/item?59>



Dušan Mihalek

## *The Last Sprout: Reuven Yaron – Ruben Freiberger*

Dušan Mihalek (b. 1949), musicologist. Graduated and master's degree in Belgrade. He worked as the editor-in-chief of the music program of *Radio Novi Sad*. He founded the Department of Performing Arts and Music of *Matica Srpska* and edited the Proceedings of that department. He has been living in Israel since 1991, where he was the director of the *Israel Music Center* for 13 years. He was also involved in business and tourism. Published the book *Music and Word*.

On the edge of the Herzl Mount Memorial Complex in Jerusalem, overlooking the *Yad VaShem Holocaust Museum*, there is a unique monument. Its name is *Netzer aharon* (The Last Sprout). It was erected in memory of the Jewish young men and women from Europe, who managed to get their hands on Eretz Israel. They left

a family in Europe, which was completely destroyed in the Holocaust, and they went to fight for Eretz Israel - and died there, as the last offspring of their family, without heirs. Among the 167 names registered so far, there is Reuven Yaron - Ruben Freiberger (Osijek, 18.9.1932 – Sinaj, 3.11.1956) The story of Reuven Yaron and his



Židovski vrtić u Zagrebu 1938. Ruben je u prvom redu gornji slijeva.

Izvor: Duško Mihalek.

tragic fate starts in Istanbul in 1942. Mrs. Marija Bauer, a wealthy Jewess originally from Vinkovci in Croatia, lived there at the time. Mrs. Bauer and her husband arrived to Istanbul before the war, where they developed a wood production company. When refugees from Europe begin to arrive and tell them about the horrors that are happening there, where Bauer and pianist Ilika Ofner organize humanitarian aid. With great difficulty, he manage to send packages to officers of the Yugoslav army and Jewish prisoners in German military camps. Every day they would go to the big Istanbul market. They would buy food and tobacco which would then be sent to Germany (100 packages were allowed per month).

### **Saving children**

Mrs. Bauer was welcome in all circles of Istanbul society. Among her friends was the papal *nuncio* Monsignor Angelo Roncali (after the war, he became Pope John XXIII). In late 1941 or early 1942, a secret Jewish delegation from British Palestine arrived in Istanbul, led by Moshe Sharet (the second man of the future Israel, right after Ben-Gurion). Their task was to organize the transport of Jewish children from Slovakia and Hungary, via Istanbul, to Israel. Since this was had to be done through the Catholic Church, they needed a connection with Cardinal Roncali. Mrs. Bauer organized the meeting in her apartment. As a link and mediator between them, Mrs.

Bauer came up with the idea to save the children from Zagreb as well, because her grandson Fedor-Feđa Frank was also there. Everything took place through “underground” through semi-official Jewish organizations in Hungary and Slovakia. The action in Hungary was done through the organization PALAMT, managed by the wealthy Jew Miklos Krausz, who opposed the inclusion of children from Zagreb in the transport, but Mrs. Bauer managed to convince him in the end. She sent a secret letter to her relatives in Vinkovci, who informed the Zagreb Jewish Community. In Zagreb, most of the Jews have already been killed, but the Jewish Community officially continued to exist throughout all four years of occupation, and their headquarters were located in a private apartment. Zagreb rabbi Dr. Miroslov Shalom Freiburger with help of Emile (Amiela) Schwartz-Shomroni, who was a connection to the Catholic Church, ensured the transfer of the Jewish rabbinical library to Kaptol.

### **Intermezzo on Schwartz-Shomroni**

The young wife of Schwartz-Shomroni gave birth in those days. Like a gift from heaven, he received a notification from Budapest that he has received a “license”, i.e. approval to go to Palestine. With his wife and newborn child, he traveled to Pest, to Miklós Krausz’s office. However, Miklós Krausz said he had no idea about any license. Although Schwartz-Shom-

roni's wife was so upset that she suffered a hysterical attack, Miklós Krausz just shrugged his shoulders and left. His secretary, however, informed Schwartz-Shomroni that Miklós Krausz had sold that license to another Jew. Schwartz-Shomroni with his wife and baby went to that Jew, begging for license, but he replied that he had paid honestly and that license had saved the life of his son, who was already on his way to Palestine. The ship in which that son was later hit by a torpedo, and his son died. Schwartz-Shomroni later managed to escape to Israel.

### **Identity replacement**

In April 1942, the Jewish Community Zagreb asked the Ministry of the Interior of the Independent State of Croatia (Nazi puppet-state) to evict 50 children. After the Ministry had asked for a list with the addresses of those children, the Jewish Community refused to, because Jews from similar lists were often liquidated. Only the address of the Jewish Community was provided, many children were killed in the meantime, and some fled to the partisans, anti-fascist resistance fighters. However, there remained a quota for saving a certain number of children. The Ustaša authorities and Pest organizers demanded that only children from the list may travel. In order to save as many of them as possible, the Zagreb Jewish Community was trying to "plant" other children under the names of the dead chil-

dren, and teach them to respond to the names of the dead children from the list. Miklós Krausz from Budapest, however, did not allow such "subterfuge" and only 11 children left from Zagreb. Rabbi Freiburger's 10-year-old son, Ruben Mihael, was among those children who were saved.

However, at the roll call in Budapest, all 50 children from Zagreb had responded... Namely, Krausz planted endangered children from Slovakia, Poland and Hungary under the names of murdered children from Croatia.

Composer Alfi Kabiljo wrote to me in 2004: "During Nazi occupation, we Jewish children could not go to a normal school. In the beginning, we attended school of the Jewish Community in Zagreb, which was the main link in sending aid packages to the Ustasha camps. I was in the first grade. The only child I became friends with was Ruben Freiburger, the son of a rabbi, who was in the upper grade. I believe that music brought us together. He played the piano, and I was already learning theory and *solfe-gio* at the private school of the great composer, pedagogue, cellist Rudolf Matz. Later, his wife, also Jewish, taught me to play piano. Ruben often called me home in Jurišićeva Street. The apartment was large, spacious and beautifully and richly decorated, and he had many beautiful children's toys, which was then the most important thing for us. Already in 1942, the Jewish school was closed. I was lucky

that good people helped me enroll in a normal school, where I didn't have any embarrassment even though everyone knew I was a Jewish child. Perhaps the fact that it was rumored that I play the piano well (?) helped. In the book *Holocaust in Zagreb* by father and son Goldstein, I found myself and Ruben on the list of Jewish children, travelers to Palestine. He left, and apparently they didn't let me go. When I first came to Israel in 1951, I was looking for Ruben, but we didn't find him.”

When children from Zagreb finally arrived in Istanbul, among them, Mrs. Bauer did not see her grandson Feđa Frank. One of the boys, however, claimed to be Feđa Frank. Mrs. Bauer shouted that he was not Feđa, but the boy trembled and repeated the name: Feđa Frank...

### **Kibbutz and avant-garde**

Ruben Mihael Freiburger arrived in Israel in 1943 and was admitted to Kibbutz *Shar Haamakim*. In May 1943, his parents and his entire family were taken away. Ruben came with a group of much older children, so he could not join their group, but was adopted by Lina and Avraham Avni in 1944. He took the Hebrew name Reuven Yaron (Jaron). Like all the children in the kibbutz, he worked and took care of the sheep. He loved that job very much. His great musical talent soon showed itself (perhaps through his mother, who played the piano, or his



Osmrtnica “Posljednji akord”.

Izvor: Dušan Mihalek.

uncle, who sang in the Zagreb Opera). They sent him to Kibbutz *Sarid*, to the central institute-school of the surrounding kibbutzim. Uri Givon, who was his first teacher, passed on his love for music. The composer Abel Ehrlich (1915-2003), who taught Reuven Yaron, told me how he had once assigned students to write variations on a folk tune. At that time, everyone roughly harmonized the folk melody, as taught by Daniel Sambursky (1909-1977). Reuven Yaron, however, covered this melody in a - dodecaphonic way! Composer Mosse Gassner (b. 1929), who studied together with Reuven Yaron, told me that Reuven was

always looking for modern means of expression. One day, he came to the class full of joy: "I managed to write a composition without a single consonant chord," he said. From a young age, he was exposed to contemporary sound and avant-garde music. Reuven went to study music at the *Tel Aviv Conservatory*. He was a student of one of the greatest Israeli composers, Mordechai Seter, and began to compose himself. Already at the age of 15, he was conducting a choir, and when Gari Bertini founded the most important Israeli choir, *Rinat*, he became involved in its work. In March 1956, the *Rinat* choir under the direction of Gario Bertini won first place among 16 countries at an international competition in Paris, singing a composition by Reuven Yaron. It was one of the first great successes of the young Israeli state. That same spring, Reuven Yaron got married. His adoptive parents Lina and Avraam Avni organized a modest ceremony on the grass in front of their house in Kibbutz Shaar Haamakim.

### **Veil of oblivion**

In autumn, the war broke out in Sinai. One day, returning from working in the fields, Erela's young wife found a note written in Reuven's hand: "I was called, goodbye". He was mobilized, sent to Sinai and died on December 3, 1956, being only 24 years old. The painter Einan Cohen (1933-2014) told me that Reuven was walking at the end of the column, with his partner, and

they were talking about art. When the entire column passed, an Arab soldier, who had been crouching hidden in the palm tree for hours, shot those two soldiers from behind. At the time when the boy Ruben Freiburger came to Israel, several hundred thousand Jews (and the same number of Arabs) lived here. Today, Israel has nine million inhabitants (about seven million of whom are Jews). Jews from all over the world flocked to their Holy Land. They came in several large waves of immigration. Each of these waves had its own characteristics and heroes. Israel was in wars almost non-stop. The demographic and every other picture of this country was rapidly changing. Today, we rarely hear anything about the pioneers of Israeli music, the first operas, symphonies, their authors... The veil of oblivion has covered Reuven Yaron and his work. In 1957, the Center for Culture and Education published a collection of notes from the works of Reuven Yaron (39 pages), and Kibbutz *Shaar Haamakim* published a book *Reuven Yaron (memories)* in 1958. The first part of the sheet music collection contains four unison songs (lyrics by J. Ezra, Josi ben Josi, Z. Gilad and N. Yonatan). The second part, for which he received the *Nisimov* prize in 1956, is composed according to the text of Songs of Songs. The third part (Last Songs) consists of: *Lo gava libi* – motet for two voices (Psalm 131), 25/5/1956; *Ets hazayit* for mixed choir (text by N. Alterman); *Mizmor laila* for Erela, for

voice and piano (text by L. Goldberg), October 28, 1956. The fourth part consists of: *Mishkenot Yisrael ba'aru* for flute, oboe, clarinet, cello, male and female voices, 25/04/1955. and *A Piece For String Quartet*, Summer 1953.

### **Oblivion of remembrance**

The book *Reuven Yaron (Memories)* contains texts about Reuven Yaron written by his friends, acquaintances, colleagues and educators, as well as Reuven's letters and excerpts from his diary. The archives of the National Library in Jerusalem hold the manuscripts of two (out of three) songs: *Ho geshem revivim* for women's choir (text by Avraham Šlonski) and *Hilula* for mixed choir, as well as the arrangement for the choir of the song of the Yemenite Jews *Sei Ion*.

I heard about Reuven Yaron - Ruben Freiburger for the first time from historians Ženi Lebl and Cvi Loker in the early 1990s, when I was working as the director of the Israel Music Center in Tel-Aviv. I managed to organize a concert with his compositions at the Jerusalem Music Center in 2003. For the purposes of that concert, we found an interesting recording in the Israel Radio archive: in the composition for mezzo-soprano, violin, viola, cello and piano by Reuven Yaron, the piano part is played by him person-

ally professor Mordechai Seter. At the concert, soprano Dana Marbah with the piano collaboration of Boris Fajner performed Yaron's song *Mizmor lajla* (Night Melody) to the text of Lee Goldberg, and then Dana Marbah and Jael Izovič performed the vocal duo *Oy many rains (Oj geshem revivim)* to the lyrics of Avraham Šlonski. After that, nobody performed his music anymore. He fell into oblivion again.

This text, like all texts about Holocaust victims, is a text "without end". New data and additions are constantly being found. The first version was published in 1999 in Zagreb: *Echoes of Croatian musical culture in Israel, in Music, folklore and culture - Ceremonial collection for Jerko Bezić*, Zagreb, 1999, pp. 343-352; same, revised, in English: *Echoes of Croatian Music Culture in Israel, Voice*, Zagreb, 2000, No. 3, pp. 52-57; the same, supplemented and revised in the book *In the Beloved Land*, Tel Aviv, 2005, (in Serbian and Hebrew). This text has been supplemented with data that have been found in the meantime. Fortunately, the digital era has arrived. Valuable members of the kibbutz movement preserved and published old recordings from the 1950s, which are preserved in the National Library in Jerusalem. More information is available at:

[https://www.izkor.gov.il/%D7%A8%D7%90%D7%95%D7%91%D7%9F%D7%99%D7%A8%D7%95%D7%9F/en\\_1e6f5e17e33e2f9b98015c9d01508935](https://www.izkor.gov.il/%D7%A8%D7%90%D7%95%D7%91%D7%9F%D7%99%D7%A8%D7%95%D7%9F/en_1e6f5e17e33e2f9b98015c9d01508935), <https://shira-ovedet.kibbutz.org.il/cgi-webaxy/item?59>

Zlata Živaković-Kerže

## Lav Mirski: značajna osoba glazbenoga i društvenoga života Osijeka

Prof. dr. sc. Zlata Živaković-Kerže (\*1953, Osijek) je u Zagrebu diplomirala povijest i arheologiju, te na istom zagrebačkom Sveučilištu magistrirala i doktorirala. Radila je za mnoge osječke kulturne i prosvjetne ustanove, uključujući današnji Državni arhiv u Osijeku i Muzej Slavonije u Osijeku. Više od dva desetljeća je radila u Podružnici za povijest Slavonije, Srijema i Baranje Hrvatskog instituta za povijest, u sklopu čega je vodila mnogobrojne projekte. Predavala je na Filozofskom fakultetu u Osijeku kao vanjska suradnica. Bavi se istraživanjem društveno-političkih prilika i gospodarskom hrvatskom povijesti u 19. i u 20. stoljeću, povijesti Židova grada Osijeka i crkvenom povijesti. Napisala je nekoliko knjiga te velik broj znanstvenih radova. Sudjeluje na mnogim znanstvenim i stručnim skupovima. Članica je uredništva mnogih domaćih i inozemnih časopisa za povijest.

Lav Mirski, pravoga imena Leo Fritz, rođen je u Zagrebu 21. lipnja 1893. godine. Sin je Josipa Fritza i Filipine rođene Dajč. Nakon završenog osnovnog i srednjoškolskog školovanja u rodnom gradu nastavlja studirati na zagrebačkom Konzervatoriju i uspješno završava studij violončela s dirigiranjem. Kratko je vrijeme djelovao u Beču, Sisku i Zagrebu, a u Osijek dolazi početkom 1921. godine. Društveni je artistički upravitelj i kapelnik osječkog Narodnog kazališta. Odmah se uključio u rad Muzičke sekcije *Društva za promicanje znanosti i umjetnosti*, te je kao član nazočio 25. kolovoza društvenoj sjednici, koja je imala jednu točku dnevnoga reda – *stvaranje definitivnih zaključaka za osnutak Muzičke škole u Osijeku*. Kao vrstan glazbeni stručnjak odmah je školske godine 1921./22. uključen u rad tek otvorene Muzičke škole. Obrao se među 9 nastavnika (Karel Hladký, Olga Hladký, Rihard Schwarz, Dana Golia,



**Lav Mirski.**

Izvor: Židovi u Osijeku (1918.-1941.) (Židovska općina Osijek); Zlata Živaković-Kerže, 2005.

Josip Brečko, Josip Kamnikar, Makso Unger, N. Urbanek, Josip Vražić) te je predavao literaturu i dirigiranje, vio-

lončelo i kontrabas, i to sve do 1926. kada nakon odlaska Maksa Ungera preuzima funkciju ravnatelja osječke Muzičke škole te predaje i nadalje violončelo. Tu je dužnost uspješno obnašao do proglašenja Nezavisne Države Hrvatske (NDH) i primjene rasnih zakona, kada je naprasno s ravnateljske funkcije smijenjen krajem travnja 1941. godine.

U svom prijeratnom agilnom djelovanju u gradu Osijeku osnovao je Osječku filharmoniju te bio zborovođa Hrvatskog pjevačkog društva *Zrinski* i Hrvatskog glazbenog i pjevačkog društva *Kuhač*. Član je umjetničkih odbora i začasni član Hrvatskog pjevačkog društva *Lipa*. Nastojao je popularizirati i židovsku glazbu, i to putem organiziranja sinagogalnih koncerata na kojima su izvođene strogo sinagogalne skladbe ili profana glazba inspirirana židovskom religioznošću.

Organizacija takovih koncerata predstavljala je u Osijeku nesvakidašnji glazbeni i kulturni događaj. Prvi puta u gradu na Dravi izveden je takav koncerti 31. ožujka i 1. travnja 1928. godine u organizaciji Židovske ferijalne kolonije. Koncert je u gornjogradskoj sinagogi u oba dana bio izvrsno posjećen. Za okupljene, prema zapisu osječke dnevne novine *Hrvatski list*, bio je to *poseban ugođaj jer je sinagoga, prvi puta i dokazano, bila vrlo akustična*. U prigodnom i odabranom programu sudjelovali su, uz pratnju orkestra Osječke filharmonije, Lav Mirski, violončelo, nadkantor Jakob Schechter,

tenor, te primadona osječkog Narodnog kazališta Dita Kovač, sestra maestra Mirskoga. U završnici koncerta nekoliko skladbi izveo je orkestar Osječke filharmonije pod ravnanjem Lava Mirskog i Julija Kuglija, profesora violine na Muzičkoj školi. Sav prihod s koncerta bio je namijenjen za ljetovanja siromašne i neishranjene djece. U osječku slobodnozidarsku Ložu *Budnost* primljen je 12. siječnja 1929., a sljedeće je godine 12. svibnja unaprijeđen u pomoćnika u toj Loži. U rang majstora podignut je 5. svibnja 1931. godine. Iz slobodnozidarskoga članstva izlazi 1940. dobivši časnu razrješnicu u Loži *Budnost*.

### **Pod udarom rasnih zakona**

U travanjskom ratu 1941. u Osijeku i osječkoj okolini nije bilo borbi i većih sukoba. Njemačke su jedinice u grad ušle 11. travnja 1941., dan nakon proglašenja NDH. Primjenom rasnih zakona (*Zakonska odredba o rasnoj pripadnosti i Zakonska odredba o zaštiti arijske krvi i časti hrvatskog naroda*) od 30. travnja ravnatelj Gradske muzičke škole Lav Mirski, kao Židov, je *odsutan na neizvjesno vrijeme*. Prema obavijesti Milana Čačinovića, predsjednika *Društva za unapređenje znanosti i umjetnosti*, škola od tada gubi pravo na prostorije u zgradi Gradske pučke škole u Ulici Lorenza Jägera 9, te je nastava obustavljena.

Slijedom rasnih zakona, tj. uredbe o zaštiti arijske krvi i časti, sve promjene židovskih prezimena stavljene su *izvan krijeposti*, zabranjena je uporaba sva-





### Ulazak njemačkih jedinica u Osijek

Izvor: prof. Zlata Živaković-Kerže

kog pseudonima, židovske tvrtke nisu smjele nositi arijske nazive, zabranjeno je isticanje hrvatskih amblema na židovskim stanovima, ustanovama i poslovnicama, a zabranjeno je Židovima i članstvo u kulturnim ustanovama i organizacijama. Budući da je 4. lipnja 1941. Zakonska odredba o promjeni židovskih prezimena dodatno pojasnila tu odredbu Lav Mirski je prisiljen vratiti svoje staro ime i prezime - Leo Fritz. To ga je jako pogodilo pa se 21. srpnja pismom zamolbe obratio županu Velike župe Baranje sa sjedištem u Osijeku Stjepanu Heferu u kojem je molio potvrdu o prijeratnom hrvatskom djelovanju. Naime, budući da je kao Židov morao nositi trake oko ruke, onu s Davidovom zvijezdom i onu s oznakom Mason bilo mu je otežano djelovanje u

gradu. Stoga je, između ostaloga, u pismu napisao: "Patim užasno, jer ako već moram da izlazim na ulicu, onda djeca i poluodrasli viču za mnom, a svjestan sam da sam iskreno radio u hrvatskom kulturnom pokretu". Stoga je molio Hefera da se prisjeti njegova prijeratnog djelovanja u kojem se "eksponirao za hrvatsku stvar noseći na grudima hrvatsku trobojku kada je to bilo zabranjeno."

Budući da na to pismo nije dobio nikakvo pozitivno rješenje, još je jednu zamolbu uputio Glavnom ustaškom stanu u Zagreb u kojoj je molio da ga se izdvoji iz postupka koji se provoda protiv Židova u Nezavisnoj Državi Hrvatskoj. Ni na tu zamolbu nije dobio odgovor pa je krajem listopada 1941. posjetio vlč.

Josipa Šokičića, kapelana rimokatoličke župe sv. Petra i Pavla u osječkom Gornjem gradu, i zamolio da ga *zajedno sa ženom pokrsti*. Međutim, kapelan nije pristao na pokrštenje bez potvrde Ustaškog stožera Velike Župe Baranja, jer je baš u to vrijeme nadopunjena zakonska odredba od 30. lipnja koja se odnosila na prijelaz Židova na katoličku ili islamsku vjeru, a sve *zbog zaštite arijske krvi i časti hrvatskoga naroda*. Po njoj će «osobe koje su sklopile ženidbu sa Židovima bez posebne dozvole» biti kažnjene strogim zatvorom od najmanje 6 mjeseci i gubitkom državljanstva i državnog pripadništva. Stoga se nitko više nije usudio bez *dozvole* provesti čin vjenčanja *jer će*, kako se navodilo u nadopuni odredbe, “državni službenik, pred kojim te osobe sklope ženidbu, biti kažnjen strogim zatvorom od najmanje 6 mjeseci i gubitkom službe”. Istodobno se i novčanom kaznom i kaznom zatvora prijetilo i “vjerskom predstavniku pred kojim se sklapala nedopuštena ženidba ili udaja.”

Zbog svega toga se maestro Fritz (Mirski) početkom studenoga te godine ponovno obratio velikom županu Heferu da mu ishodi traženu potvrdu da dobije *arijstvo*. I to je pismo prožeto emocijama poput: “Ja sam uslijed teških prilika potpuno slomljen i padam iz jednog živčanog sloma u drugi te skoro uopće ne izlazim na ulicu.” Ili: “Molim Vas kao što se Gospodin Bog moli, da mi pomognete ako Vam je to moguće da tu potvrdu dobijem..”. Ni na to pismo nije dobio odgovor, jer se i nadalje postupak bezuspješno vodio.

No, ipak je njegov slučaj *riješeno* početkom prosinca 1941. godine, ali dobivene privilegije nije iskoristio, jer je u međuvremenu pobjegao u Dalmaciju gdje je početkom sljedeće godine uhićen i deportiran u logor Ferramonti di Tarsia u južnoj Italiji. U logoru je dirigirao logorskim orkestrom do kapitulacije Italije u jesen 1943. godine, a potom je do 1944. dirigent vojnog orkestra savezničke vojske u Bariju. Tada odlazi u tadašnju Palestinu i u Tel Avivu dirigira operom i simfonijskim orkestrom. Istodobno je djelovao i u sindikalnom orkestru Histraduta.

### **Poslijeratni povratak**

Godine 1947. se vraća u Osijek. Kratko je vrijeme urednik glazbenoga programa na Radio Osijeku, a od 1948. pa do umirovljenja 1953. godine dirigent je Opere i intendant u osječkom Narodnom kazalištu. Obnavljanjem Židovske općine u Osijeku, Lav Mirski je aktivno djelovao, pa je tako npr. uz brojne članove ostalih židovskih općina diljem Federativne Narodne Republike Jugoslavije sudjelovao od 25. svibnja 1957. do proljeća 1959. u sabirnoj akciji prikupljanja novca za izgradnju Židovskoga doma staraca u Zagrebu na Bukovačkoj cesti. (Današnji Dom umirovljenika *Lavoslav Švarc*) Preminuo je u Osijeku 29. travnja 1961. godine. Njemu na spomen imenovan je prolaz između zgrade osječkog Hrvatskog narodnog kazališta i Blok centar I. njegovim imenom.

Zlata Živaković-Kerže

## Lav Mirski: a significant figure in the musical and social life of Osijek

Prof. dr. sc. Zlata Živaković-Kerže (\*1953, Osijek) graduated in history and archeology in Zagreb, and received her master's and doctoral degrees from the same University of Zagreb. She worked for many Osijek cultural and educational institutions, including today's State Archives in Osijek and the Museum of Slavonia in Osijek. For more than two decades she worked in the Branch for the History of Slavonia, Srijem and Baranja of the Croatian Institute of History, within which she led numerous projects. She lectured at the Faculty of Philosophy in Osijek as an external associate. She researches socio-political circumstances and Croatian economic history in the 19th and 20th centuries, as well as the history of the Jews of the city of Osijek and church history. She has written several books and a large number of scientific papers. She participates in many scientific and professional conferences. She is a member of the editorial board of many history journals.

Lav Mirski, real name Leo Fritz, was born in Zagreb on June 21, 1893. He was the son of Josip Fritz and Filipina nee Dajč. After finishing elementary and high school in his hometown, he continued to study at the Zagreb Conservatory and successfully completed his study of cello with conducting. He worked for a short time in Vienna, Sisak and Zagreb, and came to Osijek at the beginning of 1921. He was the social artistic manager and conductor of the Osijek National Theater. He immediately got involved in the work of the Music Section of the Society for the Promotion of Science and Art, and as a member attended the social session on August 25, which had one item on the agenda - the creation of definitive conclusions for the foundation of the Music School in Osijek. As a kind of music expert, he immediately started the school year 1921/22.

involved in the work of the newly opened Music School. He worked with 9 teachers (Karel Hladký, Olga Hladký, Rihard Schwarz, Dana Golia, Josip Brečko, Josip Kamnikar, Makso Unger, N. Urbanek, Josip Vražić) and taught literature and conducting, cello and double bass until 1926. when, after the departure of Max Unger, he took over the position of director of the Osijek School of Music and continued to teach cello. He successfully held this position until the declaration of the Independent State of Croatia (Nazi puppet-state) and the application of racial laws, when he was suddenly dismissed from the directorship at the end of April 1941.

In his pre-war agile activities in the city of Osijek, he founded the Osijek Philharmonic and was the choirmaster of the *Croatian Singing Society Zrin-*



**Lav Mirski.**

Source: *Židovi u Osijeku (1918.-1941.)* (Židovska općina Osijek); Zlata Živaković-Kerže 2005.

ski and the *Croatian Music and Singing Society Kuhač*. He is a member of artistic committees and a temporary member of the *Lipa Croatian Singing Society*. He also tried to popularize Jewish music, by organizing synagogue concerts where strictly synagogue compositions or profane music inspired by Jewish religiosity were performed. The organization of such concerts represented an unusual musical and cultural event in Osijek. For the first time in the city on the Drava, such concerts were performed on March 31 and April 1, 1928, organized by the Jewish Ferial Colony. The con-

cert in the Gornji Grad synagogue was well attended on both days. According to the Osijek daily newspaper *Hrvatski list*, it was a special atmosphere for those gathered because the synagogue, for the first time and proven, was very acoustic. Lav Mirski, cello, archcantor Jakob Schechter, tenor, and the Dita Kovač, Maestro Mirski's sister, *prima donna* of the Osijek National Theater, took part in the selected program, accompanied by the Osijek Philharmonic Orchestra. At the end of the concert, several compositions were performed by the Osijek Philharmonic Orchestra under the direction of Lav Mirski and Julij Kugli, professor of violin at the School of Music. All proceeds from the concert were earmarked for summer vacations for poor and malnourished children. He was admitted to the Osijek Freemasonry Lodge *Budnost* on January 12, 1929, and the following year on May 12, he was promoted to assistant in that Lodge. He was raised to the rank of Master on May 5, 1931. He left the Freemasonry membership in 1940, receiving an honorable discharge in the *Budnost* Lodge.

### **Under the attack of racial laws**

In the April War of 1941, there were no battles or major conflicts in Osijek and its surroundings. German units entered the city on April 11, 1941, the day after the declaration of the puppet-state. Due to the application of racial laws (Legal Provision on Racial Affiliation and Legal Provision on the

Protection of Aryan Blood and the Honor of the Croatian Nation), since April 30, the director of the City Music School, Lav Mirski, as a Jew, has been absent for an indefinite period of time. According to the notification of Milan Čačinović, president of the Society for the Advancement of Science and Art, the school has since lost the right to the premises in the building of the City Public School at Lorenzo Jägera Street 9, and classes have been suspended.

As a result of the racial laws, i.e. the *Decree on the protection of Aryan blood and honor*, all changes to Jewish surnames were prohibited, the use of any pseudonym was prohibited, Jewish companies were not allowed to bear Aryan names, it was forbidden to display Croatian emblems on Jewish apartments, institutions and branches. and membership in cultural institutions and organizations is prohibited for Jews. Since on June 4, 1941, the legal provision on the change of Jewish surnames further clarified that provision, Lav Mirski was forced to return his old name and surname - Leo Fritz. This affected him greatly, so on July 21st he wrote a letter of request to Stjepan Hefer, the prefect of the Great Parish of Baranja with headquarters in Osijek, in which he asked for confirmation of pre-war Croatian activities. Namely, since as a Jew he had to wear bands around his arm, the one with the Star of David and the one with the Freemason

symbol, it was difficult for him to operate in the city. Therefore, among other things, he wrote in the letter: "I suffer terribly, because if I have to go out into the street, then children and semi-adults shout for me. I am aware that I have sincerely worked in the Croatian cultural movement." Therefore, he asked Hefer to remember his pre-war activities in which he proved loyalty to Croatia by wearing the Croatian tricolor on his chest when it was forbidden.

Since he did not receive any positive response to that letter, he sent another request to the Main Ustaše headquarters in Zagreb, in which he begged to be excluded from the proceedings against Jews in the Independent State of Croatia. He did not receive an answer to that request either, so at the end of October 1941 he visited Rev. Josipa Šokičić, chaplain of the Roman Catholic parish of St. Peter and Paul in Osijek's Gornji grad, and asked to baptize him together with his wife. However, the chaplain did not agree to the baptism without the confirmation of the Ustaše headquarters of the Great Parish of Baranja, because it was at that time that the legal provision of June 30, which referred to the conversion of Jews to the Catholic or Islamic faith, was supplemented, all for the sake of protecting the *Aryan blood and the honor of the Croatian people*. According to it, persons who married Jews without a special permit will be punished with strict imprison-

ment of at least 6 months and the loss of citizenship and state membership. Therefore, no one dared to perform the act of marriage without a permit because, as stated in the supplement to the provision, the civil servant, before whom these persons enter into marriage, will be punished with strict imprisonment of at least 6 months and loss of office. At the same time, fines and prison sentences were also threatened against the religious representative in front of whom an illegal marriage was concluded.

Because of all this, maestro Fritz (Mirski) at the beginning of November of that year once again turned to

the great prefect Hefer to obtain the requested certificate to receive Aryan status. And that letter is imbued with emotions such as: "Due to difficult circumstances, I am completely broken and fall from one nervous breakdown to another and almost never go out into the street." Or: "I am asking you, for the love of God, to help me if it is possible for you to get that confirmation..." He did not receive an answer to that letter either. The proceedings continued unsuccessfully. However, his case was resolved at the beginning of December 1941, but he did not use the obtained privileges, because in the meantime he fled



**Lav Mirski.**

Source: Židovi u Osijeku (1918.-1941.) (Židovska općina Osijek); Zlata Živaković-Kerže, 2005.

to Dalmatia, where at the beginning of the following year he was arrested and deported to the Ferramonti di Tarsia camp in southern Italy. In the camp, he conducted the camp orchestra until the capitulation of Italy in the fall of 1943, and then until 1944 he was the conductor of the military orchestra of the allied army in Bari. Then he went to what was then Palestine and conducted an opera and a symphony orchestra in Tel Aviv. At the same time, he also worked in the trade union orchestra of Histradut.

### **Post-war return**

In 1947, he returned to Osijek. For a short time, he was the editor of the music program at Radio Osijek, and from 1948 until his retirement in 1953,

he was the conductor of the Opera and intendant of the Osijek National Theater. Lav Mirski was actively involved in the restoration of the Jewish Community Osijek, so for example, together with numerous members of other Jewish communities throughout the Federative People's Republic of Yugoslavia, he participated from May 25, 1957 to the spring of 1959 in a collection campaign to collect money for the construction of a Jewish home for the elderly in Zagreb on Bukovačka cesta. (Today's *Lavoslav Švarc Retirement Home*) He died in Osijek on April 29, 1961. In his memory, the passage between the building of the Croatian National Theater in Osijek and Blok centar I was named after him.

Darko Fischer

## Spomenik žrtvama ustaškog terora

Dan uoči ovogodišnjeg *Yom Hashoah*, 27. travnja 2022. u Zagrebu je otkriven spomenik ustaškim žrtvama u NDH. Među tim žrtvama bilo je najviše Srba, Židova i Roma pa spomenik ujedno predstavlja i sjećanje na židovske žrtve, oko 18000 stradalih Židova na području tadašnje nacističke hrvatske marionetske države, nazvane Nezavisna Država Hrvatska (NDH). Inicijativu za podizanje spomenika žrtvama Holokausta potaknuo je pred

nekoliko godina poznati filmski producent, porijeklom Židov iz Hrvatske, Branko Lustig (Osijek 1932 – Zagreb 2019). Njegovu ideju prihvatio je tadašnji gradonačelnik Zagreba Milan Bandić pa je Skupština grada Zagreba godine 2019. donijela odluku o postavljanju takvog spomenika.

Od radova koji su stigli na raspisani natječaj žiri je izabrao rješenje kipara Dalibora Stošića i arhitekta Krešimi-

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Otvorenje spomenika u Zagrebu.

Izvor: prof. Darko Fischer.



ra Rogine. Za mjesto postavljanja tog spomenika odabran je prostor kraj zagrebačkog Glavnog kolodvora, mjesta odakle su Židovi Zagreba u kolovozu 1942. vlakom odvedeni u logor smrti Auschwitz, od kamo su se samo rijetki vratili po kraju rata 1945. Prigodno je napomenuti da je i sam Branko Lustig preživio logorske strahote Auschwitza, no on je tamo odveden 1944. iz Čakovca kamo su se njegovi roditelji s njim sklonili iz Osijeka u tada sigurniji dio Hrvatske, jer je taj dio Hrvatske u ratu bio pod mađarskom vlašću.

Uz sam spomenik velikih dimenzija (oko 5 x 10 m) postavljena je i spomen ploča manjih dimenzija s natpisom na dva jezika, hrvatskom i hebrejskom. Natpis kazuje da se radi o spomeniku žrtvama Holokausta i ustaškog terora te da je s toga mjesta u kolovozu 1942. oko 800 Židova Zagreba odvedeno u logor Auschwitz. Spomenik se sastoji od većeg broja kofera – putnih košara, koje trebaju asociirati na tragičan i posljednji put deportiranih Židova. Oni su sa sobom nosili dio imovine u takvoj i sličnoj prtljazi, koja im je, međutim, prije utovara u transport oduzeta i nabacana na hrpu. U spomeniku ima oko 200 takvih predmeta, načinjeni su od željeznog lima koji na površini nejednoliko korodira pa spomenik ima tipičnu željezno-crvenu boju u više nijansi. Još pri odabiru spomenika bilo je dosta negodovanja oko prvotnog prijedloga natpisa na spomen ploči, izgleda samog spomenika kao i mjesta njegovog postavlja-

nja. To je dovelo do znatnog odugovlačenja izgradnje i otvaranja ovog djela, sve do nedavno, kada je nađen kompromis oko spornih pitanja. Prvotno predviđeni natpis razlikovao se od ovog, konačnog. Prvotno je zamišljeno da u tekstu piše kako je to spomenik žrtvama Holokausta. Prigovor takvom odabiru od strane židovskih organizacija, ali i udruga Roma i Srba bila je, da se time izbjegava reći, da se u Hrvatskoj od 1941. do 1945. dok su na vlasti bili hrvatski nacisti zvani ustaše, provodio surovi genocid nad Židovima, ali i Srbima, Romima i Hrvatima koji nisu bili istomišljenici nacističkog režima. Taj sporni detalj je uklonjen promjenom natpisa i spominjanjem počinitelja zločina. Autoru spomenika se prigovaralo da je djelo slično nekim ranije ostvarenim djelima van Hrvatske. Autor, kipar Dalibor Stošić, opovrgnuo je tu tvrdnju, govoreći da je inspiraciju za takvo rješenje našao u scenama poznatog Spielbergovog filma “Schindlerova lista” gdje je vidio odbačenu prtljagu nesretnika koji su se ukrcavali u transporte za logore istrebljenja. Autorovi komentari su uvaženi, te je spomenik napravljen prema njegovoj početnoj zamisli.

Za lokaciju spomenika bio je prigovor iz nekih židovskih krugova i nekih kulturnih djelatnika Zagreba kako na odabranom mjestu spomenik neće biti dovoljno vidljiv, da nije na putu kojim turisti obično prolaze, te unatoč tome što je blizu Glavnog kolodvora, putnici koji željeznicom dolaze

u Zagreb ne prolaze kraj postavljenog spomenika. Prevladalo je mišljenje o dobrom odabiru baš ovog mjesta, jer je upravo s njega u kolovozu 1942. u Auschwitz deportirano oko 800 zagrebačkih Židova, dok su kroz iste ili bliske željezničke pruge prolazili vlakovi sa Židovima sakupljenima i iz drugih krajeva Hrvatske, iz sabirnih logora kraj Osijeka i Loborgrada. Jedna stara parna lokomotiva koja kao spomenik prošlih vremena već nekoliko decenija stoji sasvim blizu mjesta novog spomenika također podsjeća na teške uvjete transporta nevinih žrtava u logore smrti.

Na dan otkrivanja spomenika, uz znatan broj građana Zagreba, prisustvovali su i mnogi političari iz državnog vrha: predsjednik države Zoran Milanović, izaslanica predsjednika vlade i ministrica kulture Nina Obuljen Koržinek, gradonačelnik Zagreba Tomislav Tomašević, bivši predsjednici Republike Hrvatske Stipe Mesić, Ivo Josipović i Kolinda Grabar-Kitarović te poglavari četiriju vjerskih zajednica: katoličke, pravoslavne, muslimanske i židovske. Među uzvanicima bili su i rijetki još živi preživjeli logoraši koncentracijskih logora. Od Židova tu je bio Oto Konstein, danas u 93. godini života, koji je preživio logore Auschwitz i Buchenwald i u logorima bio zajedno s već spomenutim Brankom Lustigom.

Protokol ceremonije bio dostojanstven i svečan. Na početku je kvartet Zagrebačke filharmonije izveo glazbu iz filma "Schindlerova lista", a zatim je uslijedila molitva predstavnika vjerskih zajednica. U ime stradalnika ustaškog terora govorio je Oleg Mandić, Hrvat, koji je zbog svojih antifašističkih stavova dospio u Auschwitz, no srećom je preživio. Njegove potresne riječi podsjetile su na sve užase koje su doživjeli stradalnici u čije ime je podignut spomenik. Tomislav Tomašević, gradonačelnik Zagreba izrekao je u svoje ime i ime građana Zagreba duboko poštovanje prema desecima tisuća Židova, Srba, Roma, Hrvata i svih drugih koji su mučki ubijeni i progonjeni od ustaškog režima. Istaknuo je kako treba otvoreno govoriti da je NDH bila ne samo saveznica nacističke Njemačke, već i zločinačka država koja je i samostalno provodila genocid nad narodima nepočudnim za nacističke. Izrazio je želju da ovaj spomenik, postavljen na mjesto odvođenja Židova, ostane dokument povijesti te da će postati trajno mjesto sjećanja i upozorenja. Nakon što su gradonačelnik Tomašević i Oleg Mandić otkrili spomenik, uslijedila je još jedna glazbena točka jednakog motiva kao i na otvorenju ove svečanosti. Time je ova vrlo primjerena svečanost završena.

Darko Fischer

## Monument to the victims of Ustasha terror

The day before this year's *Yom Hashoah*, on April 27, 2022, a monument to the Ustasha victims in the NDH was unveiled in Zagreb. Among those victims there were mostly Serbs, Jews and Roma, so the monument also represents the memory of the Jewish victims, about 18,000 Jews who perished in the territory of the then Nazi Croatian puppet state, called the Independent State of Croatia (NDH). The initiative to erect a monument to the victims of the Holocaust was initiated a few years ago by a famous film producer, originally a Jew from Croatia, Branko Lustig (Osijek 1932 –

Zagreb 2019). His idea was accepted by the then mayor of Zagreb, Milan Bandić, so in 2019, the Assembly of the City of Zagreb passed a decision to erect such a monument.

The jury chose the solution of sculptor Dalibor Stošić and architect Krešimir Rogina from the works submitted to the tender. The place for this monument was chosen near the Zagreb Central Station, the place from where the Jews of Zagreb were taken by train to the Auschwitz death camp in August 1942, from where only a few returned after the end of the war in



**Heads of four religious communities: Catholic, Orthodox Christian, Muslim and Jewish, were present at the opening ceremony.**

Source: prof. Darko Fischer

1945. It is worth noting that Branko Lustig himself survived the horrors of the Auschwitz camp, but he was taken there in 1944 from Čakovec, where his parents took refuge with him from Osijek in the then safer part of Croatia, because that part of Croatia was under Hungarian rule during the war.

Next to the large monument itself (about 5 x 10 m), a smaller commemorative plaque with an inscription in two languages, Croatian and Hebrew, was placed. The inscription says that it is a monument to the victims of the Holocaust and Ustasha terror, and that in August 1942, about 800 Jews of Zagreb were taken to the Auschwitz camp from that place. The monument consists of a large number of suitcases - travel baskets, which are supposed to associate the tragic and last journey of deported Jews who carried some of their property with them in such and similar luggage, which, however, was taken from them before being loaded into the transport and thrown on a pile. There are about 200 such items in the monument, they are made of iron sheet that corrodes unevenly on the surface, so the monument has a typical iron-red color in several shades. Even during the selection of the monument, there was a lot of indignation about the original proposal for the inscription on the memorial plaque, the appearance of the monument itself, as well as the place of its installation. This led to a significant delay in the construction and opening of this work, until recently, when a compromise was found on

the disputed issues. The originally intended inscription differed from this, final one. It was originally intended that the text should say that it is a monument to the victims of the Holocaust. The objection to such a choice on the part of Jewish organizations, as well as the association of Roma and Serbs, was to avoid saying that in Croatia from 1941 to 1945, while the Croatian Nazis called the Ustashas were in power, a cruel genocide was carried out against the Jews, but and Serbs, Roma and Croats who were not of the same mind as the Nazi regime. That disputed detail was removed by changing the inscription and mentioning the perpetrator of the crime. The author of the monument was objected to because the work is similar to some previously created works outside of Croatia. The author, sculptor Dalibor Stošić, denied that claim, saying that he found inspiration for such a solution in the scenes of the famous Spielberg film "Schindler's List" where he saw the discarded luggage of the unfortunates who were being loaded onto transports to the extermination camps. The author's comments were appreciated, and the monument was built according to his initial idea.

Regarding the location of the monument, there was an objection from some Jewish circles and some cultural workers in Zagreb that the monument would not be visible enough in the chosen place, that it is not on the road that tourists usually pass by, and despite the fact that it is close to the

Central Station, passengers who come to Zagreb by train do not they pass by the erected monument. The prevailing opinion was that this place was a good choice, because it was from this place in August 1942 that around 800 Zagreb Jews were deported to Auschwitz, while trains with Jews collected from other parts of Croatia, from concentration camps near Osijek and Lohorgrad. One old steam locomotive, which as a monument of past times has been standing very close to the site of the new monument for several decades, also reminds us of the difficult conditions of transporting innocent victims to the death camps.

On the day of the unveiling of the monument, in addition to a significant number of citizens of Zagreb, many politicians from the top of the state were present: the president of the state Zoran Milanović, the representative of the prime minister and the minister of culture Nina Obuljen Koržinek, the mayor of Zagreb Tomislav Tomašević, former presidents of the Republic of Croatia Stipe Mesić, Ivo Josipović and Kolinda Grabar-Kitarović and the heads of four religious communities: Catholic, Orthodox, Muslim and Jewish. Among the guests were the few still alive survivors of the concentration camps. Of the Jews there was Oto Konstein, now 93 years old, who survived the Auschwitz and Buchenwald camps and was in the camps together with the already mentioned Branko Lustig.

The protocol of the ceremony was dignified and solemn. At the beginning, the quartet of the Zagreb Philharmonic performed music from the film "Schindler's List", followed by a prayer by representatives of religious communities. Speaking on behalf of the victims of Ustasha terror was Oleg Mandić, a Croat, who ended up in Auschwitz because of his anti-fascist views, but fortunately survived. His shocking words reminded of all the horrors experienced by the victims in whose name the monument was erected. Tomislav Tomašević, the mayor of Zagreb, expressed his deep respect on behalf of himself and the citizens of Zagreb for the tens of thousands of Jews, Serbs, Roma, Croats and all others who were brutally murdered and persecuted by the Ustasha regime. He emphasized that it should be openly said that the NDH was not only an ally of Nazi Germany, but also a criminal state that independently carried out genocide against peoples that were not surprising for the Nazis. He expressed his wish that this monument, placed at the place where the Jews were taken away, would remain a document of history and that it would become a permanent place of remembrance and warning. After Mayor Tomašević and Oleg Mandić unveiled the monument, there followed another musical score with the same motif as at the opening of this ceremony. This concludes this very appropriate ceremony.

Paula Rem

## Sloboda izbora u doba fašizma: Osijek – Jasenovac – Đakovo

### Obilježavanje Dana oslobođenja Osijeka 14.4.

U rano proljeće, Perivoj kralja Tomislava je zelen, a u njegovom centralnom dijelu ističu se crveni tulipani i žute maćuhice. Prostor katkad može zavarati: tko bi rekao da se pod zemljom ispod predivnog osječkog parka nalazi masovna grobnica žrtava fašističkog režima?

Pa ipak, ova je činjenica uvelike poznata građanima Osijeka: dana 14.4.2022., zeleni Perivoj bio je ispunjen predstavnicima udruga, stranaka, ali i neovisnim pojedincima koji su poželjeli komemorirati ovaj važan događaj. Tako je u svečanom tonu obilježena 77. godišnjica oslobođenja Osijeka od fašističke okupacije. Predstavnici Židovske općine stajali su jedni uz druge, diskretno ali postojano, uspješno se othrvavajući pokušajima prisutnih političkih stranaka koje su nastojale “prisvojiti” priliku za realizaciju političkih interesa. Premda se u trenutcima javlja određena sumnja: može li židovstvo preživjeli Holokaust, može li čovječanstvo nastaviti dalje nakon takve tragedije?, takva su pitanja pogrešna. Uvijek je bilo pokreta otpora, pojedinaca koji su se organizirali u kolektive, borili

se za ideale, radili ono što su osjećali da je ispravno čak i mimo društvenih normi. U doba nacizma, totalitarnog poretka koji je progonio sve političke protivnike, na našem geografskom području postojao je aktivan pokret otpora, snažniji i postojaniji nego igdje u Europi. Naši su partizani uspjeli izvojevati pobjedu čak i kad su svi pokazatelji bili protiv njih. Okupatorski režim imao je na raspolaganju najmodernije oružje, vojsku i nacističke “specijalne postrojbe” integrirane u obranu države – a također i propagandu, temeljno sredstvo indoktrinacije. Njihova metoda sprečavanja otpora bila je stvoriti iluziju o konsenzusu o određenom društvenopolitičkom pitanju. Mediji su stvarali lažnu sliku o potpori ljudi za ovaj režim, nastojeći utišati sve divergentne glasove. Pa ipak, nije im uspjelo: diverzantski pokret uspio je pobijediti, podsjećajući da je uvijek važno boriti se za ispravne vrijednosti. Čak i kada se nešto čini veoma nevjerojatnim, kad su sve šanse protiv nas, a čini se da nema izlaza iz neke situacije, izlaz će se već otvoriti.

Ovaj mentalitet sastavni je dio židovskog religijskog učenja. Abrahamu je bilo rečeno da mora ubiti svog vlastitog sina: ovaj se zahtjev činio rizičnim



**Vijenci u Perivoju kralja Tomislava.**

Izvor: vlastiti arhiv

i posve nelogičnim. Ako bi Abraham ubio svog sina, obećanje o nasljednicima koji će biti “brojni kao zvijezda na nebu i pijeska na obali mora” pokazat će se lažnim. Pa ipak, osnovna poanta je bila je nastaviti živjeti unatoč kontradikciji, ne nastojati kalkulirati niti manipulirati situacijom. Abraham je morao imati apsolutno povjerenje da će sve biti upravo onako kako treba – i prepustiti se tijeku događanja.

“Bog će već predvidjeti janje za žrtvu paljenicu, sine moj”, ključna je rečenica ovog teksta.

Samo zato što je nešto u skladu s društvenim očekivanjima ili dominantnim medijskim diskursom, ne znači da je nužno ispravno. Mediji imaju tendenciju simulacije stvarnosti, dakle umjesto da oslikavaju realnost, oni konstruiraju posve novu, zamjenjujući “stvarno” “znakovima stvarnog”, a konzumenti više ne znaju što je istina. Premda ži-

dovstvo smatra da smo svakim danom sve bliže mesijanskom dobu, još uvijek se mora dogoditi određeni “klik”, određena transformacija, nadogradnja na novi ekonomsko-politički sustav. Nacistički režim uzrokovao je patnju, prvenstveno za Židove, političke protivnike i pripadnike nacionalnih manjina – ali također i za većinsko stanovništvo, prisilno ih uvlačeći u rat koji izvorno nije bio njihov, pa ipak, dok su se neki borili na strani zločinačkog sustava, koji je podvrgnuo cjelokupne grupe stanovništva genocidu, mnogi su se usprotivili. Društveni konsenzus o makropolitikim temama nije postojao, premda je to bila medijski kreirana iluzija. Između onih koji su smatrali da tadašnja marionetska država treba sudjelovati u ratu za Njemačku, i onih koji su se protivili njemačkoj dominaciji, povijesna je istina na strani pokreta otpora. Mnoštvo ljudi različitih nacionalnosti: Hrvata, Židova, Srba i pripad-

nika ostalih manjina – suprotstavilo se nacizmu. Današnja Hrvatska izgrađena je temelju antifašističkih vrijednosti. Na taj način treba pamtiti povijest – da, bilo je onih koji su surađivali s okupatorom – ali nadjačali su ih antifašistički borci za slobodu, koji su pobijedili nacizam jednom zasvagda.

Premda su svi izgledi bili protiv njih, a borba protiv nacizma možebitno se činila opasnom i rizičnom – na koncu je dobro pobijedilo. Na taj način treba pamtiti povijest: *mi smo pobijedili, dobro je pobijedilo, antifašizam je pobijedio* – i tu nema prostora za relativiziranje. To je jedina istina, dio prošlosti koji valja pamtiti, a ne ponavljati. Fašizam i nacizam treba pokopati u 1945. godini, tamo gdje pripada, na grobovima njihovih vlastitih žrtava, čiji su potomci obećali da više nikad neće dopustiti takvo što. Svaku tendenciju širenja neonacizma, bilo na mikrorazini, bilo na mezorazini – u prostoru školskih institucija – ili čak na makrorazini, integracijom nacističkih elemenata u politiku neke države, valja strogo osuditi. Ne postoji izlika za ne učiniti ono što je ispravno. Partizanska priča uči da sloboda izbora uvijek postoji. U 2. svjetskom ratu, svatko je mogao usprotiviti se i pridružiti pokretu otpora: jer to je bila ispravna stvar.

Uz masovnu grobnicu Židovu i antifašističkih boraca ubijenih od strane nacista i njihovih suradnika, vijence su položili predstavnici Grada i Županije te predstavnici nekoliko antifašističkih udruga i političkih stranaka. U

ime Židovske općine Osijek, vijenac su položili predsjednik ŽO Damir Lajoš i dopredsjednica ŽO Biljana Majnik ex Papo. Prije Drugog svjetskog rata, u Osijeku je živjelo preko 3000 Židova, koji su svojim radom aktivno doprinijeli izgradnji grada. Židovski doprinos osječkoj industriji, politici, kulturi u međuratnom periodu bio je suzbijan tijekom četiri godine fašističke okupacije. U ovom periodu, osječki Židovi su prvo društveno izolirani, degradirani, uskraćena su im ljudska i građanska prava; zatim im je oduzeta imovina; sinagoga u centru grada je spaljena, a na glavnom trgu spaljivane su židovske knjige. Na koncu, velik broj njih deportiran je u logore smrti diljem Hrvatske i Europe, a preostali su izbjegli u Izrael. Tijekom četiri godine fašističke okupacije, broj osječkih Židova smanjio se s 3000 na tek stotinjak: pa ipak, Židovska zajednica opstaje, raste i razvija se.

U deset sati ujutro, 14.4.1945., partizanske trupe oslobodile su Osijek, a u podne su građani izišli na ulice proslaviti pobjedu, podsjetio je Dragutin Mijoč, predsjednik Udruge antifašističkih boraca i antifašista Hrvatske. Naglasio je kako su Osječani aktivno sudjelovali u pokretu otpora. Oko šesto osječkih partizana izgubilo je život u borbi protiv fašizma, od kojih 120 žena. Među njima je bilo pripadnika raznih nacionalnosti, pa tako i Židova. Unatoč minulim desetljećima, a usprkos rastućem povijesnom revizionizmu u društvu, okupio se velik broj Osječana, dajući do znanja da sjećanje



na pobjedu nad fašizmom živi. Program je protekao u veoma svečanom tonu, uspostavljena je direktna poveznica između prošlosti i sadašnjosti, a istaknuta je činjenica da je današnje hrvatsko društvo utemeljeno na anti-fašističkim vrijednostima.

### **Pogled u budućnost iz mračne prošlosti: komemoracija u Jasenovcu, 28.4.2022.**

Predstavnici i članovi židovskih općina prisjetili su se žrtava jasenovačkog logora smrti na *Yom HaShoah*, dan kad se u Izraelu oglašavanjem sirena komemoriraju stradalnici u Holokaustu. U tom trenutku, svi građani zastaju na mjestu, prisjećajući se žrtava Holokausta, i to ne nekakvih apstraktnih “žrtava Holokausta”, već vlastitih djedova, baka, prabaka, pradjedova. Ovakvi datumi služe mentalno-emocionalnom povezivanju svih Židova na planetu, koji se prisjećaju svojih stradalih predaka.

Kako se autobus iz Osijeka približavao Jasenovcu, počeli smo osjećati sve veću povezanost. Svatko od nas izgubio je člana obitelji baš na tom mjestu - djeda, pradjeda, prabaku – i da je ovo stradanje uslijedilo nešto ranije nego što jest, da je bio malo sveobuhvatnije, da nije bilo onih koji su preživjeli, koji su se oduprli ili pobjegli, mnogi od nas ne bi bili rođeni. Židovski narod kroz toliko toga je prošao zajednički, a ova kolektivna tragedija uzrokovala je instantnu kreaciju veza između potomaka preživje-

lih Holokausta. Bilo bi pogrešno reći da smo osjećali grč ili strah: negativni su osjećaji desetljećima iza nas. Sada smo bili ispunjeni energijom, željom da nastavimo dalje. Senzacije koje su nastale među nama nismo mogli opisati riječima – štoviše, ponestalo nam je riječi. Dolazak na mjesto Jasenovca posve je nadrealno: priroda izgleda posve mirno i spokojno, ničime ne odajući činjenicu da je ovo mjesto na kojem je brutalno ubijeno, prema većini izvora, preko sto tisuća ljudi. Autentični vlak kojim su logoraši dovođeni sada je obrastao mahovinom.

“Mahovina je namjerno puštena da raste”, objašnjavamo jedni drugima, “znakovi starenja potvrđuju autentičnost”. Bez ljudskog sjećanja, prostor nema svijest kojom bi mogao pamtiti tragedije koje su se prethodno dogodile. Bez čovjeka koji bi se obvezao



**Kameni cvijet.**

Izvor: vlastiti arhiv.

na ispravno očuvanje povijesnih činjenica, hladna i okrutna priroda ima tendenciju zaboravljanja: idiličnim krajolikom mirno teče rijeka Sava, a jezercem plivaju labudovi, mirno se kupaju, uživajući u ugodnom proljetnom danu. 1940-ih godina, na ovom je mjestu, dakle, ubijeno oko sto tisuća ljudi, a trava svejedno nastavlja rasti. Rijeka nastavlja teći, a labudovi plivaju – kao da se baš ništa nije dogodilo. Postajemo svjesni težine odgovornosti koja leži na nama – na svim stanovnicima ovog područja – i obveze koju imamo prema svojim prethodnicima i nasljednicima: očuvati povijesnu istinu. Prostor to neće učiniti umjesto nas: to je isključivo ljudska obveza, dio kolektivnog *tikkun olama*, korekcije svijeta.

“Labuđe jezero”, šapće jedan od nas, tužno se smješkajući, nastojeći razbiti tajac koji je nastao, uzvraćamo osmijeh, zajednički proživljavamo ovaj trenutak sjete, koja se zrcali u intenzivnom pogledu koji dijelimo. U očima drugog vidimo sebe, nelagoda se u trenutku razbija i zamjenjuje osjećajem stabilnosti, nepromjenjivosti. Iskustvo dolaska u Jasenovac je nadrealno, posve drukčije od iskustva posjeta Auschwitzu, gdje je većina prostora za masovno istrjebljenje očuvana u svojoj izvornoj formi. Čini se da su domaći fašisti nastojali uništiti tragove koje bi dokazivali njihovu krivnju, ostavljajući iza sebe samo geografsku lokaciju, postavljajući zaborav kao realnu opciju. Baš zbog toga, ne smije se nikad prestati posjećivati ovo mjesto. Mjesta stradanja treba očuvati i redovito obi-

laziti, voditi djecu, učenike i studente, podučavati ih o ispravnih povijesnim činjenicama. Kako uopće očuvati sjećanje? Ulazimo u jasenovački muzej, uzak i crn, klaustrofobičan, čiji prostor nastoji u posjetiteljima izazvati osjećaj nelagode; s nevjericom gledamo povijesne snimke o dolasku zatvorenika i tražimo imena svojih predaka na popisima stradalnika. Među tolikim imenima, neka lako pronalazimo, neka teže, neka uopće ne uočavamo.

Okolnosti su tragične, ali vizija budućnosti je optimistična: crni dani su iza nas, a ispred nas je svijetla budućnost. Barake koncentracijskog logora više ne postoje: sada je na tom mjestu samo livada i rijeka, uz muzej koji dostojno podsjeća na sve stradale. Na taj način, moguće je simbolički izgraditi novu budućnost na ruševinama fašizma, na zelenoj travi Jasenovca, koja prkosno raste unatoč zločinima koja su se na tom mjestu dogodila, uz tok rijeke, koja teče usprkos zlu kojem je svjedočila, na pruži gdje je još uvijek očuvan vlak kojim su ljudi odvođeni u smrt. Današnji Židovi osvještavaju činjenicu: da je povijest otišla ukrivo, mnogi od njih, mnogi od nas, danas ne bi bili živi. Kao u filmu “Povratak u budućnost”, u jednom mučnom trenutku povijesti postojala je *de facto* mogućnost da nikad ne dođe do našeg rođenja. Da je ubijen još jedan naš predak, još jedna prabaka ili pradjed, možda se naši roditelji nikad ne bi rodili, a nas danas ne bi bilo. Međutim, do toga *nije* došlo, a ta je mogućnost zauvijek propala i ostala zarobljena u fikcionalnoj distopiji.

Članovima Židovske općine Zagreb pridružili su se i članovi drugih općina, uključujući ŽO Osijek i ŽO Slavonski Brod. U ime Koordinacije židovskih općina, vijenac je položio predsjednik ŽO Hrvatske Ognjen Kraus, a u ime ŽO Osijek istupili su njezin predsjednik Damir Lajoš i dopredsjednica Biljana Majnik ex Papo. Mnogobrojni članovi nacionalnih manjina sudjelovali su u komemoraciji: predstavnici srpske, mađarske, njemačke, austrijske, ukrajinske i mnogih drugih nacionalnih manjina položili su vijence u znak pijeteta i sjećanja na ubijene Židove, ali i ostale žrtve fašizma, kojih je mnogo i koje pripadaju različitim nacionalnim, religijskim te političkim grupacijama.

U koloni sjećanja, osjetio se pijetet, ali također i ponos. Odbijamo se osjećati žrtvama, stojimo dostojanstveno: naposljetku, mi smo pobijedili, preživjeli, doprinijeli uklanjanju nacističkog režima. Priznato nam je pravo na državu po prvi put nakon 2000 godina. Prisjećamo se svojih mrtvih, okrenuti prema budućnosti, riješeni nikad ne zaboraviti njihovo stradanje, u čvrstoj odluci nastaviti dalje, afirmirati svoje podrijetlo, odoljeti asimilaciji. Uspravno stojimo, prkoseći vanjskom i unutarnjem Amaleku. Usprkos svim teškoćama koje je židovski narod prošao kroz povijest, usprkos pokušaju genocida koji se odvio prije manje od sto godina, još uvijek stojimo ovdje – i ne namjeravamo nikamo otići.

Predsjednik Koordinacije ŽO Hrvatske Ognjen Kraus naglasio je kako Vlada RH mora konačno donijeti zakon o zabrani fašističkog pozdrava i domaćih fašističkih simbola, kao i druge države u kojima je postojao fašistički pokret. Upravo iz ovog razloga, Židovska općine organizira obilježavanje odvojeno od predstavnika političkih institucija. Kraus je naglasio kako je komemoracija posvećena svim žrtvama Jasenovca, žrtvama fašizma, te istaknuo činjenicu da su antifašističke vrijednosti temelj današnje Hrvatske. Rabin Luciano Moše Prelević inspirirao je članove ŽO i sve prisutne svojim govorom, kombinirajući fragmente na hebrejskom jeziku s onima na hrvatskom, naglašavajući važnost koegzistencije svih naroda svijeta u slozi i ljubavi. Hebrejski jezik, prema učenjima židovske teozofije, svojim zvukom i formom uzrokuje konkretne promjene u ljudskoj percepciji i direktno doprinosi stvaranju boljeg svijeta. Stoga, hebrejski jezik nije nužno razumjeti: dovoljno je biti mu izložen. Komemoracija Jasenovca ističe se u odnosu na druge komemoracije: ona za članove ŽO nije samo formalnost, već trenutak zbližavanja, trenutak pogleda u destruktivnu prošlost i okretanja k konstruktivnoj budućnosti, trenutak organskog povezivanja, ostvarivanja veze među svim potomcima stradalih. Sve žrtve fašizma u tom momentu su jednake, a borci protiv fašizma zauzimaju posebno mjesto u povijesti čovječanstva. Zlo u svijetu događa se upravo zato da bi

smo ga spoznali i prepoznali: krinke padaju, a zlo se razotkriva, baš kao što se tijekom 2. svjetskog rata razotkrilo zlo fašizma, a židovski narod trijumfirao je nakon rata, ponovno stječući vlastitu državu nakon dvije tisuće godina.

Pri trosatnom povratku minibusom s komemoracije, na putu prema našem Osijeku, sva napetost je prošla: smijemo se i šalimo, u sjećanje na naše pretke, koji bi bili zadovoljni vidjeti nas ovdje danas. Prošlost je prošla, a mi smo još uvijek ovdje, sjedimo jedni uz druge, razgovaramo jedni s drugima, dijelimo zajedničke trenutke. Iskustvo komemoracije predaka pojačalo je koheziju među članovima, također budeći određeni prkos prema *statusu quo* u kojemu su još uvijek prisutne društvene nepravde. Stoga nastojimo biti konstruktivni i gledati prema budućnosti. Kao što je na mjestu nevjerojatnih stra-

danja iznikla trava, a jezercem kojim su plutala trupla danas nevino plivaju labudovi, čovječanstvo valja izgraditi bolju budućnost i nikad ne ponavljati greške iz prošlosti. Današnji vlak treba biti vlak napretka, a ne smrti; vlak koji civilizaciju vodi u bolji život.

### **Tikkun olam i doprinos židovstva: Komemoracija u Đakovu**

12.6.2022. Održana je komemoracija žrtvama koncentracijskog logora u Đakovu. Ove godine, program se odvio druge nedjelje u mjesecu, jer je na prvu nedjelju, 5.6.2022. pao Šavuot. Ovo je bila prilika prisjetiti se svojih predaka koji su tamo pokopani, ali također i povezati se s članovima drugih židovskih općina.

Đakovo je prije 2. svjetskog rata bilo multikulturalnim boravištem pripadnika mnogih nacionalnih i kulturalnih



**Rabin Prelević izgovorio je molitvu na Đakovačkom groblju.**

Izvor: Boris Lichtenthal

grupa, a tijekom nacističkog perioda, tamo je uspostavljen koncentracijski logor. Zagrebačka delegacija bila je predvođena rabinom Lucianom Mošom Prelevićem i Ognjenom Krausom. Delegacija iz Sarajeva bila je posebno brojna, zbog toga što je mnoštvo njihovih rođaka ubijeno baš u Đakovu. Mnogi su potražili tamo svoje pretke, bake i prabake, i položili kamenčiće na njihov grob.

Vrijeme je ugodno, sunčano, ali ne prevruće: koristim slobodno vrijeme prije početka programa kako bih potražila grob bakine bake, Elze Mautner (r. Haas), Slavonskobrodanke ubijene u dobi od pedeset godina, čiji je muž Josip Mautner ubijen u Jasenovcu, a kći Zlata, moja prabaka, uspjela je preživjeti. Uzimam u ruke nacrt

koji mi je dao otac kako bih se bolje orijentirala u traženju. Pronalazim njezin grob u retku trinaest, na drugom ili trećem grobnom mjestu slijeva. Polažem kamenčiće uz grob i fotografiram pločicu s njezinim imenom radi dokumentacije.

Nakon uvodne riječi predsjednika ŽO Osijek Damira Lajoša, prisutnima se obratio predsjednik Koordinacije Židovskih općina Hrvatske Ognjen Kraus, naglasivši da je đakovačko groblje jedinstveno u Europi po tome što su naznačena grobna mjesta pojedinačnih žrtava. Nakon protokolarnog dijela, mnogi okupljeni javili su se za riječ u želji da odaju priznanje svojim precima koji su tamo pokopani. Vijence su položili gradonačelnik Đakova Marin Mandarić te predstavnici židov-



**Otvorenje programa komemoracije u Đakovu.**

Izvor: Boris Lichtenthal.

skih općina iz Beograda, Sarajeva, Zagreba, Rijeke, Slavenskog Broda i drugih gradova. Na lokaciji groblja, rabin Prelević izgovorio je *kaddish* uz retke iz Tore.

Nakon prvog dijela programa, koji se odvio na groblju, čime smo dobili mogućnost stupiti u interakciju s članovima drugih općina južnoslavenskih zemalja, posjetili smo lokaciju nekadašnjeg koncentracijskog logora gdje je danas – benzinska postaja. Uz spomen-ploču rabin je izgovorio *kaddish*, a automobili su žurno prolazili oko nas, kao da ih čeka neki jako važan posao. Mjesto masovnog stradanja tako je trivijalizirano, vulgarizirano, pretvoreno u pragmatično mjesto za punjenje automobila gorivom. Pa ipak, mi smo bili tu, zastali, prisjetili se, jer ne smijemo dopustiti da mjesto nestane i da zločini padnu u zaborav.

Za objedom, kada su se okupili predstavnici židovskih općina diljem Hrvatske, BiH i Srbije, razgovaralo se o prospektima Židovskih općina za budućnost, mesijanskom dobu, kabali, rabinskim akademijama. Rabin je naglasio da je pogrešno pokušavati dokučiti kad će mesijansko doba zaključiti: valja činiti *mitzvot* naprosto zato što time poboljšavamo svijet, sada i danas, bez obzira na to što će uslijediti u budućnosti. Podsjetio je da prema rabinskim tekstovima u svakoj generaciji ima nekoliko pojedinaca koji imaju potencijal postati Mesija, ali je pitanje hoće li taj potencijal ispuniti. Ako ne, ništa, idemo dalje, re-

kao je rabin, mesijanska loza potječe od kralja Davida i u svakoj generaciji može započeti mesijansko doba.



**Mnogi su potražili i dokumentirali grobna mjesta svojih predaka.**

Izvor: Boris Lichtenthal

Rabin je naglasio da treba raditi *mitzvot*, sudjelujući u *tikkun olam*, radi popravljavanja sadašnjeg svijeta, bez kalkulacije o tome kad će nastupiti mesijansko doba. *Mitzvot* nam poboljšavaju sadašnji život, a ne treba se baviti budućnošću, jer samo *HaShem* zna. Židovstvo stoga dopušta kritiku na Boga, štovišu i ateizam, jer osnovna svrha židovstva je popravljati svijet aktivnim djelovanjem, obavljajući *mitzvot*.

O tim smo temama nastavili razgovarati i razmišljati još dugo vremena nakon završetka programa.

Paula Rem

## Freedom of choice in Times of Fascism: Osijek – Jasenovac – Đakovo

### **Celebrating the Liberation Day of Osijek 14.4.**

In early Spring, King Tomislav's Garden is green, and red tulips and yellow pansies stand out in its central part. Space can sometimes be deceiving: who would think that under the beautiful Osijek park there is a mass grave where numerous victims of the domestic fascist regime lie?

And yet, this fact is widely known to the citizens of Osijek: on April 14, 2022, the green Perivoj was filled with representatives of associations, parties, and independent individuals who wanted to commemorate this important event. Thus, the 77th anniversary of the liberation of Osijek from the fascist occupation was celebrated in a solemn tone. Representatives of the Jewish Community stood by each other, discreetly but steadfastly, successfully fending off the attempts of the present political parties that tried to "appropriate" the opportunity for the realization of political interests. Although at times a certain doubt arises: can Judaism survive the Holocaust, can humanity continue after such a tragedy?, such questions are wrong. There have always been resistance movements, individuals who organized themselves into collectives,

fought for ideals, did what they felt was right even beyond social norms. In the era of Nazism, a totalitarian system that persecuted all political opponents, there was an active resistance movement in our geographical area, stronger and more persistent than anywhere in Europe. Our partisans managed to win even when all the indicators were against them. The occupying regime had at its disposal state-of-the-art weapons, an army and Nazi "special forces" integrated into the defense of the state – and also propaganda, a fundamental means of indoctrination. Their method of preventing resistance was to create the illusion of a consensus on a certain socio-political issue. The media created a false image of people's support for this regime, trying to silence all divergent voices. And yet, they failed: the resistance movement managed to win, reminding that it is always important to fight for the right values. Even when something seems very improbable, when all the odds are against us, and there seems to be no way out of a situation, the way out will already open.

This mentality is an integral part of Jewish teaching. Abraham was told that he must kill his own son: this

request seemed risky and completely illogical. If Abraham were to kill his son, the promise of descendants who would be “as numerous as the stars in the sky and the sand on the seashore” would prove false. And yet, the main point was to accept this contradiction, not to try to calculate or manipulate the situation. Abraham had to have absolute confidence that everything would be exactly as it should be - and surrender to the course of events.

“God will already provide a lamb for the burnt offering, my son”, is the key sentence of this text.

Just because something conforms to social expectations or dominant media discourse, doesn't mean it's necessarily right. The media have a tendency to simulate reality, so instead of depicting reality, they construct a

completely new one, replacing “real” with “signs of reality”, and consumers no longer know what the truth is. Although Judaism believes that every day we are getting closer to the messianic age, a certain “click”, a certain transformation, an upgrade to a new economic-political system must still take place. The Nazi regime caused suffering, primarily for Jews, political opponents and members of national minorities - but also for the majority population, forcing them into a war that was not originally theirs, and yet, while some fought on the side of the criminal system, which subjected entire population groups to genocide, many objected. Social consensus on macro-political issues did not exist, although it was an illusion created by the media. Between those who believed that the then puppet state should participate in the



**Commemoration of the victims of fascism and celebration of antifascist fighters on April 14.**

Source: Lazo Đokić, Alliance of the Anti-fascist Fighters.



war for Germany, and those who opposed German domination, the historical truth is on the side of the resistance movement. Many people of different nationalities: Croats, Jews, Serbs and members of minorities – opposed Nazism. Today's Croatia was built on the foundation of anti-fascist values. This is how history should be remembered – yes, there were those who collaborated with the occupier – but they were overpowered by the anti-fascist freedom fighters, who defeated Nazism once and for all.

Although all the odds were against them, and the fight against Nazism may have seemed dangerous and risky - in the end good won. This is how history should be remembered: we won, good won, anti-fascism won – and there is no room for relativization. That is the only truth, a part of the past that should be remembered and not repeated. Fascism and Nazism should be buried in 1945, where it belongs, on the graves of their own victims, whose descendants promised never to allow such a thing again. Any tendency to spread neo-Nazism, either on the micro-level, or on the meso-level – in the area of school institutions – or even on the macro-level, by integrating Nazi elements into politics, must be strictly condemned. There is no excuse for not doing what is right. The partisan story teaches that freedom of choice always exists. In World War 2, anyone could oppose and join the

resistance movement: because it was the right thing to do.

Next to the mass grave of Jews and anti-fascist fighters killed by the Nazis and their collaborators, wreaths were laid by representatives of the City and County and representatives of several anti-fascist associations and political parties. On behalf of the Jewish Community Osijek, its president Damir Lajoš and vice-president Biljana Majnik ex Papo laid the wreath. Before the Second World War, over 3,000 Jews lived in Osijek, who actively contributed to the construction of the city with their work. The Jewish contribution to Osijek's industry, politics, and culture in the interwar period was suppressed during four years of fascist occupation. In this period, the Jews of Osijek were first socially isolated, degraded, denied their human and civil rights; then their property was confiscated; the synagogue in the center of the city was burned, and Jewish books were burned in the main square. In the end, a large number of them were deported to death camps throughout Croatia and Europe, and the rest fled to Israel. During the four years of fascist occupation, the number of Osijek Jews decreased from 3,000 to only about a hundred: nevertheless, the Jewish community survives, grows and develops.

At ten o'clock in the morning, on April 14, 1945, partisan troops liberated Osijek, and at noon the citizens took to the streets to celebrate the victory,

recalled Dragutin Mioč, president of the Association of Anti-Fascist Fighters and Anti-Fascists of Croatia. He emphasized that the people of Osijek actively participated in the resistance movement. Around 600 partisans from Osijek lost their lives in the fight against fascism, 120 of them women. Among them were members of various nationalities, including Jews. Despite the past decades, and despite the growing historical revisionism in society, a large number of people from Osijek gathered, showing that the memory of the victory over fascism lives on. The program took place in a very solemn tone, a direct link was established between the past and the present, and the fact that today's Croatian society is based on anti-fascist values was emphasized.

**A look into the future from a dark past: commemoration in Jasenovac, 28.4.2022.**

Representatives and members of the Jewish communities remembered the victims of the Jasenovac death camp on *Yom HaShoah*, the day when in Israel the sirens are used to commemorate the victims of the Holocaust. At that moment, all citizens stop in place, remembering the victims of the Holocaust, not only abstract "Holocaust victims", but their own grandfathers, grandmothers, great-grandmothers, great-grandfathers. These dates serve to mentally and emotionally connect all Jews on the planet, who remember their martyred ancestors.



**Memorial in Jasenovac.**

Source: private archive.

As the minibus from Osijek got closer to Jasenovac, we started to feel an increasing connection. Each of us lost a family member in that very place - grandfather, great-grandfather, great-grandmother - and if this suffering had come a little earlier than it did, if it had been a little more comprehensive, if there had not been those who survived, who resisted or escaped, many of us would not have been born. The Jewish people have been through so much together, and this collective tragedy caused the instant creation of bonds between the descendants of Holocaust survivors. It would be wrong to say that we felt cramp or fear: negative feelings are decades behind us. Now we were filled with energy, the desire to continue. The sensations that arose between us could not

be described in words – moreover, we ran out of words. Arriving at the site of Jasenovac is completely surreal: nature looks completely calm and serene, in no way betraying the fact that this is the place where, according to most historical sources, over one hundred thousand people were brutally murdered. The authentic train used to bring the camp inmates is now overgrown with moss.

“The moss was deliberately allowed to grow”, we explain to each other, “the signs of aging confirm the authenticity”. Without human memory, space has no consciousness with which to remember tragedies that have previously occurred. Without a man who would commit himself to the correct preservation of historical facts, cold and cruel nature has a tendency to forget: the Sava river flows peacefully through the idyllic landscape, and swans swim in the lake, swimming peacefully, enjoying a pleasant spring day. In the 1940s, about one hundred thousand people were killed in this place, and the grass continues to grow anyway. The river continues to flow, and the swans swim – as if nothing had happened. We are becoming aware of the weight of responsibility that rests on us - on all the inhabitants of this area – and the obligation we have to our predecessors and successors: to preserve the historical truth. Space will not do it for us: it is a purely human obligation, part of the collective *tikkun olam*, the correction of the world.

“Swan lake”, whispers one of us, smiling sadly, trying to break the silence that has arisen, we smile back, together we experience this moment of remembrance, which is reflected in the intense look we share. We see ourselves in the eyes of the other, the discomfort is instantly broken and replaced by a feeling of stability, immutability. The experience of arriving in Jasenovac is surreal, completely different from the experience of visiting Auschwitz, where most of the areas for mass extermination have been preserved in their original form. It seems that the fascists sought to destroy the traces that would prove their guilt, leaving behind only a geographical location, making oblivion a realistic option. This is exactly why we must never stop visiting this place. The places of suffering should be preserved and regularly visited, children, pupils and students should be guided, taught about the correct historical facts. How to preserve memory anyway? We enter the Jasenovac museum, narrow and black, claustrophobic, whose space tends to make visitors feel uneasy; we watch in disbelief the historical recordings of the arrival of the prisoners and look for the names of our ancestors on the lists of victims. Among so many names, some are easy to find, some are more difficult, some are not noticed at all.

The circumstances are tragic, but the vision of the future is optimistic: the dark days are behind us, and a bright

future is ahead. The barracks of the concentration camp no longer exist: now there is only a meadow and a river in that place, along with a museum that is a worthy reminder of all the victims. In this way, it is possible to symbolically build a new future on the ruins of fascism, on the green grass of Jasenovac, which defiantly grows despite the crimes that took place there, along the course of the river, which flows despite the evil it witnessed, on the railway where it is still a preserved train in which people were taken to their deaths. Today's Jews are aware of the fact: if history had gone astray, many of them, many of us, would not be alive today. As in the movie "Back to the Future", at one painful moment in history there was a de facto possibility that we would never be born. If one more of our ancestors, another great-grandmother or great-grandfather had been killed, maybe our parents would never have been born, and we wouldn't be here today. However, that did not happen, and that possibility was forever lost and remained trapped in a fictional dystopia.

Members of the Jewish Community Zagreb were joined by members of other municipalities, including Jewish Communities Osijek and Slavonski Brod. On behalf of the Coordination of Jewish Communities of Croatia, the wreath was laid by its president, Ognjen Kraus, and on behalf of Jewish Community Osijek, by its president Damir Lajoš and vice-president Bilja-

na Majnik ex Papo. Numerous members of national minorities took part in the commemoration: representatives of Serbian, Hungarian, German, Austrian, Ukrainian and many other national minorities laid wreaths as a sign of piety and memory of the murdered Jews, but also the other victims of fascism, which are many and belong to different nationalities, religious and political groups.

In the procession, we felt reverence for our murdered ancestors, but also pride. We refuse to feel like victims, we stand with dignity: after all, we won, we survived, we contributed to the removal of the Nazi regime. We have been recognized as a state for the first time in 2000 years. We remember our dead, facing the future, resolved never to forget their suffering, in a firm decision to continue on, to affirm our origin, to resist assimilation. We stand tall, defying Amalek without and without. Despite all the hardships that the Jewish people have gone through throughout history, despite the attempted genocide that took place less than a hundred years ago, we are still standing here - and we don't intend to go anywhere.

The President of the Coordination of Jewish Communities in Croatia, Ognjen Kraus, emphasized that the Government of the Republic of Croatia must finally pass a law on banning the fascist salute and domestic fascist symbols, as well as other countries where there was a fascist movement.

Precisely for this reason, the Jewish Community organizes the commemoration separately from representatives of political institutions. Kraus emphasized that the commemoration is dedicated to all the victims of Jasenovac, murdered by fascists, accentuating the fact that modern Croatia was built upon values of antifascism. Rabbi Luciano Moše Prelević inspired the members of the Community and all present with his speech, combining fragments in the Hebrew language with those in Croatian, emphasizing the importance of the coexistence of all peoples of the world in harmony and love. According to the teachings of Jewish theosophy, the Hebrew language, with its sound and form, causes concrete changes in human perception and directly contributes to the creation of a better world. Therefore, it is not necessary to understand the Hebrew language: it is enough to be exposed to it. The commemoration of Jasenovac stands out compared to other commemorations: for members of the Community, it is not just a formality, but a moment of rapprochement, a moment of looking at the destructive past and turning to a constructive future, a moment of organic connection, of realizing a bond among all the descendants of the victims. All victims of fascism are equal at that moment, and the fighters against fascism occupy a special place in the history of mankind. Evil in the world happens precisely so that we can know and recognize it: the masks fall and the evil

is exposed, just as the evil of fascism was exposed during World War II, and the Jewish people triumphed after the war, regaining their own state after two thousand year.

On the three-hour return by minibus from the commemoration, on the way to our Osijek, all tension passed: we laugh and joke, in memory of our ancestors, who would be pleased to see us here today. The past has passed and we are still here, sitting next to each other, talking to each other, sharing moments together. The experience of commemorating the ancestors strengthened the cohesion among the members, also being a certain defiance towards the status quo in which social injustices are still present. Therefore, we try to be constructive and look towards the future. Just as grass sprouted at the place of incredible suffering, and swans swim innocently in the lake where corpses floated, humanity should build a better future and never repeat the mistakes of the past. Today's train should be a train of progress, not death; the train that takes civilization to a better life.

***Tikkun Olam and the contribution of Judaism: Commemoration in Đakovo***

12.6.2022. A commemoration was held for the victims of the concentration camp in Đakovo. This year, the program took place on the second Sunday of the month, because on the first Sunday, 5.6.2022. it was Shavuot.



**Commemoration at Đakovo Cemetery.**

Source: Boris Lichtenthal.

This was an opportunity to remember our ancestors who are buried there, but also to connect with members of other Jewish communities.

Before World War II, Đakovo was a multicultural residence of members of many national and cultural groups, and during the Nazi period, a concentration camp was established there. The Zagreb delegation was led by Rabbi Luciano Moše Prelević and Ognjen Kraus. The delegation from Sarajevo was especially numerous, due to the fact that many of their relatives were killed in Đakovo. Many looked for their ancestors, grandmothers and great-grandmothers there, and placed stones on their graves.

The weather is pleasant, sunny, but not too hot: I use the free time before the start of the program to look for the grave of my great-great-grandmother Elza Mautner (née Haas), a woman from Slavonski Brod who was killed at

the age of fifty, whose husband Josip Mautner was killed in Jasenovac, and whose daughter Zlata, my great-grandmother, managed to survive. I take the blueprint that my father gave me in order to find it easier. I find her grave in row thirteen, in the second or third grave site from the left. I place stones next to the grave and take a photo of the name plate for documentation.

After the opening speech of the president of Jewish Community Osijek, Damir Lajoš, the president of the Coordination of Jewish Communities of Croatia, Ognjen Kraus, addressed the audience, stressing that the Đakovo cemetery is unique in Europe in that the burial places of individual victims are indicated. After the protocol part, many gathered came forward to speak in order to pay tribute to their ancestors who were buried there. Wreaths were laid by the mayor of Đakovo, Marin Mandarić, and rep-



**Rabbi Prelević recited *Kaddish* by the concentration camp memorial at the gas station.**

Photo: Boris Lichtenthal.

representatives of Jewish Communities from Belgrade, Sarajevo, Zagreb, Rijeka, Slavonski Brod and other cities. At the location of the cemetery, Rabbi Prelević recited *Kaddish* along with lines from the Torah.

After the first part of the program, which took place at the cemetery, which gave us the opportunity to interact with members of other communities of South Slavic countries, we visited the location of the former concentration camp, where today there is a gas station. Next to the memorial plaque, the rabbi said *Kaddish*, and cars hurried past us, as if they were waiting for some very important work. The place of mass suffering is thus trivialized, vulgarized, turned into a pragmatic place to fill cars with fuel. And yet, we were there, we stopped, we remembered, because we must not allow the place to disappear and the crimes to fall into oblivion.

During the meal, when the representatives of the Jewish communities from all over Croatia, BiH, Serbia etc. gathered, we discussed the prospects of the Jewish communities for the future, the Messianic age, Kabbalah, rabbinical academies. The rabbi emphasized that it is wrong to try to guess when the messianic age will conclude: one should do mitzvot simply because by doing so we improve the world, now and today, regardless of what will follow in the future. He reminded that according to rabbinic texts in every generation there are several individuals who have the potential to become the Messiah, but the question is whether they will fulfill that potential. If not, nothing, let's move on, said the rabbi, the messianic lineage comes from King David and in every generation the messianic age can begin. One should do *mitzvot*, participating in *tikkun olam*, for the sake of repairing the present world,



**Members of Jewish Communities from different countries discussed relevant topics at lunchtime.**

Source: Boris Lichtenthal.

without calculating when the messianic age will come. *Mitzvot* improve our present life, and we should not concern ourselves with the future, because only HaShem knows. Judaism therefore allows criticism of God, even atheism, because the basic pur-

pose of Judaism is to repair the world through active action, performing *mitzvot*.

We continued to talk and think about these topics for a long time after the program ended.



Darke Fischer

## Konferencija i komemoracija u Čakovcu

U Čakovcu, gradu na sjeveru Hrvatske, gdje je prije Drugog svjetskog rata bila brojna židovska zajednica, svake se godine u zadnju nedjelju mjeseca svibnja održava komemoracija žrtvama Holokausta. U Holokaustu su stradali gotovo svi Židovi ovoga grada koji je u to vrijeme bio u sastavu Mađarske. Danas postoji samo malobrojna Židovska općina Čakovec, no zahvaljujući upornom, dugogodišnjem zalaganju predsjednika te općine Andreja Pala, aktivnost te općine je zamjetna. Ove godine, zajedno s tradicionalnom komemoracijom na Židovskom groblju u Čakovcu održana je konferencija na kojoj je predstavljen projekt “Nikada ne zaboraviti” (“Never forget”). Uz Židovsku općinu Čakovec u tom projektu sudjeluju i dvije organizacije iz susjedne Slovenije: “Center Judovske kulturne dediščine Sinagoga Maribor” (Centar za židovsko nasljeđe Sinagoga Maribor) i Občina Lendava iz obližnjih slovenskih gradova Maribora i Lendave. Svrha ove akcije je da se u toku godinu dana provedu aktivnosti kojima je cilj komemorirati žrtve nacizma, jačati europsku građansku kulturu, demokraciju, poštivati ljudska prava i razmišljati o europskoj kulturnoj raznolikosti i zajedničkim vrijednosti-



Rabin Luciano Moše Prelević, predsjednik ŽO Čakovec Andrej Pal i predsjednik Koordinacije ŽO Hrvatske Ognjen Kraus na komemoraciji.

Izvor: Boris Lichtenthal.

ma. Andrej Pal, predsjednik Židovske općine Čakovec, naglasio je da će Židovska općina Čakovec sudjelovati u organizaciji konferencija, radionica, seminara, izložbi, koncerta, komemoracija i postavljanja *Stolpersteina* / Kamena spoticanja, kao i izdati publikaciju i dokumentarni film o Židovima sa svog područja, o njihovom gospodarskom, kulturnom i općenito društvenom doprinosu.

Tanja Šimonka, pročelnica Odjela za društvene djelatnosti Občine Lenda-



### Komemoracija u Čakovcu.

Izvor: Boris Lichtenthal.

va, rekla je kako se “Općina Lendava s veseljem pridružila projektu koji je inicirala, pripremila i prijavila Židovska općina Čakovec. Partnerska suradnja je prirodni slijed društvenih i individualnih veza koje u prostoru kojem pripadaju Lendava i Čakovec. Naziv projekta *Never Forget – Nikad ne zaboravimo* odnosi se prvenstveno na sjećanje i obilježavanje Holokausta, posebno u smislu promicanja tolerancije i solidarnosti u EU, ali se odnosi i na mikrorazinu na kojoj se osmišljavaju akcije i projekti. Te akcije imaju za cilj otrgnuti ponoru zaborava dragocjenu baštinu židovske zajednice i njezinih pojedinaca na ovim prostorima.”

Boris Hajdinjak, direktor Centra židovske kulturne baštine iz Maribor istaknuo radost što sudjeluju u projektu. Udruga “planira u mariborskoj sinagogi postaviti 20 Stolpersteina – Kamena spoticanja. Krajem kolovo-

za, početkom rujna 2022. godine održat će se predavanje i konferenciju za novinare s predstavljanjem zajedničkog studijskog putovanja hrvatskih i slovenskih učitelja u Auschwitz. Za 26. siječnja 2023. planirana je komemoracija žrtvama Holokausta i otvaranje izložbe radnog naziva “Priča o dva transporta” u mariborskoj sinagogi. Prikazat će se zajednička sudbina Židova iz Prekmurja, Međimurja i Nagykanizse tijekom Holokausta. U sva tri slučaja većina Židova uhićena je 26. travnja 1944. i odvedena u Nagykanizsu, odakle su u dva transporta odvedeni u Auschwitz.”

Dobrodošlicu u Čakovec poželjela je gostima gradonačelnica Ljerka Cividini. Pritom je rekla kako je posljednjih nekoliko godina Grad Čakovec mnogo učinio na vrednovanju svog povijesnog nasljeđa vezanog uz Židove, postavljeni su «kameni spoticanja» te spomenik Hanni Szenes,

izraelskoj pjesnikinji i borcu protiv nacizma, koja su Nijemci i Mađari uhvatili u akciji u blizini Čakovca. “Mi u Čakovcu i Međimurju smatramo da je važno čuvati sjećanje na zajednicu koja je udarila temelje modernog grada, a koja je na tako nasilan način uništena”, rekla je čakovečka gradonačelnica. Na čakovačkom Židovskom groblju održana je komemoracija. Na spomenik žrtvama vijence i

cvijeće položili su predstavnici grada Čakovca i predstavnici Židovskih općina Zagreba i Osijeka. Glavni rabin Hrvatske Luciano Moše Prelević održao je prigodnu molitvu. Uslijedilo je i kratko druženje u jednom čakovečkom restoranu gdje su sudionici imali prilike razmijeniti mnoga sjećanja na dugogodišnju suradnju židovskih općina Hrvatske i Slovenije.

Darko Fischer

## Conference and commemoration in Čakovec

In Čakovec, a town in the north of Croatia, where there was a large Jewish community before the Second World War, every year on the last Sunday of May, a commemoration for the victims of the Holocaust is held. Almost all the Jews of this city, which was part of Hungary at that time, perished in the Holocaust. Today, there is only a small Jewish Community of Čakovec, but thanks to the persistent, long-term commitment of the president of that Community, Andrej Pal, their activity is noticeable. This year, together with the traditional commemoration at the Jewish cemetery in Čakovec, a

conference was held where the “Never forget” project was presented. In addition to the Jewish Community of Čakovec, two organizations from neighboring Slovenia also participate in this project: *Center Judovske kulturne dediščine Sinagoga Maribor* (Jewish Heritage Center Synagogue Maribor) and Municipality of Lendava from the nearby Slovenian cities of Maribor and Lendava. The purpose of this action is to carry out activities over the course of a year with the aim of commemorating the victims of Nazism, strengthening European civil culture, democracy, respecting human rights

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Audience attending the commemoration program in Čakovec.

Source: Boris Lichtenthal.

and thinking about European cultural diversity and common values. Andrej Pal, president of the Jewish Community of Čakovec, emphasized that the Jewish Community of Čakovec will participate in the organization of conferences, workshops, seminars, exhibitions, concerts, commemorations and the installation of the *Stolpersteine* / *stumbling stones*, as well as publish a publication and a documentary film about the Jews from their area, about their economic, cultural and general social contribution.

Tanja Šimonka, head of the Department for Social Activities of the Municipality of Lendava, said that the Municipality of Lendava happily joined the project that was initiated, prepared and reported by the Jewish Community of Čakovec. Partnership and cooperation is a natural sequence of social and personal ties between Lendava and Čakovec. The name of the project “Never Forget” refers primarily to the memory and commemoration of the Holocaust, especially in terms of promoting tolerance and solidarity in the EU, but it also refers to the micro level at which actions and projects are designed. The aim of these actions is to snatch from the abyss of oblivion the precious heritage of the Jewish Community and its individuals in these areas.

Boris Hajdinjak, director of the *Jewish Cultural Heritage Center* from Maribor, expressed his joy at participating in the project. The association plans



**Prof. Darko Fischer at commemoration in Čakovec.**

Source: Boris Lichtenthal.

to install 20 *Stolpersteine* - *stumbling stones* - in the Maribor synagogue. At the end of August, beginning of September 2022, a lecture and a press conference will be held with the presentation of the joint study trip of Croatian and Slovenian teachers to Auschwitz. For January 26, 2023, a commemoration of the victims of the Holocaust and the opening of the exhibition titled “The Story of Two Transports” are planned in the Maribor synagogue. The common fate of the Jews from Prekmurje, Međimurje and Nagykanizsa during the Holocaust will be presented. In all three cases, most of the Jews were arrested

on April 26, 1944 and taken to Nagykánizsa, from where they were taken to Auschwitz in two transports.

Mayor Ljerka Cividini welcomed the guests in Čakovec. At the same time, she said that in the last few years the City of Čakovec has done a lot to value its historical heritage related to the Jews, *stumbling stones* and a monument to Hanna Szenes, an Israeli poet and resistance fighter, who was captured by the Germans and Hungarians in action near Čakovec, were erected. “We in Čakovec and Međimurje believe that it is important to preserve the memory of the Community that struck the foundations of the modern city, and which was

destroyed in such a violent way,” said the mayor of Čakovec. A commemoration was held at the Čakovec Jewish Cemetery. Representatives of the city of Čakovec and representatives of the Jewish municipalities of Zagreb and Osijek laid wreaths and flowers on the monument to the victims. The chief rabbi of Croatia, Luciano Moše Prelevic, held an appropriate prayer. This was followed by a short meeting in a restaurant in Čakovec, where the participants had the opportunity to exchange many memories of the long-term cooperation between the Jewish communities of Croatia and Slovenia.

Petar Kerže

## O znanstveno-stručnom skupu *Ugledni Nijemci, Austrijanci i Židovi u javnom životu Osijeka kroz povijest*

Petar Kerže nositelj je predmeta Tjelesna kultura u statusu višeg predavača na Fakultetu elektrotehnike, računarstva i informacijskih tehnologija u Osijeku. Predsjednik je Studentskoga sportskoga saveza i doktorand na Filozofskom fakultetu u Osijeku – Pedagogija i kultura suvremene škole. Napisao je u koautorstvu nekoliko knjiga. Autor je i koautor većeg broja znanstvenih i stručnih radova iz područja povijesti sporta.

U Osijeku je 3. lipnja 2022. na Pravnom fakultetu održan znanstveno-stručni skup u sklopu projekta IP – PRAVOS – 20, koji je okupio 22 izlagača / izlagačice. Oni su svojim vrijednim izlaganjima sažeto prikazali značajne osobe njemačkog, austrijskog i židovskog podrijetla, koji su na različitim područjima djelovanja (gospodarstvo, politika, društvo, umjetnost, sport...) ostavili dubok trag u povijesti grada Osijeka u protekla dva stoljeća. Nakon pozdravnih riječi organizatorice prof. Ljubice Kordić, upućenih izlagačima i brojnim okupljenim studentima, skup su otvorili prof. dr. sc. Ante Novokmet, prodekan za poslovanje, razvoj i projekte Pravnoga fakulteta Osijek, i Vladimir Ham, predsjednik Gradskoga vijeća Osijek i predsjednik Njemačke zajednice – Zemaljske udruge Podunavskih Švaba u Hrvatskoj.

U prvoj grupi izlagača nastupili su prof. dr. sc. Darko Fischer (Židovska općina Osijek) s temom *Dvojica Bele Fischera*, Paula Rem (Židovska općina

na Osijek) *‘Osječki san’ i transformacija Osijeka u značajan centralnoeuropski grad: Doprinos Oskara Weismayera ekonomskom razvoju Osijeka krajem 19. i početkom 20. stoljeća*, koji su istaknuli važnost židovskog doprinosa razvitku grada Osijeka. Objasnili su “osječki san” povezan s urbanizacijom Osijeka, nastanak Židovske općine Osijek te podijeljenost židovskog identiteta između cionizma i asimilacionizma. Ilustriran je doprinos Oskara Weismayera, osnivača Hrvatske zemaljske banke, ključne za razvoj osječke i hrvatske industrije, a dvojica Bele Fischera također su ostavili svoj trag u povijesti grada.

Prof. dr. sc. Ivana Jozić i dr. sc. Ivana Šarić Šokčević (Filozofski fakultet Osijek) zorno su prenijele *Identitet skriven u reklamnoj poruci* putem oglasa na njemačkom i hrvatskom jeziku u osječkim novinama *Slawonische Presse* i *Die Drau*. O pravnicima i njihovom doprinosu i značenju za grad Osijek izlaganja su imali dr. sc. Viktor Palić (samostalni istraživač) s temom



Sudionici skupa prof. Zlata Živaković-Kerže, prof. Darko Fischer i Paula Rem.

Izvor: privatni arhiv.

Dr. Feliks Kohn, pravnik, sudionik društvenih zbivanja, erudit i prof. dr. sc. Miro Gardaš (Pravni fakultet Osijek) s temom *Odvjetnici i pravnici njemačkog i židovskog porijekla u Osijeku*. U drugoj tematskoj skupini nizala su se izlaganja *Viktor D. Sonnenfeld (1902. – 1969.) kao prevoditelj filozofskih djela* (prof. dr. sc. Josip Berdica, Pravni fakultet Osijek), *Značenje Franje Gottschalka za grad Osijek* (prof. dr. sc. Zlata Živaković-Kerže) i *Zasluge Johanna Kohlhofera u uspostavi institucionalne skrbi o osječkoj siročadi* (Matko Guštin, Pravni fakultet Osijek). Andreja Šimičić iz Muzeja Slavonije Osijek govorila je o književnoj ostavštini osječkog Židova Weissmanna, na kojoj je radila zajedno s dr. sc. Marinom Vinaj pod naslovom *Obitelj Weissmann u osječkoj*

*povijesnoj priči*. Zanimljivo je istaknuti da je Weissmann također bio član udruge *B'nai B'rith*.

Tema o *Paulini Hermann*, dobrotvorki poznatoj kao Mačkamami, (1. 6. 1859. – 9. 2. 1938.) predložena je u obliku polusatnog filma kojeg su osmislili i snimili Davor Horvat i dr. sc. Anica Perković (Udruga Snaga kulture Osijek). Prof. dr. sc. Višnja Lachner (Pravni fakultet Osijek) obrazložila je *Položaj žena u Osijeku na prijelazu iz 19. u 20. stoljeće*. Na primjeru Mathilde Gillming, supruge poznatog gradonačelnika Vjekoslava Hengla, zaslužnog za elektrifikaciju Osijeka, ukazala je na visoku razinu emancipacije žena u Osijeku početkom 20. stoljeća. Doc. dr. sc. Stephanie Jug (Filozofski fakultet Osijek) iz memoara Vilme Vukelić



sažeto je prikazala *cijenjene i odbačene stanovnike grada Osijeka*. Asimilirana Židovka Vilma Vukelić je u svojim memoarima komentirala društvene nepravde, stavljajući naglasak na obespravljene Osječane s margine društva.

U posljednjem tematskom bloku, Željko Rišner (Pravni fakultet Osijek) izložio je *Zaboravljena lica multikulturalnog Osijeka prve polovice 20. stoljeća*. Doc. dr. sc. Dubravka Papa (Pravni fakultet Osijek) i mag. mus. Anja Papa (Akademija za umjetnost i kulturu u Osijeku) su uz tonske zapise prikazale temu *Operni umjetnici njemačkog, austrijskog i židovskog podrijetla u gradu Osijeku 19. stoljeća*. Mr. sc. Vesna Širić i Zoran Vladović (Pravni fakultet Osijek) te Petar Kerže (Fakultet elektrotehnike, računarstva i informacijskih tehnologija u Osijeku) *Gustav Lechner i Josip Gutzmirtl – zapaženi osječki no-*

*gometaši njemačkoga podrijetla*, a prof. dr. sc. Leonard Pon (Filozofski fakultet Osijek) predstavio je temu *Društveno – kulturni i znanstveno – istraživački odjeci djelovanja profesora Velimira Petrovića u gradu Osijeku i šire*.

Skup je svojim izlaganjem *Ernest Pascher – ugledni profesor i ravnatelj Kraljevske velike gimnazije u Osijeku* završila prof. dr. sc. Ljubica Kordić (Pravni fakultet Osijek), organizatorica i moderatorica skupa. Ovaj skup je svojim eminentnim izlagačima i vrsno odabranim temama istaknuo golemo značenje Nijemaca, Austrijanaca i Židova grada Osijeka koji su aktivno i agilno djelovali u 19. i 20. stoljeću te namrli generacijama Osječana vrijednu kulturnu i materijalnu baštinu koja je utkana i vidljiva u svakom segmentu življenja današnjega Osijeka i njegovih građana.

Petar Kerže

## About the Scientific-Professional Conference “Prominent Germans, Austrians and Jews in the public life of Osijek throughout history

Petar Kerže is the holder of the Physical Culture course in the status of a senior lecturer at the Faculty of Electrical Engineering, Computing and Information Technologies in Osijek. He is the president of the Student Sports Association and a doctoral student at the Faculty of Philosophy in Osijek - Pedagogy and Culture of Contemporary Schools. He co-authored several books. He is the author and co-author of a large number of scientific and professional works in the field of sports history.

In Osijek, on June 3, 2022, a scientific and professional conference was held at the Faculty of Law as part of the project IP - PRAVOS - 20, which brought together 22 presenters. With their valuable contributions, they succinctly presented significant persons of German, Austrian and Jewish origin, who left a deep mark on the history of the city of Osijek in the past two centuries in various fields of activity (economy, politics, society, art, sports...). After the welcoming words of the organizer, prof. dr. sc. Ljubica Kordić, addressed to the exhibitors and numerous students in the audience, the meeting was opened by prof. dr. sc. Ante Novokmet, vice-dean for business, development and projects of the Osijek Faculty of Law, and Vladimir Ham, president of the Osijek City Council and president of the German Community - National Association of Danube Swabians in Croatia.

In the first group of exhibitors, Prof. Dr. sc. Darko Fischer (Jewish Community Osijek) with the topic of *Two Bela Fischers*, Paula Rem (Jewish Community Osijek) *‘The Osijek Dream’ and the transformation of Osijek into a significant Central European city: Oskar Weismayer’s contribution to the economic development of Osijek in the late 19th and early 20th centuries*, who underlined importance of Jewish contributions towards development of the city of Osijek. They explained the “Osijek dream” connected with the urbanization of Osijek, the creation of the Jewish Community Osijek and the division of Jewish identity between Zionism and assimilationism. The contribution of Oskar Weismayer, the founder of the Croatian Land Bank, crucial for the development of Osijek and Croatian industry, is illustrated, as well as contributions of the two Bela Fischers, who undoubtedly left their mark in the history of the city.



**Presentation by prof. Darko Fischer.**

Source: private archive.

Prof. dr. sc. Ivana Jozić and dr. sc. Ivana Šarić Šokčević (Faculty of Philosophy Osijek) vividly conveyed *Identity hidden in the advertising message through advertisements in German and Croatian in the Osijek newspapers Slawonische Presse and Die Drau*. When it comes to lawyers and their contribution and significance for Osijek, dr. sc. Viktor Palić (independent researcher) talked about *Dr. Feliks Kohn, lawyer, participant in social events and an erudite* and prof. dr. sc. Miro Gardaš (Faculty of Law Osijek) presented the topic *Lawyers and jurists of German and Jewish origin in Osijek*. In the second thematic group, there were presentations: *Viktor D. Sonnenfeld (1902 – 1969) as a translator of philosophical works* (Prof. Josip Berdica, dr. sc., Faculty of Law, Osijek), *The meaning of Franjo Gottschalk for the city of Osijek* (prof. dr. sc. Zlata Živaković-Kerže) and *The merits of Johann Kohlhofer in*

*the establishment of institutional care for Osijek orphans* (Matko Guštin, Faculty of Law Osijek). Andreja Šimičić from the Museum of Slavonia Osijek spoke about the literary legacy of the Osijek Jew Weissmann, on which she worked together with Dr. sc. Marina Vinaj under the title *The Weissmann Family in a historical story from Osijek*. It is interesting to note that Weissmann was also a member of the *B'nai B'rith* association.

The topic of Paulina Hermann, the philanthropist known as *Mačkamama*, (June 1, 1859 – February 9, 1938) was presented in the form of a half-hour film designed and filmed by Davor Horvat and Dr. sc. Anica Perković (Association *Strength of Culture Osijek*). Prof. Dr. sc. Višnja Lachner (Faculty of Law, Osijek) explained the *Position of women in Osijek at the turn of the 19th and 20th centuries*. Using the example of Mathilda Gilming, the wife

of the famous mayor Vjekoslav Hengl, responsible for the electrification of Osijek, she pointed to the high level of emancipation of women in Osijek at the beginning of the 20th century. Assoc. Dr. sc. Stephanie Jug (Faculty of Philosophy Osijek) from the memoirs of Vilma Vukelić succinctly presented the *Respected and rejected residents of the city of Osijek*. Assimilated Jew Vilma Vukelić commented on social injustices in her memoirs, emphasizing disenfranchised Osijek people from the margins of society.

In the last thematic block, Željko Rišner (Faculty of Law, Osijek) presented the *Forgotten Faces of Multi-cultural Osijek in the First Half of the 20th Century*, Assoc. Dr. sc. Dubravka Papa (Faculty of Law Osijek) and mag. mus. Anja Papa (Academy of Arts and Culture in Osijek) presented the topic *Opera artists of German, Austrian and Jewish origin in the city of Osijek in the 19th century, along with audio recordings*, M. Sc. sc. Vesna Širić and Zoran Vladović (Faculty of Law in Osijek)

and Petar Kerže (Faculty of Electrical Engineering, Computing and Information Technologies in Osijek) *Gustav Lechner and Josip Gutzmirtl - notable Osijek soccer players of German origin*, and prof. Dr. sc. Leonard Pon (Faculty of Philosophy Osijek) *Social-cultural and scientific - research echoes of Professor Velimir Petrović's activities in the city of Osijek and beyond*.

Dr. sc. Ljubica Kordić (Faculty of Law, Osijek), organizer and moderator, closed the conference with interesting presentation *Prof. Ernest Pascher, distinguished professor and director of the Royal High School in Osijek*. With its eminent presenters and well-chosen topics, this gathering emphasized the enormous significance of the Germans, Austrians and Jews of the city of Osijek, who worked actively and agilely in the 19th and 20th centuries and bequeathed to generations of Osijek a valuable cultural and material heritage that is woven and visible in every segment. of today's Osijek and its citizens.

Zlata Živaković-Kerže

# Osvrt na Međunarodni znanstveni skup “Vsako leto eno ime” i Okrugli stol

Međunarodni znanstveni skup, u prijevodu, “Svaka godina jedno ime” održan je u gradu Mariboru i posvećen je Pravedniku naroda Romanu Erichu Petscheu. Okupio je 23. svibnja 2022. povjesničare s područja nekadašnje Socijalističke Federativne Republike Jugoslavije, i to znanstvenike iz Bosne i Hercegovine, Hrvatske, Srbije i domaćina Republike Slovenije. Nakon izgovorenih pozdravnih i uvodnih ri-

ječi organizatora Skupa direktora *Centra kulturne židovske baštine Sinagoga Maribor* Borisa Hajdinjaka, direktora *Muzeja novije povijesti Slovenije* iz Ljubljane dr. sc. Jože Dežmana i voditeljice *Sveučilišne knjižnice Maribor* dr. sc. Vlaste Stavbaer sudionicima Skupa i zainteresiranim slušačima se kratkim nagovorom obratila u ime Podžupanije lokalne Općine Maribor Alenka Iskra. Potom je Skup otvoren plenar-

SRA — spominjamo se 2022	
MEDNARODNO ZNANSTVENO SREČANJE	
Vsako leto eno ime: Roman Erich Petsche Auschwitz in prostor nekdanje Jugoslavije II	
24. maj 2022, ob 9.00	
Program	
9.00	URADNI ZAČETEK ZNANSTVENOGA SREČANJA
9.00–9.15	<b>UVODNI POZDRAVI</b> BORIS HAJDINJAK, DIREKTOR CENTRA JUDOVSKE KULTURNE DEDIŠČINE SINAGOGA MARIBOR, DR. JOŽE DEŽMAN, DIREKTOR MUZEJA NOVIJE PUVIJESTI SLOVENIJE, LJUBLJANA, DR. VLASTA STAVBAER, VOĐA EKIPTE ZA DOMACIANSTVO I UNIVERZITETNI KONTAKT MARIBOR
9.15–9.20	<b>SLAVNOSTNI NAGOVOR</b> ALENKA ISKRA, PODŽUPANJA MESTNE OBČINE MARIBOR
9.20–9.40	<b>ROMAN ERICH PETSCH: POTV PRAVIČNIŠTVO</b> MIHAIL PETROVIĆ M.L., KOČEVJE
9.40–10.00	<b>ŽELJEZNIČKA 13 (Železniška 13)</b> VLADIMIR TODOROVIĆ, IZROČENIŠI DANUBIJSKI IN JUDOVSKA SKUPNOST NOVI SAD
10.00–10.30	<b>SKUPNO ŠTEVILO JUGOSLOVANSKIH ŽRTEV AUSCHWITZA: STANJE RAZISKAV</b> BORIS HAJDINJAK, CENTER JUDOVSKER KULTURNE DEDIŠČINE SINAGOGA MARIBOR
10.30–10.40	<b>OD UPORA DO AUSCHWITZA. USODE SLOVENSkih PROTINACISTIČNIH UPORNIKOVA IN NJIHOVIH SVOJCEV — ŠTAJERSKA 1942</b> DR. TONČEK KRIGAR, MUZEJ NOVIŠE ŽIGODVINE CELJE
10.40–10.50	RAZPRAVA
10.50–11.10	ODMOR
11.10–11.30	<b>NI PIH VEČ BILO NAJAZI, TPPLJENJE IN SMRT GORIŠKIH JUDOV V TABORIŠČU AUSCHWITZ</b> DR. RENATO PODBERŠEK, ŠTUDIJSKI CENTER ZA NARODNO ŠIRAVO, LJUBLJANA
11.30–11.50	<b>OTROK POZABLIENE DOMOVINE</b> MAG. MARIJA ROME LORENZETTI, OŠEK PIS NOVI GORICI
11.50–12.10	<b>DEPORTACIJE IZ MEDIMURIA 1944</b> (Deportacije iz Medžimurja leta 1944) DR. GORAN KUTINIC, FILOZOFSKA FAKULTETA, UNIVERZA V ZAGREBU
12.10–12.30	<b>TRANSPORT ŽIDOVA UPUČEN U AUSCHWITZ IZ LOGORA U VINKOVCIIMA U KOLOVOZU 1942: SPOZNAJE I PRIJEPORI</b> (Transport Judov iz taborišča v Vinkovcih v Auschwitz avgusta 1942: spoznanja in raziskovalni izazivi) DR. RAIKA KUČIN, INŠTITUT “IVAN KRIŠTULJEVIĆ SARČINSKI“, Hrvatski državni arhiv, Zagreb
12.30–12.50	<b>SVJEDOCANSTVA PREŽIVJELIH IZ AUSCHWITZA (ŽIDOV I GRADA OSIJEKA)</b> (Pricuvanja preživjelih iz Auschwitza (Judje v Osijeku)) DR. ZLATA ŽIVAKOVIĆ-KERŽE, INŠTITUT ZA NOVEDIŠA IŠTIVANJE IŠTIVANJE ZA ŽIGODVINO V ZAGREBU — POKROVIŠKA ZA ŽIGODVINO SLAVONIKI, SREDA IŠI BARANKI V SLAVONSKEM BRODU, DR. MARIJA BENOČ PINKAVIČ, OČEKELI ZA ERICINŠKO IŠI POSLOVNO IŠIKOMIŠO, UNIVERZA V PUSBOVNIKU
12.50–13.00	RAZPRAVA
13.00–13.10	ODMOR
13.10–13.30	<b>SUDBINA ŽIDOVSKIH INTERNIRANCI IZ LOGORA KAMPOR NA RABU</b> (Usoda Judovskih internirancev iz taborišča Kampor na Rabu) DR. IVO GOLDSTEIN, FILOZOFSKA FAKULTETA, UNIVERZA V ZAGREBU
13.30–13.50	<b>SARAJEVO HOLOKAUST — KONAČNO RIŠEŠENJE JEVREJSKOG PITANJA</b> (Holokavst v Sarajevu — dokončna riševje Judovskega prafrašanja) DR. ELI TAUBER, JUDOVSKA SKUPNOST BOSNE I HERCEGOVINE, SARAJEVO
13.50–14.10	<b>ROMI I SINTI IZ ZEMALJA KRALJEVINE JUGOSLAVIJE U NACISTIČKIM I FAŠISTIČKIM LOGORIMA S POSEBNIM OSVRTOM NA LOGOR AUSCHWITZ — BIRKENAU</b> (Romi in Sintii iz ozemlja Kraljevine Jugoslavije v nacističnih in fašističnih taboriščih s posebnim poučarkom na taborišču Auschwitz-Birkenau) DR. DANIEL VOŠNI, INŠTITUT ZA ŽIGODVINE VEŠI PIS PLAVŠI, ZAGREB
14.10–14.30	<b>OSLOBODIENE AUSCHWITZA — PREKRETNICA, ALI NE I KRAJ HOLOKAUSTA</b> (Osvoboditev Auschwitza — preobrat, ne pa tudi konec holokavsta) DR. ANNA MARIA GRÜNWEISER, ZAGREB
14.30–14.50	<b>PRAVEDNICI IZ SRBIJE 1941. — 1944. GODINE</b> (Pravičnici iz Srbije, 1941–1944) DR. MILAN KOLJANIŠI, UPORNIŠKI SODIŠKAVIŠI INŠTIVANJE ZA NOVEDIŠA ŽIGODVINO V BEOGRADU
14.50–15.00	RAZPRAVA
15.00	ZAKLJUČEK ZNANSTVENOGA SREČANJA

Program konferencije.

Izvor: prof. Zlata Živaković-Kerže.

nim predavanjem o Romanu Erichu Petscheu, Pravedniku među narodima, čije je humano djelovanje gorljivo i impresivno opisao Mihael Petrović, ml., a potom se o istoj osobi nadovezao zanimljivim izlaganjem, putem video linka iz Novoga Sada, Vladimir Todorović, predstavnik Objedinjene dunavske i židovske zajednice navedenoga grada u Republici Srbiji, Opširno je obrazložio djelovanje Petschea, središnje osobe Skupa, u spašavanju jedne židovske obitelji u Novom Sadu za vrijeme Drugoga svjetskoga rata i 1944. godine najžešćih progona Židova u Vojvodini koja je tada pripadala Mađarskoj, i to tematskim izlaganjem kojeg je naslovio “Željeznička 13”.

O skupnom broju umorenih Židova s područja bivše Jugoslavije u koncentracijskom logoru Auschwitz govorio je direktor Centra kulturne židovske baštine Sinagoga Maribor Boris Hajdinjak, a o transportu 394 žena i 139 muškaraca u Auschwitz s područja Štajerske u transportu u kolovozu 1942. izlaganje je imao dr. sc. Tonči Kregar iz Muzeja novije povijesti iz Celja. Trpljenje i smrt goričkih Židova u logoru Auschwitz predočio je dr. sc. Renato Podbersič sa Studijskog centra za narodno pravo iz Ljubljane. Posebno dirljivo je slikom i riječima Nataša Konc Lorenzutti iz Nove Gorice predočila postupak usvajanja židovske djece s područja Slovenije u vrijeme najžešćeg progona i deportacije Židova naslovivši izlaganje “Dijete zaboravljene domovine”.

Blok izlaganja znanstvenika iz Republike Hrvatske otvorio je dr. sc. Goran Hutinec s Filozofskog fakulteta u Zagrebu s temom “Deportacije iz Mađimurja, 1944.”, a potom je dr. sc. Rajka Bućin s Instituta “Ivan Kukuljević Sakcinski” Hrvatskog državnog arhiva iz Zagreba putem statističkih podataka prikazala “Transport Židova upućen u Auschwitz iz logora u Vinkovcima u kolovozu 1942.; Spoznaje i prijepori”. U opravdanoj odsutnosti dr. sc. Ive Goldsteina s Filozofskog fakulteta u Zagrebu pročitano je njegovo izlaganje “Sudbina židovskih interniraca iz logora Kampor na Rabu”, a dr. sc. Zlata Živaković-Kerže, znanstvena savjetnica u miru, i dr. sc. Marija Benić Penava s Odjela za ekonomiju i poslovnu ekonomiju Sveučilišta u Dubrovniku, imale su temu “Svjedočanstva preživjelih iz Auschwitza (Židovi grada Osijeka)”. S Instituta društvenih djelatnosti “Ivo Pilar” iz Zagreba dr. sc. Danijel Vojak predočio je okupljenima izlaganje “Romi i Sinti iz zemalja Kraljevine Jugoslavije u nacističkim i fašističkim logorima s posebnim osvrtom na logor Auschwitz – Birkenau”. Temu “Oslobođenje Auschwitz – prekretnica, ali ne i kraj holokausta” posebno je emotivno izložila dr. sc. Ana Maria Grünfelder iz Zagreba.

“Sarajevo Holokaust – konačno rješenje židovskoga pitanja” bila je tema izlaganja dr. sc. Elia Taubera, predstavnika Židovske skupine Bosne i Hercegovine iz Sarajeva. Skup je zatvoren izlaganjem umirovljenog dr.



**Aktivne sudionice u radu Okrugloga stola  
dr. sc. Nataša Mataušić, dr. sc. Rajka Bućin**

Izvor: prof. Zlata Živaković-Kerže.

sc. Milana Koljanina iz Beograda s temom Pravednici iz Srbije 1941. – 1944. godine”. U poslijepodnevnom satima, također u prostorima Sveučilišne knjižnice u Mariboru, održan je Okrugli stol vezan za rad na pripremi zajedničke izložbe bivših republika SFRJ (Slovenija, Hrvatska, Bosna i Hercegovina, Srbija, Crna Gora i Makedonija) u Državnom muzeju Auschwitz – Birkenau u Oświęcimiu u Poljskoj. U razgovoru su sudjelovali domaćini Boris Hajdinjak, dr. sc. Jože Dežman (moderator), Darja Jan, Vinko Mihalek i dr. sc. Monika Kokali Kočevar te predstavnici iz Hrvatske, Bosne i Hercegovine te Srbije dr. sc. Nataša Mataušić, dr. sc. Rajka Bućin, Danijel Vojak i Mirna Hermann te dr. sc. Eli Tauber, dr. sc. Milan Koljanin i dr. sc. Olga Manojlović Pintar.

Zlata Živaković-Kerže

## Review of the International Scientific Conference “Vsako leto eno ime” and the Round Table

The international scientific conference under the name translated as “Every year is one name”, was held in the city of Maribor and was dedicated to the Righteous Among the Nations, Roman Erich Petsche. On May 23, 2022, historians from the territory of the former Yugoslavia, namely scientists from Bosnia and Herzegovina, Croatia, Serbia and the host Republic of Slovenia, gathered. After the welcoming and introductory words of the organizer of the Conference by direc-

tor of the *Center for Jewish Cultural Heritage Maribor Synagogue* Boris Hajdinjak, director of the *Museum of Recent History of Slovenia* from Ljubljana, dr. sc. Jože Dežmana and the head of the *Maribor University Library*, dr. sc. Vlasta Stavbaer addressed the participants of the conference and interested listeners with a short speech on behalf of the Sub-county of the local Municipality of Maribor, Alenka Iskra.

Then the Assembly was opened with a plenary lecture on Roman Erich Pet-



**Boris Hajdinjak and the moderator Marjetka Bedrač**

Source: prof. Zlata Živaković-Kerže



sche, the Righteous Among the Nations, whose humanitarian work was passionately and impressively described by Mihael Petrović, Jr., and then continued with an interesting presentation about the same person, via a video link from Novi Sad, by Vladimir Todorović, a representative of the United Danube Jewish communities of the mentioned city in the Republic of Serbia. He explained in detail the actions of Petsche, the central figure of the Group, in saving a Jewish family in Novi Sad during the Second World War and in 1944, the fiercest persecution of Jews in Vojvodina, which then belonged to Hungary, and that with a thematic presentation titled “Railway 13”.

Boris Hajdinjak, director of the *Jewish Cultural Heritage Center of the Marijbor Synagogue*, spoke about the total number of tired Jews from the territory of the former Yugoslavia in the Auschwitz concentration camp, and about the transport of 394 women and 139 men to Auschwitz from the area of Styria in August 1942. Tonči Kregar from the Museum of Recent History from Celje. The suffering and death of the Jews of Gorica in the Auschwitz camp was presented by Dr. sc. Renato Podbersič from the Study Center for National Law from Ljubljana. Nataša Konc Lorenzutti from Nova Gorica presented the process of adopting Jewish children from Slovenia at the time of the fiercest persecution and deportation of Jews, with a particularly moving picture and words, ti-

tling her presentation “Child of the Forgotten Homeland”.

The block of presentations by scientists from the Republic of Croatia was opened by Dr. sc. Goran Hutinec from the Faculty of Philosophy in Zagreb with the topic “Deportations from Međimurje, 1944”, and then dr. sc. Rajka Bućin from the “Ivan Kukuljević Sakcinski” Institute of the Croatian State Archives from Zagreb presented “Transportation of Jews sent to Auschwitz from the camp in Vinkovci in August 1942; Acknowledgments and controversies” using statistical data. In the justified absence of Dr. sc. Ivo Goldstein from the Faculty of Philosophy in Zagreb read his presentation “The fate of the Jewish internees from the Kapor camp on Rab”, and Dr. sc. Zlata Živaković-Kerže, retired scientific advisor, and dr. sc. Marija Benić Penava from the Department of Economics and Business Economics of the University of Dubrovnik, had the topic “Testimonies of Auschwitz survivors (Jews of the city of Osijek)”. From the Institute of Social Activities “Ivo Pilar” from Zagreb, dr. sc. Danijel Vojak presented the presentation “Roma and Sinti from the countries of the Kingdom of Yugoslavia in Nazi and Fascist camps with special reference to the Auschwitz-Birkenau camp”. The topic “The liberation of Austria – a turning point, but not the end of the Holocaust” was presented in a particularly emotional way by Dr. sc. Ana Maria Grünfelder from Zagreb.



**Dr. sc. Rajka Bucin.**

Source: prof. Zlata Živaković-Kerže

“The Sarajevo Holocaust – the final solution to the Jewish question” was the topic of the presentation by Dr. sc. Elia Tauber, representative of the Jewish Group of Bosnia and Herzegovina

from Sarajevo. The conference was closed with a presentation by retired dr. sc. Milan Koljanin from Belgrade with the theme “Righteous from Serbia 1941 - 1944”. In the afternoon, also in the premises of the University Library in Maribor, a Round Table was held related to the work on the preparation of a joint exhibition of the former republics of the SFRY (Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Montenegro and Macedonia) in the Auschwitz-Birkenau State Museum in Oświęcim, Poland. Hosts Boris Hajdinjak, Dr. Jože Dežman (moderator), Darja Jan, Vinko Mihalek and Dr. Monika Kokali took part in the conversation Kočevar and representatives from Croatia, Bosnia and Herzegovina and Serbia dr. sc. Nataša Mataušić, dr. sc. Rajka Bućin, Danijel Vojak and Mirna Hermann, as well as dr. sc. Eli Tauber, dr. sc. Milan Koljanin, and dr. sc. Olga Manojlović Pintar.

Christine Freitas

## Zlatna glazba Jeruzalema.

Christine Freitas (\*1994, Brazil) studentica je diplomskog studija teologije i biblijskih jezika u Izraelu. Iskustvo života u Keniji i Sjedinjenim Državama omogućili su joj stupiti u kontakt s različitim kulturama i steći uvid u mnogobrojne perspektive. Njezini interesi uključuju kazalište, kuhanje, ples i pisanje. Planira nastaviti studij u Engleskoj nadolazeće jeseni, a voljela bi raditi na koledžu, što bi joj omogućilo stupiti u kontakt s mladima i potaknuti ih da s entuzijazmom pronađu svoje mjesto u svijetu.

Nakon dvije godine *livestreamova* koncerata i beskrajnih *Spotify* playlista, živa glazba koja ispunjava ulice, restorane i koncertne dvorane ima posebnu čar. Jerusalem ne razočarava u tom pogledu, a različiti glazbeni žanrovi udovoljavaju svim vrstama publike. Nije bilo lako odlučiti se što istaknuti u ovom članku – iz raznolikosti glazbenih okusa koje u gradu možete pronaći. Sljedeći izbor ima za cilj upravo prikazati raznolikost i pokazati da Sveti grad nije poznat samo po svojim psalmima.

### 1. MadPil Saxophone Guys

Počnimo s neočekivanim dvojcem: *MadPil*. Jeste li znali da možete *beatboxati* sa saksofonom? *MadPil* dokazuje da nije samo moguć, nego i nevjerojatno hipnotizira. Jednom sam bila na zimskom uličnom festivalu u Jeruzalemu kad sam čula kako dva saksofona energično sviraju “Clocks” od Coldplaya. Čarolija je bila očita: svaka je nota bila ispunjena ritmom, osjećajem i neočekivanim obratima. Repertoar *MadPila* sastoji se od obrada pop

pjesama pretvorenih u poluklasične uz zvonki zvuk limene glazbe. Njihova je izvedba također svježa i optimistična. Način na koji ti glazbenici udišu profinjeno, klasični zvuk u pjesme koje bi se moglo smatrati generičkima i sintetičkima prava je umjetnost. *MadPil* imaju tek jednu autorsku pjesmu na svom YouTube kanalu (*Daz Moves*), što pokazuje da proširuju svoj kreativni *output*. Nastupaju uglavnom na ulicama u neobično vrijeme, ili u određenim barovima i restoranima. Možete pratiti njihove nastupe putem njihove Facebook stranice i cijeliti dio njihove kreativnosti i zaraznog ritma na njihovom Youtube kanalu.

### 2. Kikar HaMusika

*Kikar HaMusica* jedinstveno je mjesto u Jeruzalemu koje slavi ogromnu baštinu i fuziju židovske glazbene baštine u svim njezinim oblicima i iz svih izvora. Također spaja finu hranu s dobrom glazbom u prekrasnom prostoru u srcu Jeruzalema. Laurent Levy, osnivač inicijative, navodi da je njegova vizija “ujediniti čovječan-

stvo u radosti”. Levy tvrdi da je glazba snažan zajednički nazivnik, posebno u Jeruzalemu, gradu s raznolikom demografijom. Stoga Levy nastoji izgraditi mostove mira snagom glazbe. Projekt obuhvaća ne samo dvoranu u kojoj se svakodnevno izvodi živa glazba, već i vrhunske restorane, hotele, muzeje, umjetničke galerije i druge prostore. Kalendar događanja možete pronaći na njihovoj web stranici: [www.kikar-hamusica.com](http://www.kikar-hamusica.com), popraćen malim pregledom bendova koji nastupaju u dvorani. Izvedbe uključuju: etničku židovsku glazbu (*Sihara*), jemensku glazbu (*Glasovi jemenskih Židova*), izraelski pop (*Nachman Solomon*), blues (*Jason Rosenblatt Quartet*), etiopski jazz (*Afro Bagdad*), između ostalih.

### 3. Magnificat Institut

Glazbeni institut Magnificat osnovala je 1995. Franjevačka kustodija Svete Zemlje. Udružuje napore s *Glazbenim konzervatorijem A. Pedrollo iz Vicenze* u Italiji, pružajući visokokvalitetno glazbeno obrazovanje za stanovnike Starog grada. Ima 200 učenika i 28 učitelja kršćanskog, muslimanskog i židovskog podrijetla. Promicanjem studentskih recitala i koncerata, studenti mogu podijeliti sate vježbanja i predanosti s publikom uživo. Također imaju posebne nastupe tijekom kršćanskih blagdana, kao i festivale koji ističu posebne skladatelje ili glazbene žanrove. Ako ikada budete u Jeruzalemu tijekom Božića, Uskrsa ili blagdana svetog Franje, možete cijeliti neke

omiljene klasike koje izvode lokalni talenti. Izvor: <https://www.magnificat.custodia.org/en/>

### 4. Nocturno

Tko ne voli živu glazbu u živahnoj atmosferi puba? *Nocturno* je kulturna, kulinarska i glazbena ustanova koja danju služi kao kafić, a noću kao bar u stilu kabareta. Svake večeri nastupaju različiti izraelski bendovi i izvođači, od veterana do mladih snaga. *Nocturno* nudi intimnu atmosferu pripremljenu za bliski susret s raznolikošću ritmičkih okusa koje Jeruzalem može ponuditi (s prilogom iz njihovog je-lovnika koji se temelji na mliječnim proizvodima). Ulaznice možete kupiti na njihovoj web stranici, gdje imate i pristup njihovom mjesečnom rasporedu: <https://nocturno.co.il/en/live/>

### 5. Zbor velike sinagoge

Unutar zidina dobro poznate jeruzalemske znamenitosti mogu se čuti moćni glasovi zbora Velike sinagoge. Nastupaju najčešće prije ili za vrijeme vjerskih praznika, pjevajući tradicionalnu aškenasku liturgiju koja ponekad zna trajati i 5 sati! Iskustvo je uvećano jedinstvenom arhitekturom sinagoge, posebno dizajniranom za maksimalnu akustičnost. U sinagogi nema instrumenata, što *acapella* pjevanje čini još transcendentnijim i eteričnijim. Za neke od njihovih nastupa potrebna je predbilježba, ali sve su besplatne. Posjetitelji se obično dočekuju u jutarnjim satima, samo se

pobrinite da budete prikladno odjeveni. Izvor: <https://www.israelandyou.com/the-great-synagogue-jerusalem/>

## **6. Jeruzalemski simfonijski orkestar**

Svaki veliki grad mora imati svoj orkestar, a Jeruzalem nije iznimka. Osnovana kao *Palestine Broadcasting Service Orchestra* kasnih 1930-ih, institucija je proširila svoj utjecaj promičući festivale i nastupe svjetski poznatih glazbenika. Polaznici *Mladog izraelskog filharmonijskog orkestra* svoju karijeru obično nastavljaju u ovom prestižnom ansamblu. Njihovi programi uključuju neočekivane fuzije kakve smo vidjeli ove sezone: osim uobičajene komorne i klasične glazbe, također možete uživati u

izvedbama komada *For Whom the Bell Tolls: Glazba inspirirana narodnim pričama* i *Smile: Charlie Chaplinov glazbeni svemir*. Ulaznice se prodaju online na njihovoj web stranici, gdje je dano više informacija o povijesti i aktivnostima Orkestra. Ako se ikada nađete u “high-music” tipu raspoloženja dok ste u Jeruzalemu, slijedite svoje osjećaje sve do jeruzalemskog kazališta gdje orkestar obično nastupa. Izvor: <https://www.jso.co.il/en/>.

Glazbena scena Jeruzalema nudi više od pjesme *Jeruzalem od Zlata Ofre Haze*. Kad god nađete put do *zlatnog grada*, upotrijebite ove prijedloge kao polazišta za istraživanje glazbene oštrice grada i učinite svoje iskustvo ovdje još šarmantnijim.

Christine Freitas

## Jerusalem of Golden Song

Christine Freitas (\*1994, Brazil) is currently furthering her studies on Theology & Biblical Languages in Israel. She has previously lived in Kenya and the United States, experiences which broadened her cultural horizon. Her experiences have also been shaped and enriched by passions that have allowed her to see the world through multiple perspectives: theater, cooking, dancing, and writing. She plans to continue her studies in England this upcoming Fall in order to become a college professor and encourage young students to engage with the world purposefully and enthusiastically.

After two years of live streamed concerts and endless *Spotify* playlists, live music that fills up streets, restaurants, and concert halls has a special charm. Jerusalem does not disappoint in that regard, showcasing a variety of music genres to please all kinds of audiences. Choosing what to highlight in this article was not an easy task, so vast is the spectrum of musical flavors one can get here. The following selection, however, aims at displaying such diversity and showing that the Holy City is not known by its Psalms alone. .

### 1. MadPil Saxophone Guys

Let's start with an unexpected duo: *MadPil*. Did you know you can *beat-box* with a saxophone? *MadPil* proves it is not only possible but also incredibly hypnotising. I was once at a winter street festival in Jerusalem when I heard "Clocks" by Coldplay being played by the full-blown power of two saxophones. The magic was evident: each note was filled with rhythm, feeling, and unexpected twists. *Mad-*

*Pil's* repertoire consists of pop song covers turned semi-classical by the ringing sound of brass. Their rendition is also fresh and upbeat. Their true art consists in breathing a refined and genuine air to songs that could be considered by some rather generic and synthetic. They have one original song in their YouTube channel (*Daz Moves*), which shows they are expanding their creative outlet. They perform mainly on streets and at odd times in certain bars and restaurants. One can keep up with their performances through their Facebook page and appreciate some of their creativity and contagious beat on their YouTube channel.

### 2. Kikar HaMusika

*Kikar HaMusica* is a unique place in Jerusalem that celebrates the vast heritage and fusion of the Jewish musical heritage in all its forms and sources. It also unites fine eating with good music in a wonderful space in the heart of Jerusalem. Laurent Levy, the founder of the initiative, states

that his vision is to “unite humanity in joy.” Levy claims that music is a powerful common denominator especially in Jerusalem, a city with diverse demographics. Thus, Levy aims at building bridges of peace through the power of music. The project envelops not only an auditorium where live music is performed daily, but also top restaurants, a hotel, a museum, an art gallery, and other spaces connected to music. An event calendar can be found on their website: [www.kikar-hamusica.com](http://www.kikar-hamusica.com), accompanied by a little preview of the bands that perform in the auditorium. The performances include: ethnic Jewish music (*Sihara*), Yemenite music (*Voices of Yemenite Jews*), Israeli Pop (*Nachman Solomon*), Blues (*Jason Rosenblatt Quartet*), Ethiopian Jazz (*Afro Bagdad*), among others.

### 3. The Magnificat Institute

*The Magnificat Institute of Music* was established in 1995 by the Franciscan Custody of the Holy Land. It joins efforts with the *Conservatory of Music A. Pedrollo of Vicenza* in Italy, providing high quality music education for the inhabitants of the Old City. It has 200 students and 28 teachers from Christian, Muslim, and Jewish backgrounds. By promoting student recitals and concerts, the students can share hours of practice and dedication with a live audience. They also have special performances during the Christian holidays, as well as festivals that highlight special composers or

music genres. If you are ever in Jerusalem during Christmas, Easter, or the Feast of St. Francis, you can appreciate some beloved classics being played by local talent. Source: <https://www.magnificat.custodia.org/en/>

### 4. Nocturno

Who doesn't like live music in a lively pub atmosphere? *Nocturno* is a cultural, culinary, and musical establishment that doubles as a coffee shop during the day and a cabaret-styled bar at night. Every evening features different Israeli bands and artists ranging from the veteran to the upcoming. *Nocturno* offers an intimate atmosphere primed for a close encounter with the variety of rhythmic flavors Jerusalem can offer (with a side dish from their dairy-based menu). Tickets can be purchased as pre-sale tickets with a discount in their website, where you also have access to their monthly schedule: <https://nocturno.co.il/en/live/>

### 5. The Great Synagogue Choir

Within the walls of Jerusalem's well-known landmark, one can hear the powerful voices of the Great Synagogue Choir. They perform most often before or during religious holidays, singing traditional Ashkenazi liturgy that can sometimes last 5 hours! The experience is magnified by the synagogue's unique architecture, especially designed to maximize acoustics. There are no instruments in the syn-

agogue, making the acapella chants even more transcendent and ethereal. Some of their performances require pre-registration but they are all free of charge. Visitors are commonly welcomed in the morning hours, just make sure you're dressed appropriately to attend the performance. Source: <https://www.israelandyou.com/the-great-synagogue-jerusalem/>

## **6. The Jerusalem Symphony Orchestra**

Every great city must have its own orchestra, and Jerusalem is no exception. Founded as the *Palestine Broadcasting Service Orchestra* in the late 1930s, the institution has expanded its impact by promoting festivals and performances by world-renowned musicians. Participants of the Young Israel Philharmonic Orchestra usually continue their careers in this pres-

tigious ensemble. Their programs include unexpected fusions such as seen this season: apart from the usual Chamber Music and Classical Series, you can also enjoy *For Whom the Bell Tolls: Music Inspired by Folk Tales* and *Smile: Charlie Chaplin's Musical Universe*. Tickets are sold online on their website, where more information is given about the Orchestra's history and activity. If you ever find yourself in a "high-music" type of mood while in Jerusalem, follow your feelings all the way to the Jerusalem Theater where the orchestra usually performs. Source: <https://www.jso.co.il/en/>

There's more to Jerusalem's music scene than *Jerusalem of Gold* by Ofra Haza. Whenever you find your way to the golden city, use these suggestions as starting points to explore the city's musical edge and make your experience here even more charming.



Tal Elkobi

## Yoram Taharlev: Glazba mnogih generacija

Tal Elkobi (Lehavim, 1995.), podrijetlom iz Izraela, živi u Zagrebu i studira medicinu na Sveučilištu u Zagrebu. Završila je srednju poljoprivrednu školu u južnom Izraelu, a zatim je dvije godine služila u vojsci kao instruktorka u topničkom korpusu. Bila je volonterka u centru Židovske zajednice u Atlanti, Georgia, u sklopu Židovske agencije. Od tada je uključena u aktivnosti u vezi sa židovskim životom i kulturom.

Yoram Taharlev, poznati izraelski tekstopisac i pjesnik, preminuo je u 84. godini.

“Pjesme Yorama Taharleva godinama prate zemlju - u tuzi i radosti, u vrijeme rata i mira”, rekao je izraelski premijer Naftali Bennet. Taharlev je napisao više od 1000 pjesama, uključujući 100 djela za vojne glazbene trupe, kao što su “Yeshnan Banot” (“Bile su djevojke”) i “Givat Hatahmoshet” (“Brdo municije”). Rođen je u kibucu Yagur 1938. od roditelja Litvanaca, koji su preselili u Izrael kad je on bio dijete. Taharlev je ostao u kibucu do svoje 26. godine, a kasnije je preselio u Tel Aviv. Nakon toga, njegova je karijera tekstopisca uzela maha. Njegove pjesme, koje su snimile vrhunske izraelske grupe i pjevači, bez prestanka su se vrtjele na radiju: bio je glavnim tekstopiscem lokalne pop kulture. “Naravno, nije svaka pjesma koju sam napisao odmah postala hit”, napisao je Taharlev na svojoj web-stranici. “Neke od mojih pjesama bile su gurnute u ladicu i nikada nisu ugledale svjetlo dana dok nije stvorena

ova stranica. Druge su snimljene, ali iz ovog ili onog razloga jednostavno nisu uspjele.” Taharlev je na kraju objavio nikad snimljene pjesme na svojoj stranici vjerujući da im treba dati drugu priliku. Pozvao je mlade pjevače i skladatelje da pogledaju i “vide hoće li im se nešto svidjeti”.

### Soundtrack generacija

U dobi od sedam godina, počeo se zanimati za pisanje. Kad su mu roditelji kupili posebnu bilježnicu u koju je pisao i držao je u svojoj kući - iako je spavao u “dječjoj kući” s ostalom djecom iz kibuca - počeo je pisati svoje prve pjesme. Kasnije je nastavio pisati za festivale i natjecanja, uključujući Festival izraelske pjesme i Natjecanje za pjesmu Eurovizije. Objavio je mnogo knjiga poezije i pjesama. Dugi niz godina bio je izdavač izraelskog Ministarstva obrane. Kroz svoje pjesme i tekstove pjesama zabilježio je veliki dio moderne izraelske povijesti, kako u ratu tako i u miru, i time je postao neformalnim učiteljem. Mnoge su pjesme postale toliko popularne da je

velik broj ljudi zapravo učio iz njih i stjecao znanje o događajima, mjestima i povijesnim ličnostima. Taharlev je volio hebrejski jezik, koji je istraživao, poigravajući se svakim mogućim izrazom i nijansama. Iako sekularan, također je volio proučavati staru židovsku književnost i tumačiti na svjetovni način. Imao je veliko poštovanje prema židovskoj mudrosti. Nadalje, njegov humor omogućio mu je baviti se stand-up komedijom, čime je također prepričavao priču o razvoju Izraela, ili se pozivao na biblijske izvore, ali na način da se njegova publika tresla od smijeha.

### **Djetinjstvo u kibucu**

Mnoge od Taharlevovih pjesama naddahnute su njegovim iskustvima djetinjstva u kibucu Yagur, među kojima je i "Planina koja je uvijek zelena", pjesma napisana o planini Karmel u blizini Yagura. "Hladovina i voda iz bunara" govori o incidentu iz 1945. godine, tijekom kojeg je grupa imigranata, puštenih iz zatočeničkog logora u Atlitu, dovedena u Yagur, kako bi se sakrili od Britanaca. U pjesmi je napisao "Onaj kome je koliba pala, neka nečujno uđe kroz vrata i zauvijek ostane". U subotu, 29. lipnja 1946., poznatu kao Black Sabbath, Yagur su opkolile britanske trupe koje su tražile ilegalno oružje i paravojske. Odrasli iz kibuca, uključujući Taharlevove roditelje, otpremljeni su u zatvor na četiri mjeseca. Britanske trupe pretražile su sve podove i podrume. Pronašli su zalihe oružja čak i ispod dječje

kuće. Bacili su osobne stvari, uključujući Taharlevovu posebnu bilježnicu, koja je bila skrivena u kući njegovih roditelja. "Nadao sam se da ću uspjeti povratiti barem jednu stranicu bilježnice, ali je nikad nisam pronašao. Do danas nisam uspio ponovno stvoriti svoju prvu pjesmu", napisao je. Od tada se zakleo da će sve što je napisao prepisati i naučiti napamet da mu to više nitko ne može oduzeti. Taharlevu je predsjednik Sveučilišta Bar-Ilan dodijelio nagradu za životno djelo za hebrejsku poeziju kao jednom od najvažnijih hebrejskih tekstopisaca. Proglašen je jednim od najznačajnijih osoba za izraelsku pop-glazbu.

### **Književna karijera**

Nakon što je napisao stotine pjesama, Taharlev se posvetio čitanju i pisanju tradicionalnih židovskih tekstova, govoreći: "Čitam svete tekstove svjetovnim očima." Kroz nekoliko knjiga, analizirao je tradicionalne tekstove, označivši ih kao "svjež i humorističan pogled na svete i tradicionalne židovske knjige i tekstove". Njegove interpretacije su cijenjene u svjetovnim i vjerskim zajednicama. "Al Birkey Avot" bila je među najprodavanijim knjigama u 2016., a "Simchat Tora" publici se urezala u pamćenje kao šaljivi komentar svih fragmenata Tore predodređenih za tjedno čitanje. Taharlev je približio svjetovnoj javnosti židovsku tradiciju pod sloganom "Učite s radošću i osmijehom!" Rekao je: "Kad bi nam se vjerske i tradicionalne knjige predavale na ovaj način,

s osmijehom, mogli bismo saznati puno više o svojim korijenima i ne bismo bili toliko odvojeni od njih.” Dobitnik izraelske nagrade Eliyahu Ha-Cohen rekao je: “Iako je rođen u kibucu i bio je glavni tekstopisac pop pjesama, Taharlev je koristio biblijske motive. Čak štoviše, smatra se da je ‘najviše Židov’ od svih izraelskih tekstopisaca. Pjesma “Go and Walk the Land” postala je slogan Društva za zaštitu prirode u Izraelu. “Budi mi prijatelj, budi mi brat” često se pjeva na spomendanima. “Ammunition Hill” standard je koji se izvodi na ceremonijama Dana neovisnosti.

Taharlev je preminuo 6. siječnja 2022. u dobi od 83 godine. Nije bilo opće poznato da je obolio od raka. Pojavljivao se na pozornici sve do tjedan dana prije smrti i planirao buduće nastupe. Pjesme za koje je on napisao tekstone puštale su se u radijskim i televizijskim programima na dan njegove smrti i danima koji su uslijedili – i ne

samo u glazbenim programima. Nakon što je čuo za Taharlevovu smrt, izraelski premijer Naftali Bennett izjavio je da “njegove pjesme godina ma prate zemlju – u tuzi i radosti, u vrijeme rata i mira. On je preminuo, ali njegovo će djelo zauvijek ostati s nama. Neka sjećanje na njega bude blagoslovljeno.” Izraelski predsjednik Isaac Herzog rekao je: “Srce me boli od velike boli zbog Taharlevove smrti. Stihovi njegovih pjesama i djela nastavit će osvjetljavati naš put i pričati našu priču”. Ministar obrane Benny Gantz rekao je da je prije samo šest mjeseci bio na jednom od Taharlevovih nastupa. “Uživao sam u svakom trenutku... Otišao sam pomalo promukao, ali prije svega sretan i zadovoljan”.

“Nevjerojatnom kombinacijom humora i ozbiljnosti oblikovali ste soundtrack vojske koja nas vojnike prati desetljećima, a pratit će nas i dalje u budućnosti”, rekao je Gantz.

Tal Elkobi

## Yoram Taharlev: Soundtrack of Many Generations

Tal Elkobi (Lehavim, 1995), originally from Israel, lives in Zagreb and studies Medicine at Zagreb University. She graduated from the Agricultural High School in South of Israel, then served at the army as Instructor in the Artillery Corps for two years. She was a volunteer at the Jewish Community Center at Atlanta, Georgia, as part of the Jewish agency. Since then, she is involved in activities regarding Jewish life and culture.

Yoram Taharlev, well-known Israeli songwriter and poet died at the age of 84.

“Songs of Yoram Taharlev have accompanied the country for years — in sadness and in joy, in times of war and peace” said Israeli Prime Minister Naftali Bennet.

Taharlev wrote more than 1000 songs, including 100 works for the army’s musical entertainment troupes, such as “Yeshnan Banot” (“There Were Girls”) and “Givat Hatahmoshet” (“Ammunition Hill”). He was born in Kibbutz Yagur in 1938 to Lithuanian parents, who moved to Israel when he was a child. Taharlev remained at the kibbutz until the age of 26, later moving to Tel Aviv. Afterwards, his career as a lyricist gained momentum. His songs, recorded by Israel’s top groups and vocalists, were played incessantly on the radio: he was the main text-writer of the local pop culture. “Of course, not each and every song I wrote became an instant hit,” Taharlev wrote on his website. “Some of my

songs were tucked into a drawer and never saw the light of day until this site was created. Others were recorded, but for one reason or another, just didn’t make it”. Taharlev ended up posting the never-produced songs on his site believing they should be given a second chance. He invited young singers and composers to have a look and “see if something catches their fancy”.

### Soundtrack of Generations

His interest into writing began when he was around seven years old. As his parents bought him a special notebook to write in and keep in their house — though he slept in a “children’s house” with other kibbutz kids — he started to write his first poems. Later, Taharlev went on to write for festivals and competitions, including the *Israeli Song Festival* and the *Eurovision Song Contest*. He published many poetry and song books. For many years he was a publisher for the Israeli Ministry of Defense. Through his poems and song lyrics,

he recorded much of modern Israel's history, both in war and peace, and in doing so became an informal teacher. Many songs became so popular that large numbers of people actually learned from them and acquired knowledge about events, places and personalities. Taharlev loved Hebrew language, which he explored, playing around every possible expression and nuance. Though secular, he also loved to study ancient Jewish literature and interpret in a secular way. He had great respect for Jewish wisdom. Furthermore, he had a gift for stand-up comedy, in which he also recounted the story of Israel's development, or referred to Biblical sources, but in a way that made his audiences rock with laughter.

### **Childhood in the Kibbutz**

Many of Taharlev's songs were inspired by his childhood experiences in kibbutz Yagur among which are "The Mountain That Is Always Green" written about Mount Carmel near Yagur. "Shade and Water from the Well" is about an incident in 1945 during which a group of immigrants were brought to Yagur after their release from a detention camp in Atlit to hide from the British. In the song he wrote "He whose hut has fallen, let him enter through the door silently and stay forever". On Saturday, June 29, 1946, known as Black Sabbath, Yagur was surrounded by British troops searching for illegal weapons and paramilitaries. The kibbutz adults, including

Taharlev's parents, were shipped off to prison for four months. The British troops dug up floors and basements and found caches of weapons, including under the children's house. They tossed personal possessions, including Taharlev's special notebook, which had been hidden in his parents' home. "I hoped that I could recover even one page of the notebook, but I never found it. To this day, I haven't managed to recreate my first poem," he wrote. He swore from then on that he would copy everything he had written and learn it by heart so that no one could ever take it away from him again. Taharlev was awarded a lifetime achievement award for Hebrew poetry by the president of Bar-Ilan University as one of the most potent lyricists of Hebrew poetry. He was proclaimed one of the most meaningful contributors to the renewed Israeli pop-music.

### **Literary career**

After writing hundreds of poems and songs, Taharlev dedicated himself to reading and writing about traditional Jewish texts, saying, "I am reading the holy texts with secular eyes." He wrote several books, in which he reviewed and analyzed traditional texts, labeling them as "a fresh and humorous look at the holy and traditional Jewish books and texts". His interpretations are highly regarded by both secular and religious communities. His book, "Al Birkey Avot" (perush to 'Pirkey Avot') was among the biggest

sellers in 2016. His book *Simchat Tora* is a humorous commentary of all the “Torah portions of the week”.

Taharlev had considerable success in bringing secular Jewish public closer to tradition, showing them beauty and brilliance of religious literature under a slogan “Learn with joy and smile!” He said: “If the religious and traditional books were taught to us in this way, with a smile, we could find out much more about our roots and we wouldn’t be so detached from them.” Israeli Prize laureate Eliyahu Ha-Cohen said: “Although he was born on a kibbutz and was a major lyricist of pop songs, Taharlev derived many motifs and inspiration from the Bible. He is the most ‘Jewish’ among the Israeli lyricists.” The song “Go and Walk the Land” became the slogan of the Society for the Protection of Nature in Israel. “Be my friend, be my brother” is often sung at memorial ceremonies. “Ammunition Hill” is a standard performed at Independence Day Ceremonies.

## **Death**

Taharlev died on 6 January 2022, at the age of 83 due to cancer. It was not generally known that Taharlev was battling cancer. He kept on making

stage appearances until a week before his death, and was making plans for future gigs. Songs for which he had written the lyrics were played on radio and television programs on the day of his death and the days that followed – and not just on musical programs. Upon hearing of Taharlev’s death, Israeli Prime Minister Naftali Bennett stated that “His songs have accompanied the country for years – in sadness and in joy, in times of war and peace. He passed away, but his work will remain with us forever. May his memory be a blessing”. Israeli President Isaac Herzog said: “My heart aches with great pain with Taharlev’s passing. The lyrics of his songs and writing will continue to illuminate our path and tell our story”. Defense Minister Benny Gantz said that just six months ago he had gone to one of Taharlev’s performances. “I enjoyed at every moment... I left a little hoarse, but most of all happy and satisfied”.

“With an incredible combination of humor and seriousness, you shaped the soundtrack of the military, which has accompanied us soldiers for decades and still accompanies us and will continue to do so in the future,” Gantz said.