



GLASNIK

B'nai B'rith

Gavro Schwartz, Hrvatska

Časopis za židovsku kulturu, civilizaciju i povijest.
Godina 10, broj 39, Zagreb, studeni 2025. Izlazi četiri puta godišnje.



**TEMA BROJA:
MILENIJSKI SAN**

**THEME OF THE ISSUE:
MILLENIAL DREAM**

THE VOICE

of B'nai B'rith



Gavro Schwartz, Croatia

Magazine of Jewish Culture, Civilization and History.
Year 10, No. 39, Zagreb, November 2025. 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.bnaibrith.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.bnaibrith.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 (2021-2025)

Uz trideset deveti broj **Glasnika B'nai B'rith**



Poštovani čitatelji, poštovane čitateljice, Približavamo se jubilarnom (ne baš jubilarnom, ali okruglom!) četrdesetom broju, pa kako i priliči, imamo posebne novosti! Tema kojom se bavimo su snovi, odnosno milenijski san, san od 2000 godina, zapravo i više, mnogo više od toga.

Donosimo tekstove koji se bave snovima – tu je “San o ljubavi i smrti” Filipa Davida, ali i glazbeni snovi židovskih skladatelja, od kojih su mnogi završili u egzilu tijekom nacizma, a zatim u nevjerojatno nepovoljnim povijesnim okolnostima ostvarili uspješne karijere; tu su i snovi židovskih šahista, koji svijet promatraju na jedan potpuno drugi način, postizujući uspjehe u toj naizgled jednostavnoj, a zapravo vrlo kompleksnoj igri! Tu je također i san jednog đakovačkog rabina – kao i snovi o Eretz Izrael.

No, što je to “mnogo više” što sam obećala na početku? To su uredničke promjene! Glasnik B'nai B'rith ima za prioritet uvijek donositi svježe perspektive, autore i tekstove! Nakon šest izuzetno plodnih godina pod uredništvom Darka Fischera (2016.-2021.), osnivača i pokretača časopisa, imala

sam priliku i sama pridonositi uređivanju četiri godine (2021.-2025.). No sad mi se čini da je većina tema koje sam namjeravala obraditi obrađena – i vrijeme je prepustiti prostor novim i svježijim pogledima! Stoga je ovo prijelazni broj u kojem najavljujemo novu urednicu s dugogodišnjim iskustvom rada u profesionalnom novinarstvu, koja je već prethodni broj neizmjereno osvježila novim, stručnim, edukativnim, zanimljivim i protočnim tekstovima! Riječ je o Vladimiri Šimić, koja izvrsno poznaje materiju, piše kvalitetne tekstove i ima viziju! Itekako se veselim sljedećim brojevima i dakako nastavljam surađivati, ali vrijeme je za neki novi koncept, za novi san! Možda ne baš 2000-godišnji! Mesijanski dolazak ionako je predviđen za sljedećih 200 godina, a prema mnogima je već i započeo, prema datumima u Zoharu, s Industrijskom revolucijom... ali o tom potom!

Vladimira Šimić, nova urednica

Uz trideset deveti broj **Glasnika B'nai B'rith**



Poštovani i dragi čitatelji i čitateljice, veliko mi je zadovoljstvo preuzeti ulogu urednice *Glasnika B'nai B'rith*, istovremeno osjećajući odgovornost koju se nadam da ću uspjeti opravdati. Naime, proteklih su godina postavljeni visoki urednički standardi koje neće biti lako održati. Stoga dodijeljenu ulogu doživljavam doista posebnim komplimentom kojim se pokazuje da postoji povjerenje u moje sposobnosti i znanja, čak i ako ponekad sama u to sumnjam. A pritom se, prigodno, ovaj moj prvi uvodnik objavljuje upravo u broju posvećenom snovima.

Poput mnogih Židova s ovih prostora, odgajana sam da šutim o svom porijeklu, da ga ne otkrivam jer nikada ne znaš kada bi se zlo (koje je odnijelo živote 13 najbližih članova bakine obitelji, a kojih se je i moja majka sjećala) moglo ponoviti. Kad sam u odrasloj dobi i već s dvoje male djece bojažljivo prišla po prvi puta židovskoj zajednici i rabinu, osjećala sam čudnu mješavinu straha i uzbuđenja, počela sam ulaziti u svijet koji je za mene bio upravo to – san! Usudila sam se napokon izaći iz ropstva šutnje i zakoračiti ondje gdje sam ionako oduvijek htjela biti, gdje sam osjećala da pripadam.

Za razliku od onih koji su odgajani kao Židovi, a kojima je takav život uobičajen i možda ni po čemu poseban, bila sam (i jesam) poput djeteta koje svakodnevno otkriva neka nova čuda i ne prestaje im se diviti. Neovisno o neminovnom buđenju koje je nastupilo tijekom godina, suočavanju s izazovima života u ovom našem plemenu, upoznavanja i s onim manje lijepim stranama, teretu koji nam je davno nametnut i koji nam se uvijek iznova nameće, ovo je ipak i dalje predivan svijet, neizmjereno bogate i raznolike povijesti, kulture, običaja i tradicije, nepresušan izvor priča.

Nakon ovog kratkog upoznavanja, prepuštam vas uživanju u tekstovima i radujem se ponovnom susretu u 40. broju. Tko zna što ću do tada otkriti i podijeliti s vama...

Paula Rem, editor (2021-2025)

Editorial to the 39th Issue of ***The Voice of B'nai B'rith***



Dear readers,

We are approaching the jubilee (not exactly jubilee, but round!) fortieth issue, so as befits us, we have special news! The topic we are dealing with is dreams, or rather the millennial dream, a dream of 2000 years, in fact, more, much more than that.

We bring texts that deal with dreams – there is “The Dream of Love and Death” by Filip David, but also the musical dreams of Jewish composers, many of whom ended up in exile during Nazism, and then achieved successful careers in incredibly unfavorable historical circumstances; there are also the dreams of Jewish chess players, who view the world in a completely different way, achieving success in this seemingly simple, but actually very complex game! There is also the dream of a rabbi from Đakovo – as well as dreams about Eretz Israel.

But what is this “much more” that I promised at the beginning? There are editorial changes! *The Voice of B'nai B'rith* has always prioritized bringing fresh perspectives, authors, and texts! After six extremely fruitful years under the editorship of Darko Fischer (2016-

2021), the founder and initiator of the magazine, I had the opportunity to contribute to the editing myself for four years (2021-2025). But now it seems to me that most of the topics I intended to cover have been covered – and it is time to give way to new and fresher perspectives! Therefore, this is a transitional issue in which we announce a new editor with many years of experience in professional journalism, who has already immensely refreshed the previous issue with new, professional, educational, interesting and easily flowing texts! This is Vladimira Šimić, who knows the subject matter extremely well, writes quality texts, and has a vision! I am very much looking forward to the next issues and of course I will continue to collaborate, but it is time for a new concept, for a new dream! Maybe not exactly the one from 2000! The Messianic arrival is predicted for the next 200 years anyway, and according to many it has already begun, according to the dates in the Zohar, with the Industrial Revolution... but more on that later!

Vladimira Šimić, new editor

Editorial to the 39th Issue of ***The Voice of B'nai B'rith***



Dear readers,

It is a great pleasure for me to take on the role of editor of the Voice of *B'nai B'rith* while at the same time feeling a responsibility that I hope I will be able to justify. Namely, high editorial standards have been set in recent years that will not be easy to maintain. Therefore, I truly view the role assigned to me as a special compliment that shows that there is trust in my abilities and knowledge, even if I sometimes doubt it myself. And, coincidentally, this first editorial of mine is published in the issue dedicated to dreams.

Like many Jews from this region, I was raised to keep quiet about my origins, not to reveal them because you never know when the evil (which took the lives of 13 of my grandmother's closest family members, whom my mother also remembered) could happen again. When, as an adult and already with two small children, I timidly approached the Jewish community and the rabbi for the first time, I felt a strange mixture of fear and excitement, I began to enter a world that was exactly that for me – a dream! I finally dared to step out of the slavery of silence and step into where I had always wanted to be, where I felt I

belonged. Unlike those who were raised as Jews, for whom such a life is commonplace and perhaps nothing special, I was (and am) like a child who discovers new wonders every day and never ceases to admire them. Regardless of the inevitable awakening that has occurred over the years, facing the challenges of life in this tribe of ours, getting to know the less beautiful sides, the burden that was imposed on us long ago and that is imposed on us again and again, this is still a beautiful world, immensely rich and diverse history, culture, customs and traditions, an inexhaustible source of stories.

After this brief introduction, I leave you to enjoy the texts and look forward to meeting you again in issue 40. Who knows what I will discover and share with you by then...

Darko Fischer

San o uspjehu: poznati židovski šahisti

Darko Fischer (*1938., Osijek) je osnivač i dugogodišnji urednik Glasnika B'nai B'rith (2016.-2021.). Rođen u sekularnoj židovskoj obitelji, Holokaust je preživio u progonstvu i skrivanju u Bosni i Mađarskoj. Osnovnu školu i gimnaziju završio u Osijeku. Diplomirao, magistrirao i doktorirao je na FER-u (nekada Elektrotehnički fakultet) u Zagrebu iz područja elektronike i računalnih znanosti. Radio je u Osijeku u Kemijskom kombinatu Saponia i na Ekonomskom i Elektrotehničkom fakultetu. Umrovljen 2003. u zvanju izvanrednog profesora. Židovski je aktivist od studentskih dana i predsjednik Židovske općine Osijek od 1988. do 2004. Urednik je nekoliko povijesnih knjiga o Židovima Osijeka i Vinkovaca i autor zbirke kratkih priča na židovske teme „Crtice iz dijasporae“. Dobitnik je židovskih priznanja “Megila – zahvalnica”. Čest je učesnik i predavač na raznim židovskim konferencijama. Predsjednik židovske nevladine organizacije B'nai B'rith u Zagrebu 2015-2019. Živi u Zagrebu od 2010.

Šah je drevna misaona igra koja je nastala u Indiji i preko Perzije je došla u Europu. Dva protivnika se nadmeću za pobjedu na šahovskoj ploči, kvadratnoj površini sa 64 crno – bijelih kvadratnih polja. Svaki igrač ima 32 figure, jedan bijele a drugi crne. Cilj igre je zarobiti protivničkog kralja. Pravila igre su razmjerno jednostavna i lako ih je naučiti već u djetinjoj dobi, no za dobro igranje šaha treba mnogo talenta, upornosti, rada, psihičke ali i fizičke spremnosti. Židovi su tradicionalno bili usmjereni na misaone aktivnosti. Jedan od razloga tome je njihova stoljetna usmjerenost čitanju svetih knjiga, tore i talmuda, diskusija o tim tekstovima, pisanja komentar i davanje objašnjenja. Zato nije neobično da su u 19. i 20. stoljeću Židovi bili dominantni u šahovskim nadmetanjima. Sredinom 19. stoljeća počela su pojedinačna takmičenja za svjetskog

prvaka u šahu. Od 13 zvaničnih svjetskih prvaka do 2000-te godine, njih šest bili su Židovi. Na mrežnoj stranici Wikipedije može se naći popis poznatih šahista židovskog porijekla. Popis sadrži čak 139 imena. Prva dva svjetska prvaka bili su Židovi Wilhelm Steinitz i poslije njega Emanuel Lasker, koji je titulu prvaka držao čak 27 godina.

Johannes Hermann Zukertort rođen je u Lublin 7. studenoga 1842. Umro je u Londonu 20. lipnja 1888. Bio je jedan od najboljih šahista druge polovice 19. stoljeća. Izrazito je bio slavan 1870-ih i 1880-ih. Osim što je bio poznat kao šahist, bio je i vojnik, glazbenik, jezikoslovac, novinar i politički djelatnik.

Prvi zvanični svjetski prvak postao je Wilhelm Steinitz 1886. pobjedom nad Zukertortom. Dvoboj se održao u Sjedinjenim američkim državama u

New Yorku, St. Louisu i New Orleansu i trajao je od 11 siječnja do 29. ožujka. Susret se igrao do 10 pobjeda. Steinitz je pobijedio rezultatom 10 : 5.

Wilhelm Steinitz je rođen u skromnoj porodici, njegov otac Joseph bio je krojač u Pragu. Živjeli su u praškom getu. Bio je trinaesto dijete svojih roditelja. Šah je naučio igrati sa svojih 12. godina. U ranoj mladenačkoj dobi proučavao je talmud no kasnije je studirao matematiku u Beču. U šahu je brzo napredovao i pobjeđivao na turnirima tadašnje šahovske velika- ne. To mu je donijelo šahovsku slavu i poboljšao financijsko stanje te se mogao uzdržavati od svojih šahovskih uspjeha. Radio je i kao novinar za šahovske novine u Engleskoj gdje je neko vrijeme živio. Od 1863. živio je u New Yorku.

Nakon poraza od Laskera, Steinitz je i dalje igrao na brojnim turnirima. Prilikom jednog turnira u Moskvi psi- hički je obolio i nije se više potpuno oporavio. Umro je kao siromah u New Yorku 1900.

Steinitz nije imao naročite sreće u privatnom životu. Prva žena Caroline Golder rano je umrla a njihova kći Flora umrla je s nepune 22 godine. Steinitz se ponovo oženio i imao još dvije kćeri.

Emanuel Lasker rođen je u Barlineku, današnja Poljska 24. 12. 1868. a umro je u New Yorku 11. 1. 1941. Roditelji su mi bili Michaelis Aaron Laskera i Rosalie Israelsohn. Otac Aaron bio

je poslužitelj u sinagogi. Emanuel je imamo brata Bertholda i dvije stari- je sestre, Teofiliju i Amaliju. Roditelji su uočili talent mladoga Laskera za matematiku pa su ga poslali na školo- vanje u Berlin. Matematiku je počeo studirati u Berlinu i nastavio i završio u Göttingenu. Šah ga je naučio stari- ji brat Barthold, također uspješnog šahista, kada je Emanuel imao 12 go- dina. Uz šah Emanuel je bio vješt i u kartaškim igrama. Ubrzo se njegov talent za šah pokazao na raznim tur- nirima po Njemačkoj te šah mu je po- stala profesija. Iz Njemačke Lasker je otišao u Englesku gdje počeo izdavati šahovski časopis, „The London Che- ss Fortnightly“ (Londonski šahovski dvotjednik). Gostujući u SAD Lasker je uspješno sudjelovao na nekoliko turnira, na turniru u New Yorku 1893 pobijedio sve protivnike. 1894. u su- sretu za prvaka svijete pobijedio je 33 godine starijeg Wilhelma Steinitza i držao titulu svjetskog prvaka gotovo 27 godina. Pored šaha Lasker se ba- vio matematikom, iz koje je stekao doktorat i filozofijom. Neko vrijeme boravio je u Moskvi i bio član Ruske akademije znanosti. Titulu svjetskog prvaka izgubio je u susretu s Kuban- cem Jose Raulom Capablankom 1921. godine.

Emanuel Lasker bio je oženjen Mar- thom Cohn, rođenom u Berlinu, ta- kođer židovskog porijekla. Oboje su zbog dolaska nacista na vlast otišli iz Njemačke 1933. godine. Bračni par Lasker nije imao djece.

Mihail Mojsejevič Botvinik rođen je u Sankt Petersburgu 17. kolovoza 1911. u obrazovanoj židovskoj obitelji, Otac mu je bio Moisei Lvovič Botvinnik po zanimanju električar a majka, dentist, Serafina Samoilovna Rabinovič. Bio je oženjen Armenkom Gayanom Davidovnom Asatiani. Imao je sestru Isy i kćer Olgu. U društvenim uvjetima tadašnjeg Sovjetskog saveza Botvinik nije naglašavao svoje židovsko porijeklo, bio je ateist i komunist. Naslov svjetskog prvaka osvojio je 1948 na turniru nakon Drugog svjetskog rata i poslije smrti do tada aktualnog prvaka Aleksandra Aljehina. Nakon toga je još dva puta gubio i ponovo vratio titulu svjetskog prvaka. Bio je svjetski prvak do 1963. godine. Bio je uvaženi šahovski pedagog, kroz njegovu školu šaha prošli su mnogi slavni igrači ove igre. Osim što je bio dominantna šahovska ličnost kroz nekoliko decenija u vrijeme kada je u Sovjetskom savezu bilo vrlo mnogo znamenitih šahista, Botvinik je bio znanstvenik iz područja elektrotehnike. Spajanjem tih svojih aktivnosti Botvinik se bavio teorijom igara i započeo rad na računalnim programima koji mogu kvalitetno igrati šah. Smatra ga se i začetnikom umjetne inteligencije. Botvinik je umro 5. svibnja 1995. u Moskvi.

David Bronstein rođen je u Biloj Cerkvi u Ukrajini 19. veljače 1924. a umro je 20. prosinca 2006. u Minsku. Otac Johanan bio je politički proganjan i zatvaran jer je bio dalji rođak sovjet-

skog disidenta i Staljinovog suparnika Lava Trockog kojemu je izvorno prezime bilo Bronstein. David Bronstein je već u ranoj dobi pokazivao talent za šah koji je naučio igrati s osam godina. S 15 godina osvojio je drugo mjesto na prvenstvu Kijeva. Sa 16. godina bio je drugi na prvenstvu Ukrajine, iza Isaka Boleslavskog, još jednog slavnog šahiste židovskog porijekla. Bronstein i Boleslavski su kasnije postali vrlo dobri prijatelji. Bronsteinova prva žena bila je poznata sovjetska šahistkinja Olga Mihailovna Ignatijevna. Kasnije se David Bronstein ponovo oženio za Tatjanu Boleslavsku kćer svog šahovskog i ličnog prijatelja Isaka Boleslavskog. Studij matematike u Kijevu morao je prekinuti zbog rata. Radi slabog fizičkog stanja David Bronstein bio je pošteđen vojne obaveze u Drugom svjetskom ratu, ali je radio na mnogim civilnim poslovima za vojne potrebe. Odmah po završetku rata, 1945. na prvenstvu Sovjetskog Saveza, Bronstein je zauzeo treće mjesto. Iste godine održan je šahovski ekipni susret između SSSRa i SAD putem radio veze. Učesnici, po 10 igrača u svakoj reprezentaciji na obje strane, bili su pretežno Židovi. Svaki igrač odigrao je dvije igre, Bronstein je dobio obje svoje pa je uz Botvinka, Smislova, Kotova i Ragozina (ova posljednja trojica nisu bili Židovi) bio najučinkovitiji igrač u sastavu sovjetske reprezentacije. Uslijedili su turniri za pojedinačno svjetsko prvenstvo, turniri kandidata, pobjednik turnira dobio je pravo izazvati aktualnog pr-

vaka, tada je to bio Botvinik. Bronstein je 1951. osvojio prvo mjesto i iste godine igrao susret za svjetsko prvenstvo protiv Botvinika. Susret je završio neriješeno 12:12 te je po propozicijama Botvinik sačuvao titulu. Na turniru kandidata 1953. Bronstein je zauzeo treće mjesto. O partijama tog turnira Bronstein je napisao knjigu koja se smatra jednom od najboljih djela šahovske literature. Taj turnir, smatra se, obilovao je nepravilnostima, jer su međusobne partije sovjetskih igrača bile dogovorene kako bi se spriječilo Samuela Reshevskoh iz SAD da osvoji prvo mjesto. Bronstein je s ekipom SSSRa učestvovao na četiri šahovske olimpijade na kojima je od 49 igara izgubio samo jednu!

Samuel Reshevsky rođen je Ozorkowu u Poljskoj 1911, umro je u New Yorku 1992. Samuelov otac zvao se Jakob, majka je bila Feiga, a supruga se zvala Norma. Vrlo rano, još u Poljskoj, Samuel je pokazao izvanredan šahovski talent i sa samo četiri godine naučio je igrati šah. Kada mu je bilo devet godina, s roditeljima je emigrirao u New York. Po dolasku je već igrao simultanku protiv odraslih osoba. Po zanimanju je bio knjigovođa i pisac, no šah je bila njegova glavna aktivnost. Sredinom 20. stoljeća bio je dominantna šahovska ličnost u SAD, višestruki prvak i da nije izbio Drugi svjetski rat, kada su prekinuta takmičenja za svjetskog prvaka, Reshevsky bi, vjerojatno, osvojio taj naslov. Poslije je pobjeđivao svjetske

prvake, Laskera, Aljehina, Capablanca, Euewa, Botvinnika, Smislova i Fischera. Učestvovao je na nekoliko šahovskih olimpijada i za ekipu SAD donio jednu zlatnu i jednu brončanu medalju. Pojedinačno je osvojio jednu brončanu medalju. Sudjelovao je na turnirima kandidata za svjetskog prvaka, poznata je njegova pobjeda protiv Botvinika, koji je osvojio prvo mjesto i postao svjetski prvak.

Miguel (Mojsze Mendel) Najdorf rođen je u Grodzisk Mazovicky u Poljskoj 15. travnja 1910. a umro je u Malagi 1997. Roditelji su se (prema nekim izvorima) zvali Isak i Roza. Miguel nije stekao neko uobičajeno obrazovanje već se rano posvetio šahu o čemu je najviše naučio od poljsko francuskog šahiste Savielly Tartakowera. Do 1939. živio je u Poljskoj a onda je, kao predstavnik Poljske, pred sam početak Drugog svjetskog rata, otputovao u Argentinu da bi sudjelovao u jednom šahovskom takmičenju. Zbor rata Najdorf se nije vratio u Poljsku gdje su mu ostali supruga i kćerka. On ih je nastojao izbaviti iz Poljske u čemu nije uspio te su obje stradale u Holokaustu. To ga je teško pogodilo i trebalo mu je dugo vremena da se oporavi od tog gubitka. Kasnije se u Argentini ponovo oženio i sa suprugom Ritom imao kćer Lilianu.

U šahovskom svijetu bio je poznat kao vrhunski teoretičar i osoba sa zadivljujućom memorijom. Mogao je na slijepo, bez gledanja u šahovsku ploču i figure, igrati simultanku (istovreme-

no igrati protiv više protivnika). Sudjelovao je vrlo uspješno na nekoliko šahovskih olimpijada gdje je osvojio srebrne medalje u ekipnoj konkurenciji na prvoj ploči za Argentinu i nekoliko medalja u pojedinačnoj konkurenciji. Nekoliko puta pobjeđivao je na jakim turnirima u Mar del Plati od 1941. do 1950. Uspješan je bio na turniru u Hastingsu 1947. i Amsterdamu 1950. gdje je osvojio drugo mjesto iza Botvinika, tadašnjeg svjetskog prvaka.

Mihael Talj rođen je u Rigi, tada dio Sovjetskog saveza, danas je to Latvija. Rođen je 9. studenog 1936, umro je 28. lipnja 1992. u Moskvi i sahranjen na židovskom groblju u Rigi. Njegov otac Nehemijas bio je liječnik. Mihael – Miša Talj vidio je šah prvi puta u čekaonici svoga oca, a počeo je igrati s deset godina. Šahovski prvak Latvije postao je već sa 17 godina, 1953. a prvak SSSRa 1957. Njegova igra bila je izrazito ofanzivna, rizična i uz mnoge žrtve, što je često iznenađivalo protivnike. Zbog toga je dobio nadimak „gusar iz Rige“. U takvom stilu osvojio je naslov svjetskog prvaka pobijedivši 1960. Botvinika rezultatom 12.5 :8.5. Botvinik mu je uzvratio 1961. rezultatom 13:8. Prema nekim informacijama, Talj je u toku toga dvoboja imao zdravstvenih problema. Talj je šest puta bio prvak SSSRa i gotovo nepobjediv na mnogim međunarodnim turnirima. Osam puta učestvovao je na šahovskim olimpijadama. Bio je i izvrstan šahovski komentator, pisac šahovskih knjiga i novinar. Umro

je relativno mlad od maligne bolesti bubrega. U njegovom rodnom gradu Rigi podignut mu je spomenik. Talj je prvi put bio oženjen sa Šulamit (Sally) Landau, glumicom židovskog porijekla. Njihov sin Georgij – Gera otišao je živjeti u Izrael gdje je uspješan dentist. S drugom ženom, Angelinom Petjuhovom imao je kćer Žanu, učiteljicu glazbe i prevoditeljicu koja živi u Moskvi.

Robert (Bobby) Fischer rođen je u Chicagu 9. ožujka 1943. a umro u Rejkjaviku 17. siječnja 2008. Bio je šahovski genij, čudo od djeteta, najmlađi velemaistor, ali kao ličnost, u privatnom životu i po političkim stavovima vrlo kontraverzna ličnost. „Mešuge“, popularna riječ iz jidiš jezika najbolje označava njegovu ličnost. Robert Fischer je (vjerojatno) sin mađarskog Židova koji se zvao Paul Felix Nemenyi, izvorno Neumann porijeklom iz Rijeke u Hrvatskoj gdje je Nemenyi radio. Robert je odrastao u Brooklinu, u New Yorku u židovskom okruženju. Njegova majka Regina Wender Fischer, bila je energična i snalažljiva žena koja je nakon raznih zanimanja postala liječnica. S 13 godina Robert je postao juniorski prvak SADa a sa 14 godina ukupni prvak te države. S 15 godina postao je najmlađi velemaistor. Robert Fischer bio je najmlađi učesnik jakog turnira u Portorožu na kojem je podijelio peto i šesto mjesto s Davidom Bronsteinom i time se kvalificirao za turnir kandidata, izazivača svjetskog prvaka. Pobjednik turnira

u Portorožu bio je Mihail Talj kasniji svjetski prvak pobjedom nad Botvnikom. U godinama 1957. do 1966. Fischer je osvojio uzastopno osam prvenstava u SADu gdje je 1965. ostvario nedostižni rezultat od 11:0. U dvoboju za svjetskog prvaka na Islandu protiv Borisa Spaskog (iz SSSRa) 1972. Fischer je pobijedio rezultatom 12.5:8.5 te time prekinuo dominaciju sovjetskih šahista, što je u to doba hladnog rata imalo i politički značaj. No Fischer je kasnije odbio igrati uzvratni susret, izgubio je titulu prvaka, ponašao se prilično neodgovorno. Nemirno je putovao po raznim državama, davao čudne antisemitske i anti američke izjave, da bi konačno završio narušenog psihičkog zdravlja u Rejkijaviku gdje je ranije doživio najveći trijumf.

Gari Kasparov rođen je kao Hari Weinstein u Bakuu u Azerbajdžanu 13. travnja 1958. Otac Kim bio je Židov, po zanimanju inženjer. Majka se zvala Klara Kasparian, kasnije je promijenila prezime u Kasparov a to prezime je preuzeo i njen sin nakon što su se roditelji rastali i otac umro. Kasparov je pohađao Botnikovu školu šaha u Moskvi. Majka se mnogo brinula za njegovu šahovsku karijeru. Osvojio je 1976. godine prvenstvo SSSRa za šahista mlađe od 18 godina. 1982. na prvenstvu SSSRa dijelio je prvo mjesto. Svjetski prvak postao je 1985 pobjedom nad Karpovom nakon nekoliko vrlo dugih dvoboja od ukupno 144 partije Zadnji meč Kasparov je dobio rezultatom 13:11 i u svojoj 22. godini

postao 13. svjetskim prvakom. Tu je titulu držao do 2000. godine. Kasparov i Karpov postali su suparnici i u političkim aktivnostima. U ratnom sukobu Srbije i Hrvatske pri raspadu Jugoslavije početkom 90-ih godina prošlog stoljeća Karpov se postavio na stranu Srbije, dok je Kasparov odlučno podupirao Hrvatsku. Često je boravio i Hrvatskoj bio član Hrvatskog šahovskog saveza Prestao se profesionalno baviti šahom i posvetio se humanitarnom i društvenom radu. Bio kritičar Putinove diktatorske vladavine i dok je bio u Rusiji organizirao je prosvjede. Zbog toga je bio i zatvaran. Po odlasku iz Rusije dobio je 2014. hrvatsko državljanstvo. Oženjen Dariom Tarasovom i ima dvoje djece. Svoje židovske korijene nikada nije posebno isticao

Među ženama, poznatim šahistica, ističu se sestre Polgar, Zsuzsi (Žuži, Suzana), Zsofi (Žofi, Sofija) i Judit (Judita). Sve tri rođene su u Budimpešti, Zsuzsi 1969., Zsofi 1974. i Judita 1976. Otac Laszlo, rođen 1946., potiče iz pobožne židovske obitelji. Njegov otac je preživio Holokaust dok su mu djedovi i bake stradali u Auschwitzu. Laszlo je bio pedagog i šahist. Sve tri svoje kćeri podučavao je šahu od malih nogu. Tvrdio je da se geniji ne rađaju već ih treba odgojiti te djecu treba podučavati od najranije dobi da bi postala uspješna. Pokazao je to na svojim kćerima koje su kasnije slijedile njegov primjer.

Zsuzsi Polgar je na prvenstvu Mađarske 1986. sa 17 godina u muškoj kon-

kurenciji dijelila drugo mjesto. Bila je svjetska prvakinja 1996. pobjedom nad je kineskinjom Xie Jun. Treća je žena s titulom velemajstora, olimpijska je pobjednica pojedinačno s ukupno 10 medalja, bila je druga u ekipnoj konkurenciji. Otišla je u SAD, osnovala Polgar šahovski centar i Polgar zakladu. Bavi se šahovskim obrazovanjem mladih djevojaka. Udavala se dva puta, supruzi su joj bili Jakob Shutzman računalni stručnjak s kojim ima dva sina, Toma i Leama. Drugi suprug je Paul Traug uspješni šahist.

Zsofi Polgar ima naslov međunarodnog majstora u muškoj i velemajstora u ženskoj konkurenciji. Živi u Izraelu, učiteljica je i umjetnica. Udata je za šahovskog međunarodnog majstora iz Gruzije Yonu Kosashvilija koji je također Židov, s njim ima dva sina, Aloa i Yoava.

Judit Polgar je već s 12 godina ostvarivala značajne šahovske rezultate i to i u muškoj konkurenciji. 1988. i 1990. godine pobijedila je na juniorskim svjetskim prvenstvima u šahu za mlađe od 12 i 14 godina i to kao jedina djevojčica u sveukupnoj konkurenciji. Titulu velemajstorice osvojila je u starosti od 15 godina i 4 mjeseca, mjesec dana mlađa nego što je bio Robert Fischer kada je to postigao. Na nekoliko šahovskih olimpijada bila je članica mađarske nacionalne šahovske reprezentacije, 2014. osvojila je s tom reprezentacijom srebrnu medalju. Zabilježila je i pobjede

nad svjetskim šahovskim prvacima, Karpovom 1993. i Kasparovom 2002. Nakon uspješne takmičarske karijere ostala i dalje posvećena šahu. Bila je izbornih mađarske šahovske reprezentacije koja je osvojila treće mjesto na prvenstvu Europe. Osnovala je u Budimpešti 2012. „Judit Polgar“ šahovsku fondaciju s ciljem popularizacije šaha u školama i među mladima koristeći metodu nazvanu po njoj. Voditeljica je edukativnog skupa zvanog „Globalni šahovski festival“, počasna je dopredsjednica Svjetske šahovske federacija, počasna je građanka Budimpešte ima počasni doktorat Sveučilišta u Budimpešti.

Znatan broj židovskih šahista izgubili su život u Holokaustu. Poznatiji među njima bili su Izaak Appel (1905–1941) Rafael Feinmesser(1895–?), Henryk Friedman (1903–1942), Izidor Gross (1866–1942), Stanisław Kohn (1895–1940), Leon Kremer (1901–1941), Salo (Salomon) Landau(1903–1944), Moische Lowtzky (Łowcki) (1881–1940) Dawid Przepiórka (1880–1940) i Endre Steiner(1901–1944).

Ovdje sam nabrojao samo neke najznačajnije židovske ličnosti u šahu. Ima ih još vrlo mnogo, Doprinos Židova šahovskoj igri je neosporan i u skladu s doprinosima Židova na mnogim drugim područjima.

Darko Fischer

Dreams of Success: Famous Jewish Chess Players

Darko Fischer (*1938, Osijek) is a founder and longtime editor of *The Voice of B'nai B'rith* (2016.-2021.). Born in a secular Jewish family, he survived the Holocaust in exile and hiding in Bosnia and Hungary. He finished elementary school and high school in Osijek. He graduated and obtained Master's and Doctoral degree at the Faculty of Electrical Engineering and Computing (formerly Faculty of Electrical Engineering) in Zagreb in the field of Electronics and Computer Science. He worked in Osijek at the Saponia Chemical Plant and at the Faculty of Economics and Electrical Engineering. Retired in 2003 as Associate Professor. He has been a Jewish activist since his student days and the president of the Jewish Community Osijek from 1988 to 2004. He is the editor of several historical books about the Jews of Osijek and Vinkovci and author of a collection of short stories on Jewish themes "Sketches from the Diaspora". He obtained the Jewish award "Megillah". He is a frequent participant and lecturer at various Jewish conferences. He was a president of the Jewish NGO B'nai B'rith in Zagreb 2015-2019. He lives in Zagreb since 2010.

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Chess is an ancient mental game that originated in India and came to Europe via Persia. Two opponents compete for victory on a chessboard, a square surface with 64 black and white squares. Each player has 32 pieces, one white and the other black. The goal of the game is to capture the opponent's king. The rules of the game are relatively simple and easy to learn even in childhood, but playing chess well requires a lot of talent, perseverance, work, mental and physical fitness. Jews have traditionally been focused on mental activities. One of the reasons for this is their centuries-old focus on reading the holy books, the Torah and the Talmud, discussing these texts, writing commentaries and providing explanations. Therefore, it is not surprising that in the 19th and 20th centuries, Jews were dominant

in chess competitions. In the mid-19th century, individual competitions for the world chess champion began. Of the 13 official world champions until 2000, six were Jewish. On the Wikipedia website you can find a list of famous chess players of Jewish origin. The list contains as many as 139 names. The first two world champions were Jews, Wilhelm Steinitz and after him Emanuel Lasker, who held the title of champion for 27 years.

Johannes Hermann Zukertort was born in Lublin on November 7, 1842. He died in London on June 20, 1888. He was one of the best chess players of the second half of the 19th century. He was extremely famous in the 1870s and 1880s. In addition to being famous as a chess player, he was also a soldier, musician, linguist, journalist and politician.

The first official world champion was Wilhelm Steinitz in 1886, after defeating Zukertort. The duel took place in the United States in New York, St. Louis and New Orleans and lasted from January 11 to March 29. The match was played to 10 wins. Steinitz won 10:5.

Wilhelm Steinitz was born into a modest family, his father Joseph was a tailor in Prague. They lived in the Prague ghetto. He was the thirteenth child of his parents. He learned to play chess at the age of 12. In his early youth he studied the Talmud but later studied mathematics in Vienna. He progressed quickly in chess and defeated the chess greats of the time in tournaments. This brought him chess fame and improved his financial situation and he was able to support himself from his chess successes. He also worked as a journalist for a chess newspaper in England, where he lived for a while. From 1863 he lived in New York.

After his defeat by Lasker, Steinitz continued to play in numerous tournaments. During a tournament in Moscow, he fell mentally ill and never fully recovered. He died a pauper in New York in 1900.

Steinitz was not particularly lucky in his private life. His first wife Caroline Golder died early, and their daughter Flora died before the age of 22. Steinitz remarried and had two more daughters.

Emanuel Lasker was born in Barlinek, present-day Poland on December 24, 1868, and died in New York on January 11, 1941. His parents were Michaelis Aaron Lasker and Rosalie Israelsohn. His father, Aaron, was an usher in the synagogue. Emanuel had a brother, Berthold, and two older sisters, Teofilia and Amalia. His parents noticed the young Lasker's talent for mathematics and sent him to study in Berlin. He began studying mathematics in Berlin and continued and graduated in Göttingen. He was taught chess by his older brother Barthold, also an accomplished chess player, when Emanuel was 12 years old. In addition to chess, Emanuel was also skilled in card games. His talent for chess soon showed itself in various tournaments around Germany, and chess became his profession. From Germany, Lasker went to England, where he began publishing a chess magazine, "The London Chess Fortnightly." While visiting the USA, Lasker successfully participated in several tournaments, defeating all opponents in the tournament in New York in 1893. In 1894, he defeated Wilhelm Steinitz, who was 33 years his senior, in the world championship match and held the title of world champion for almost 27 years. In addition to chess, Lasker was interested in mathematics, in which he earned a doctorate and a degree in philosophy. He lived in Moscow for some time and was a member of the Russian Academy of Sciences. He lost the world championship title

in a match with Cuban Jose Raul Capablanca in 1921.

Emanuel Lasker was married to Martha Cohn, born in Berlin, also of Jewish origin. Both of them left Germany in 1933 due to the Nazis coming to power. The Lasker couple had no children.

Mikhail Moiseevich Botvinnik was born in Saint Petersburg on August 17, 1911, into an educated Jewish family. His father was Moisei Lvovich Botvinnik, an electrician by profession, and his mother, Serafina Samoilovna Rabinovich, a dentist. He was married to Armenian Gayana Davidovna Asatiani. He had a sister, Isy, and a daughter, Olga. In the social conditions of the Soviet Union at the time, Botvinnik did not emphasize his Jewish origin, he was an atheist and a communist. He won the world championship title in 1948 at a tournament after World War II and after the death of the then current champion, Alexander Alekhine. After that, he lost twice more and regained the world championship title. He was world champion until 1963. He was a respected chess pedagogue, and many famous players of the game passed through his chess school. In addition to being a dominant chess figure for several decades at a time when the Soviet Union had many notable chess players, Botvinnik was a scientist in the field of electrical engineering. Combining these activities, Botvinnik studied game theory and began

working on computer programs that could play chess efficiently. He is also considered the founder of artificial intelligence. Botvinnik died on May 5, 1995 in Moscow.

David Bronstein was born in Bila Tserkva, Ukraine, on February 19, 1924, and died on December 20, 2006 in Minsk. His father, Johanan, was politically persecuted and imprisoned because he was a distant relative of Soviet dissident and Stalin's rival Leon Trotsky, whose original surname was Bronstein. David Bronstein showed a talent for chess at an early age, learning to play at the age of eight. At the age of 15, he won second place in the Kiev championship. At the age of 16, he came second in the Ukrainian championship, behind Isaac Boleslavsky, another famous chess player of Jewish origin. Bronstein and Boleslavsky later became very good friends. Bronstein's first wife was the famous Soviet chess player Olga Mikhailovna Ignatievna. Later, David Bronstein remarried Tatiana Boleslavskaya, the daughter of his chess and personal friend Isaac Boleslavsky. His studies in mathematics in Kiev had to be interrupted by the war. Due to his poor physical condition, David Bronstein was spared military service in World War II, but he worked in many civilian jobs for the military. Immediately after the war ended, in 1945, at the Soviet Union championship, Bronstein took third place. That same year, a

chess team match was held between the USSR and the USA via radio. The participants, 10 players in each team on both sides, were predominantly Jewish. Each player played two games, Bronstein won both of his, and along with Botvinnik, Smyslov, Kotov and Ragozin (the last three were not Jewish), he was the most effective player in the Soviet team. This was followed by tournaments for the individual world championship, the candidates' tournaments, the winner of the tournament was given the right to challenge the current champion, then it was Botvinnik. Bronstein won first place in 1951 and played a world championship match against Botvinnik that same year. The match ended in a draw 12:12, and according to the propositions, Botvinnik retained the title. Bronstein took third place in the 1953 candidates' tournament. Bronstein wrote a book about the games of that tournament that is considered one of the best works of chess literature. That tournament, it is believed, was full of irregularities, because the games between the Soviet players were arranged in order to prevent Samuel Reshevsky from the USA from winning!

Bronstein participated in four Chess Olympiads with the USSR team, losing only one out of 49 games!

Samuel Reshevsky was born in Ozorków, Poland, in 1911 and died in New York in 1992. Samuel's father was named Jakob, his mother was

Feiga, and his wife was Norma. Very early on, while still in Poland, Samuel showed extraordinary chess talent and learned to play chess at the age of four. When he was nine, he emigrated with his parents to New York. Upon arrival, he was already playing simultaneous chess against adults. He was an accountant and writer by profession, but chess was his main activity. In the mid-20th century, he was a dominant chess figure in the United States, a multiple champion, and if World War II had not broken out, when the world championship competitions were interrupted, Reshevsky would probably have won that title. He later defeated world champions Lasker, Alekhine, Capablanca, Euwe, Botvinnik, Smyslov and Fischer. He participated in several Chess Olympiads and brought one gold and one bronze medal for the US team. He won one bronze medal individually. He participated in the Candidates Tournament for World Champion, and his victory over Botvinnik, who won first place and became world champion, is well known.

Miguel (Mojsze Mendel) Najdorf was born in Grodzisk Mazovicky, Poland, on April 15, 1910, and died in Malaga in 1997. His parents were (according to some sources) named Isak and Roza. Miguel did not receive any conventional education, but devoted himself to chess at an early age, learning most of what he learned from the Polish-French chess player Savielly

Tartakower. He lived in Poland until 1939, and then, as a representative of Poland, right before the beginning of the Second World War, he traveled to Argentina to participate in a chess competition. Zbor rata Najdorf did not return to Poland, where his wife and daughter remained. He tried to rescue them from Poland, in which he failed, and they both perished in the Holocaust. It hit him hard and it took him a long time to recover from that loss. He later remarried in Argentina and had a daughter Liliana with his wife Rita.

In the chess world, he was known as a top theoretician and a person with an amazing memory. He could blindly, without looking at the chess board and pieces, play simultanka (play against several opponents at the same time). He participated very successfully in several chess Olympiads where he won silver medals in the team competition on the first board for Argentina and several medals in the individual competition. He won several strong tournaments in Mar del Plata from 1941 to 1950. He was successful in the Hastings tournament in 1947 and Amsterdam in 1950, where he won second place behind Botvinnik, the world champion at the time.

Miguel (Mojsze Mendel) Najdorf was born in Grodzisk Mazovicky, Poland, on April 15, 1910, and died in Malaga in 1997. His parents were (according to some sources) Isak and Roza. Miguel did not receive any formal ed-

ucation, but devoted himself to chess at an early age, learning most of it from the Polish-French chess player Savielly Tartakower. He lived in Poland until 1939, and then, as a representative of Poland, just before the outbreak of World War II, he traveled to Argentina to participate in a chess tournament. After the war, Najdorf did not return to Poland, where he left behind his wife and daughter. He tried to rescue them from Poland, but failed, and both perished in the Holocaust. This hit him hard and it took him a long time to recover from this loss. He later remarried in Argentina and had a daughter, Liliana, with his wife Rita.

In the chess world, he was known as a top theoretician and a person with an amazing memory. He could play simultaneous blindfolded, without looking at the chessboard and pieces (playing against several opponents at the same time). He participated very successfully in several Chess Olympiads, where he won silver medals in the team competition on the first board for Argentina and several medals in the individual competition. He won several strong tournaments in Mar del Plata from 1941 to 1950. He was successful in the tournament in Hastings in 1947 and Amsterdam in 1950, where he won second place behind Botvinnik, the then world champion.

Mikhail Tal was born in Riga, then part of the Soviet Union, today it is Latvia. He was born on November 9,

1936, died on June 28, 1992 in Moscow and is buried in the Jewish cemetery in Riga. His father Nehemiah was a doctor. Mikhail – Misa Tal saw chess for the first time in his father's waiting room, and started playing at the age of ten. He became the chess champion of Latvia at the age of 17, in 1953, and the champion of the USSR in 1957. His game was extremely offensive, risky and with many casualties, which often surprised his opponents. Because of this, he was nicknamed the "Pirate of Riga". In this style, he won the world championship title, defeating Botvinnik in 1960 with a score of 12.5:8.5. Botvinnik retaliated in 1961 with a score of 13:8. According to some information, Tal had health problems during that duel. Tal was a six-time champion of the USSR and almost invincible in many international tournaments. He participated in the Chess Olympiads eight times. He was also an excellent chess commentator, writer of chess books and journalist. He died relatively young from malignant kidney disease. A monument was erected to him in his hometown of Riga. Talj was first married to Shulamit (Sally) Landau, an actress of Jewish origin. Their son Georgij – Gera went to live in Israel where he is a successful dentist. With his second wife, Angelina Petyukhova, he had a daughter Zhana, a music teacher and translator who lives in Moscow.

Robert (Bobby) Fischer was born in Chicago on March 9, 1943 and died in

Reykjavík on January 17, 2008. He was a chess genius, a child prodigy, the youngest grandmaster, but as a person, in his private life and in his political views a very controversial figure. "Mešuge", a popular word from the Yiddish language best describes his personality. Robert Fischer is (probably) the son of a Hungarian Jew named Paul Felix Nemenyi, originally Neumann originally from Rijeka in Croatia where Nemenyi worked. Robert grew up in Brooklyn, New York in a Jewish environment. His mother, Regina Wender Fischer, was an energetic and resourceful woman who, after various occupations, became a doctor. At the age of 13, Robert became the junior champion of the United States and at the age of 14, the overall champion of that country. At the age of 15, he became the youngest grandmaster. Robert Fischer was the youngest participant in a strong tournament in Portorož, where he shared fifth and sixth place with David Bronstein, thus qualifying for the Candidates Tournament, the challenger to the world champion. The winner of the tournament in Portorož was Mikhail Talj, later the world champion, after defeating Botvinnik. In the years 1957 to 1966, Fischer won eight consecutive championships in the United States, where in 1965 he achieved an unattainable result of 11:0. In the duel for the world champion in Iceland against Boris Spassky (from the USSR) in 1972, Fischer won with a score of 12.5:8.5 and thereby ended the dominance of the Soviet

chess players, which in those times of the Cold War also had political significance. But Fischer later refused to play the return match, lost the championship, behaved quite irresponsibly. He restlessly traveled to various countries, made strange anti-Semitic and anti-American statements, and finally ended up in Reykjavík, where he had previously experienced his greatest triumph, with his mental health impaired.

Gari Kasparov was born Hari Weinstein in Baku, Azerbaijan on April 13, 1958. Father Kim was Jewish, an engineer by profession. The mother's name was Klara Kasparian, later she changed her surname to Kasparov, and her son took over that surname after his parents separated and his father died. Kasparov attended Botnikov's chess school in Moscow. His mother worried a lot about his chess career. In 1976, he won the USSR championship for chess players under 18 years of age. In 1982, he shared first place at the championship of the USSR. He became the world champion in 1985 by defeating Karpov after several very long matches of a total of 144 games. Kasparov won the last match with a score of 13:11 and became the 13th world champion at the age of 22. He held that title until 2000. Kasparov and Karpov also became rivals in political activities. In the war between Serbia and Croatia during the breakup of Yugoslavia in the early 1990s, Karpov sided with Serbia,

while Kasparov resolutely supported Croatia. He often visited Croatia and was a member of the Croatian Chess Federation. He stopped playing chess professionally and devoted himself to humanitarian and social work. He was a critic of Putin's dictatorial rule and while in Russia he organized protests. He was imprisoned for this. After leaving Russia, he received Croatian citizenship in 2014. He is married to Daria Tarasova and has two children. He has never particularly emphasized his Jewish roots.

Among the women, famous chess players, the Polgar sisters, Zsuzsi (Žuži, Suzana), Zsofi (Žofi, Sofija) and Judit (Judit) stand out. All three were born in Budapest, Zsuzsi in 1969, Zsofi in 1974 and Judita in 1976. Their father, Laszlo, was born in 1946, and comes from a devout Jewish family. His father survived the Holocaust while his grandparents perished in Auschwitz. Laszlo was a teacher and chess player. He taught all three of his daughters chess from a young age. He argued that geniuses are not born but must be nurtured, and that children should be taught from an early age to become successful. He showed this in his daughters, who later followed his example. Zsuzsi Polgar tied for second place in the men's competition at the 1986 Hungarian Championship at the age of 17. She was the world champion in 1996, defeating China's Xie Jun. She is the third woman to hold the title of grandmaster, is

an Olympic individual champion with a total of 10 medals, and was second in the team competition. She went to the USA, founded the Polgar Chess Center and the Polgar Foundation. She is engaged in chess education for young girls. She was married twice, her husbands were Jakob Schutzman, a computer expert with whom she has two sons, Tom and Leam. Her second husband is Paul Traug, a successful chess player.

Zsofi Polgar holds the title of International Master in men's and Grandmaster in women's competition. She lives in Israel, is a teacher and artist. She is married to the Georgian International Master Yona Kosashvili, who is also Jewish, with whom she has two sons, Alon and Yoav.

Judit Polgar achieved significant chess results at the age of 12, including in men's competition. In 1988 and 1990, she won the Junior World Chess Championships for under-12s and under-14s, as the only girl in the overall competition. She won the grandmaster title at the age of 15 years and 4 months, a month younger than Robert Fischer was when he achieved it. She was a member of the Hungarian national chess team at several chess Olympiads, in 2014 she won a silver medal with that team. She also recorded victories over the world chess champions, Karpov in 1993 and Kasparov in 2002. After a successful competitive career, she remained dedicated to chess. She was a member

of the Hungarian chess team that won third place at the European Championship. She founded the "Judit Polgar" chess foundation in Budapest in 2012 with the aim of popularizing chess in schools and among young people using the method named after her. She is the leader of the educational gathering called "Global Chess Festival", she is the honorary vice-president of the World Chess Federation, she is an honorary citizen of Budapest and has an honorary doctorate from the University of Budapest.

A significant number of Jewish chess players lost their lives in the Holocaust. The most famous among them were Izaak Appel (1905–1941), Rafael Feinmesser (1895–?), Henryk Friedman (1903–1942), Izidor Gross (1866–1942), Stanisław Kohn (1895–1940), Leon Kremer (1901–1941), Salo (Salomon) Landau (1903–1944), Moishe Lowtzky (Łowcki) (1881–1940), Dawid Przepiórka (1880–1940) and Endre Steiner (1901–1944).

I have listed here only some of the most significant Jewish figures in chess. There are many more. The contribution of Jews to the game of chess is undeniable and in line with the contributions of Jews in many other fields.

Mirko Ćurić

Vrijeme snova jednog đakovačkog rabina

Svoju 2021. objavljenju knjigu priča nazvao sam *Vrijeme snova*, prema istoimenoj priči, nadahnutoj istinitim događajem. Evo što sam napisao o tom susretu: „Listopad je 2017., sunčan jesenski dan, švedski pisac Göran Rosenberg i ja šetamo Đakovom i pričamo o velikim ljudima, o velikim snovima i o onome u što su se ti snovi pretvorili. Dočekao sam ga na đakovačkom autobusnom kolodvoru i odmah ga prepoznao čim je izišao iz autobusa — traperice, bijela košulja, tamnoplavi sako, mokasinke na nogama, moderan ruksak: odjeven ležerno, ali s ukusom i samopouzdanjem na način kako se odijevaju pisci na Zapadu — ukratko književnik iz Švedske, a ne iz Hrvatske ili neke balkanske zemlje gdje je ležernost strana piscima koji drže do sebe: prije ih odlikuje teretan hod i neodređeno gađenje nad zemljom u kojoj (ili po kojoj) hode i prisiljeni su u njoj živjeti. Göran je srdacan je i ljubazan, pun entuzijazma i želje da nešto dozna, pričamo (zbog mene) na mješavini njemačkog i engleskog jezika, ali unatoč svemu, dobro se razumijemo jer se želimo razumjeti. Göran nije slučajno u Đakovu: piše knjigu o Markusu, Marku, Mordekaju Ehrenpreisu, đakovačkom rabinu između 1896. i 1900.“

Rabin Ehrenpreis „(Lavov, Ukrajina, 25. VI. 1869 – Saltsjöbaden, Švedska, 27. II. 1951). Bio je sin vlasnika hebrejske tiskare. Kao apsolvant Hochschule für die Wissenschaft des Judentums u Berlinu istodobno je pohađao i nastavu na njem. svjetovnim sveučilištima. Karijeru rabina počeo je Đakovu (1896– 1900), gdje je održavao veze s Josipom Jurjem Strossmayerom. Sa suprugom Ernestinom bio je sudionik Prvoga cionističkog kongresa u Baselu u kolovozu 1897. kao jedini s hrv. prostora te jedan od začetnika cionizma na hrvatskom prostoru. Prijateljevao je i s Theodorom Herzlom, preveo na hebrejski poziv na osnivački kongres cionističkoga pokreta u Baselu i u Đakovu složio slog za tisak. Njegov Decenij cionizma, predavanje održano 1906. u cionističkom društvu »Theodor Herzl« u Osijeku, objavljeno iste god., jedna je od prvih cionističkih brošura na slavenskom jugu. Bio je jedan od prvih i najznačajnijih suradnika Židovske smotre. Iz Đakova je 1900. otišao u Sofiju, gdje je do 1914. bio vrhovni rabin Bugarske. Zauzimao se za bolji položaj manjina na Balkanu, te u misiji bug. kralja Ferdinanda I. god. 1913. putovalao po eur. metropolama. Od 1914. do smrti bio je gl. rabin u Stockholmu. Također je kao predsj. švedske sekci-

je Svjetskoga židovskoga kongresa od njezina osnutka 1944. sudjelovao u planiranju Wallenbergova pothvata da spasi mađ. Židove. Od 1884. surađivao je u mnogim žid. glasilima, ponajprije u časopisima HaMaggid i Ha-Shiloah. U svojim ranim tekstovima kritizirao je gledište Ahada Ha-Ama da se hebrejska književnost treba ograničiti na žid. teme, smatrao je da je zadaća hebrejske književnosti udovoljiti svim potrebama Židova koji žive u okružju eur. kulture. Poslije je, međutim, izrazio mišljenje da hebrejska književnost njegova naraštaja nije sposobna ostvariti oslobađajuću sintezu između opće eur. kulture i naslijeđene kulture žid. manjine. Nakon 1908. sasvim se udaljio od cionizma (u smislu naseljavanja Židova u Palestini, odnosno Izraelu), predao se svom rabinskom pozivu te postao zagovornik tzv. spiritualnog nacionalizma, u uvjerenju da Židovi trebaju ostati u dijaspori jer samo tako mogu ispuniti svoje poslanje. U Švedskoj je, na šved. jeziku, 1946. objavio autobiografiju *Mitt liv mellan öster och väster*, koja je 1953. prevedena i na hebrejski jezik. God. 1928. osnovao je švedsko-žid. časopis *Judisk Tidskrift*, izdao na švedskom *Židovsku enciklopediju*, a također je i surađivao u različitim enciklopedijama te prevodio hebrejsku modernu literaturu na švedski. Od 1935. profesor je na Sveučilištu u Stockholmu. Na šved. jeziku objavljeno mu je 20-ak knjiga.[1]

Prije nekoliko godina, knjiga na kojoj je radio Rosenberg konačno je objav-

ljena i izazvala je veliku pozornost u Švedskoj, a kako bude prevedena na strane jezike, tako će vjerojatno rasti interes za ovog rabina jedinstvene sudbine, čiji kratkotrajan boravak u Đakovu pokazuje kako je i naš grad znao/mogao/može biti, mjesto ostvarenja snova.

A recenzije knjige su izrazito pozitivne te knjiga je dobila ove godine i nagradu Švedske kraljevske akademije, koja uključuje i novčani iznos od 50 tisuća švedskih kruna. Evo što o knjizi zapisuje kritičar Salomon Schuman[2]: „Knjiga izgleda kao sinagogalni molitvenik s kožnato-smeđim koricama i svijetle, zlatne boje slova - mogao je biti hebrejski tekst. Umjesto toga, na njoj je naslov “Rabbi Marcus Ehrenpreis - neuzvrćena ljubav”. Ispred sebe imam novu knjigu Görana Rosenberga, biografiju štokholmkog glavnog rabina između 1914.-1949., Marcusa Ehrenpreis, koji je imao mnogo žica na svojoj liri. Njegovo znanje jezika govorilo je za sebe. Poznavao je jidiš, hebrejski i aramejski naravno - ali i je odlično govorio poljski, ukrajinski, bugarski, hrvatski, španjolski, francuski i njemački, da spomenemo samo neke od jezika koje je govorio. Naučio je švedski za godinu dana - tako dobro da je puno objavljivao i bio rado čitan. Unatoč činjenici da je Švedska dopustila Židovima da dođu u zemlju prilično kasno, krajem 18. stoljeća, čini se da je naša zemlja imala čudnu privlačnost kod europskih rabina. Ehrenpreis je definitivno pripadao toj skupini i ostao

na tom poslu više od tri desetljeća. Nije sam u tome već je formirao krug rabina. Njegov neposredni prethodnik Gottlieb Klein jednako je dugo služio u štokholmskoj židovskoj jedinici. Rabin Klein jako se divio Ehrenpreisu unatoč činjenici da su politički bili na dvije različite strane židovskih barikada. Klein je bio protiv cionizma, dok je njegov nasljednik bio jedan istaknuti zagovornik modernih ideja(...)

Göran Rosenberg obavio je opsežno istraživanje prije nego što je napisao svoju biografiju.

Možda se rabinska mudrost: „Budućnost je još dug put do prošlosti”, nalazi se u njegovoj tužnoj knjizi “Kratki odmor na putu iz Auschwitza”, iz 2012. koja govori o životu autorovog oca nakon rata. Jer ovdje je pomiješano utopijsko s proročanstvom u svijetu ideja kao što je kinematografija i ocrtno u zamišljenoj dijalektici spora među njima.

Marcus Ehrenpreis rođen je 1869. u Lembergu, velikoj predstraži Austro-Ugarske, u podnožju Karpata. U švedskoj povijesti grad je poznat samo po tome što je osvojen od strane Karla XII., ali je prije holokausta bio uspješna židovska metropola koja je svijetu podarila brojne znanstvenike i književnike. Danas u tom gradu gotovo nema Židova. Nakon djetinjstva s knjižkim obrazovanjem, sin Lemberg dobio je i rabinsko obrazovanje u Berlinu da bi prvo završio kao vjerski poglavar u malom hrvatskom

mjestu Đakovu, prije nego što mu je ponuđen posao kao velikom rabinu Sofije. Tu je postao kraljev prijatelj i diplomat te se okružio s generalima i bugarskoj buržoaziji(...) Rosenbergov se rabin od samog početka usredotočio na duhovnu stranu religije. On je obožavao neo-hebrejsku poeziju, kao i miroljubivu vjerodostojnost proroka. U njegovom cionizmu je isključena ideja o židovskoj državnoj tvorevini. Pritom dijeli mišljenja s nizom intelektualaca kao što su Martin Buber i Gershom Scholem. Problem, koji Rosenberg ignorira, bio je već tada nedostatak interesa arapske strane za židovsko-arapskom suradnjom. Ehrenpreis je vjerovao u inauguraciju “Hebrejskog sveučilišta” 1925. u Jeruzalemu, kao duhovnom ispunjenju svojih misli. Ehrenpreisa su mnogi Židovi optuživali za pasivnost u odnosu prema izbjeglicama koji su potražili utočište u Švedskoj. Ali po svojoj prilici Rosenberg je u ovome u pravu: krivnja je bila na švedskim državnim vlastima; koju je podupirala snažna buržoazija sa svojim interesima. Uvijek iznova, očajnički pozivi židovske zajednice bili su odbijeni. Životopis Marcusa Ehrenpreisa je fini portret koji oslikava prvu polovicu prošlog stoljeća (...)“

Mirko Ćurić

Time for Dreams: a Rabbi from Đakovo

I named my book of stories, published in 2021 *Dreamtime* after the story of the same name, inspired by a true event. Here's what I wrote about that encounter: "It's October 2017, a sunny autumn day, the Swedish writer Göran Rosenberg and I are walking through Đakovo and talking about great people, about great dreams, and about what those dreams have turned into. I met him at the Đakovo bus station and recognized him immediately as he got off the bus — jeans, white shirt, navy blue jacket, loafers on his feet, a modern backpack: dressed casually, but with the taste and confidence of Western writers — in short, a writer from Sweden, not from Croatia or some Balkan country where casualness is alien to self-respecting writers: they are more characterized by a heavy gait and a vague disgust for the country in which (or on which) they walk and are forced to live. Göran is warm and kind, full of enthusiasm and a desire to find out something, we speak (because of me) in a mixture of German and English, but despite everything, we understand each other well because we want to understand each other. Göran is not in Đakovo by chance: he is writing a book about Markus, Mark, Mordekaj Ehrenpreis, the Đakovo rabbi between 1896 and 1900. "

Rabbi Ehrenpreis "(Lviv, Ukraine, 25. VI. 1869 – Saltsjöbaden, Sweden, 27. II. 1951). He was the son of the owner of a Hebrew printing house. As a graduate student at the Hochschule für die Wissenschaft des Judentums in Berlin, he simultaneously attended classes at German secular universities. He began his career as a rabbi in Đakovo (1896–1900), where he maintained ties with Josip Juraj Strossmayer. With his wife Ernestina, he participated in the First Zionist Congress in Basel in August 1897 as the only one from the Croatian area and one of the founders of Zionism in the Croatian area. He also befriended Theodor Herzl, translated the invitation to the founding congress of the Zionist movement in Basel into Hebrew, and set up a typesetting press in Đakovo. His *Decade of Zionism*, a lecture given in 1906 at the Zionist society "Theodor Herzl" in Osijek, published the same year, is one of the first Zionist brochures in the Slavic south. He was one of the first and most important collaborators of the *Jewish Review*. From Đakovo he went to Sofia in 1900, where he was the chief rabbi of Bulgaria until 1914. He advocated for a better position for minorities in the Balkans, and in 1913 he traveled to European metropolises on a mission for the Bul-

garian King Ferdinand I. From 1914 until his death he was the chief rabbi in Stockholm. He also participated in planning Wallenberg's venture to save Hungarian Jews as chairman of the Swedish section of the World Jewish Congress from its foundation in 1944. From 1884 he collaborated in many Jewish publications, primarily in the magazines HaMaggid and Ha-Shiloah. In his early texts he criticized the view of Ahad Ha-Am that Hebrew literature should be limited to Jewish themes, he believed that the task of Hebrew literature was to satisfy all the needs of Jews living in the environment of European culture. Later, however, he expressed the opinion that the Hebrew literature of his generation was not capable of achieving a liberating synthesis between general European culture and the inherited culture of the Jewish minority. After 1908 he completely distanced himself from Zionism (in the sense of settling Jews in Palestine, or Israel), surrendered to his rabbinical calling and became an advocate of so-called spiritual nationalism, convinced that Jews should remain in the diaspora because only in this way can they fulfill their mission. In Sweden, in Swedish language, in 1946 he published his autobiography *Mitt liv mellan öster och väster*, which was translated into Hebrew in 1953. In 1928 he founded the Swedish-Jewish magazine *Judisk Tidskrift*, published the Jewish Encyclopedia in Swedish, and also collaborated on various encyclopedias and translated Hebrew

modern literature into Swedish. Since 1935 he has been a professor at Stockholm University. He has published about 20 books in Swedish.[1]"

A few years ago, the book Rosenberg was working on was finally published and attracted a lot of attention in Sweden, and as it is translated into foreign languages, interest in this rabbi of a unique destiny will probably grow, whose short stay in Đakovo shows that our city also knew/could/could be a place where dreams come true.

And the book's reviews are extremely positive, and this year the book also received the Royal Swedish Academy Award, which includes a cash prize of 50 thousand Swedish kronor. Here is what critic Salomon Schuman writes about the book[2]: "The book looks like a synagogue prayer book with a leather-brown cover and bright, gold-colored letters - it could have been Hebrew text. Instead, it is titled 'Rabbi Marcus Ehrenpreis - Unrequited Love.'" I have a new book in front of me by Göran Rosenberg, a biography of Stockholm's chief rabbi between 1914 and 1949, Marcus Ehrenpreis, who had many strings on his lyre. His knowledge of languages spoke for itself. He knew Yiddish, Hebrew and Aramaic of course - but he also spoke Polish, Ukrainian, Bulgarian, Croatian, Spanish, French and German excellently, to name just a few of the languages he spoke. He learned Swedish in a year - so well that he published widely and was well-read.

Despite the fact that Sweden allowed Jews to come to the country quite late, in the late 18th century, our country seems to have had a strange attraction for European rabbis. Ehrenpreis definitely belonged to that group and remained in that position for more than three decades. He was not alone in this, but formed a circle of rabbis. His immediate predecessor Gottlieb Klein had served in the Stockholm Jewish community for just as long. Rabbi Klein greatly admired Ehrenpreis despite the fact that they were politically on different sides of the Jewish barricades. Klein was against Zionism, while his successor was a prominent advocate of modern ideas (...)

Göran Rosenberg did extensive research before writing his biography.

Perhaps the rabbinic wisdom: "The future is still a long way from the past," is found in his sad book "A Short Break on the Road from Auschwitz," from 2012, which tells the story of the author's father's life after the war. For here the utopian is mixed with the prophetic in the world of ideas such as cinema and outlined in the imagined dialectic of the dispute between them. Marcus Ehrenpreis was born in 1869 in Lemberg, a large outpost of Austria-Hungary, at the foot of the Carpathians. In Swedish history, the city is known only for being conquered by Charles XII, but before the Holocaust it was a prosperous Jewish metropolis that gave the world numerous scientists and writers. Today,

there are almost no Jews in that city. After a childhood with a bookish education, the Lemberg son also received a rabbinical education in Berlin, first finishing as a religious leader in the small Croatian town of Đakovo, before being offered a job as the chief rabbi of Sofia. There he became a friend and diplomat of the king and surrounded himself with generals and the Bulgarian bourgeoisie (...) Rosenberg's rabbi focused from the very beginning on the spiritual side of religion. He admired neo-Hebrew poetry, as well as the peaceful credibility of the prophets. In his Zionism, the idea of a Jewish state was excluded. In doing so, he shared the views of a number of intellectuals such as Martin Buber and Gershom Scholem. The problem, which Rosenberg ignores, was already the lack of interest on the Arab side in Jewish-Arab cooperation. Ehrenpreis believed in the inauguration of the "Hebrew University" in 1925 in Jerusalem as the spiritual fulfillment of his thoughts. Ehrenpreis was accused by many Jews of passivity in relation to the refugees who sought refuge in Sweden. But in all likelihood Rosenberg is right about this: the fault lay with the Swedish state authorities; which were supported by a powerful bourgeoisie with its interests. Time and again, the desperate appeals of the Jewish community were rejected. Marcus Ehrenpreis' biography is a fine portrait that depicts the first half of the last century (...)"

Kristina Švan

Muzički san – jevrejski kompozitori operete

Kristina Švan (*1950, Zrenjanin) diplomirala je i magistrirala na Tehnološkom fakultetu, prehrambeni smjer, u Novom Sadu. Dva meseca nakon diplomiranja zaposlila se u Fabrici biljnih masti i margarina (kao rukovodilac proizvodnje margarina) u Kombinatoru „Servo Mihalj“ u Zrenjaninu. Zatim prelazi u Tehnološko-poljoprivredni institut, vila Viktora Eleka, (odjeljenje za ulja i masti a zatim rukovodilac odjeljenja za pesticide), također Kombinat „Servo Mihalj“ u Zrenjaninu. Nakon privatizacije Instituta prelazi u Srednju školu „Uroš Predić“ kao profesor prehrambene tehnologije – mljekarstvo i tu ostaje do mirovine.

Opereta je muzičko - scenko delo. Reč “opereta” je na italijanskom jeziku diminutiv od reči “opera”. Prepoznatljiv oblik opereta postaje sredinom 19. veka u Francuskoj. Popularnost operete dovodi do razvoja mnogih nacionalnih stilova operete. Oni se pojavljuju u Americi, Kubi, Filipinima, Meksiku, Španiji, Engleskoj, Nemačkoj i Austrougarskoj. Posledica ovoga jeste pojava kulturnog kosmopolitizma u prošlom veku, tj. prenošenje operete među raznim zemljama. Nakon 1930- tih opereta kao žanr gubi na snazi. Nastupa novi žanr “muzičko pozorište” tj. mjuzikl. Najpoznatiji kompozitori opereta su Žak Ofenbah, Johan Štraus, Franc Lehar i Francisko Alonso.

Opereta kao žanr nastaje u Parizu oko 1850. godine. Nakon dvadesetak godina centar operete se premešta u Beč, tj. oko 1870. Opereta u Austriji i Nemačkoj, nastala tokom 20.tog veka, bila je složenija i dostigla je svoj procvat. Opereta obuhvata različite teme

i stilove, od ljubavnih priča do egzotičnih okruženja. Može se izvoditi i u manjim lokalnim pozorištima. Na ovaj način može biti pristupačna i u manjim zajednicama. Glavni cilj operete je zabava puplike komičnim situacijama i duhovnim dijalozima. Slušajući i gledajući operetnu predstavu publika se oseća prijatno i opuštajuće nakon, možda napornog dana. Mnogi ljudi se, slušajući operete, prvi put susreću sa klasičnom muzikom. Budi im interesovanja za ovu vrstu umetnosti. Time se, na neki način, vrši i popularizacija klasične muzike. U odnosu na operu, muzika operete je lakša. Opereta sadrži plesne tačke kao i popularne, pevljive melodije. Uglavnom nema tragičnih tragičnih ishoda. Opereta spaja različite umetničke forme: muziku, pevanje, glumu i ples. Nisu vremenski duge. Omogućavaju doživljaj opuštanja, uživanja u lakoj muzici i zabavi uz neku zanimljivu priču.

Edmund Samuel Eysler (Beč, 12. mart 1874. – Beč, 4. oktobar 1949.)

Bio je austrijski kompozitor. Rođen je u Beču u trgovačkoj porodici. Poznanstvo sa kompozitorom Leom Fallom doprinelo je donošenju odluke o studijama muzike na Bečkom konzervatoriju. Eysler je komponovao operete *Der unsterbliche Lump* (Besmrtna propast), *Der Frauenfresser* (*Ženoždera*), *Der lachende Ehemann* (Nasmijani mladoženja) i dr. Tokom godina Prvog svjetskog rata, sve više Eyslerovih opereta izvodilo se na sceni bečkog *Bürgertheatra* svake sezone, kao što su *Frühling am Rhein* (Izvor Rajne), *Die – oder Keine!* (Onaj – Ili Niko) i *Der dunkle Schatz* (Mračno blago). Nakon završetka Prvog svjetskog rata, Eysler je objavio još jednu, vrlo uspješnu operetu, *Die gold'ne Meisterin* (Zlatna ljubavnica), koja je postigla veliki uspjeh u Beču. Zbog Eyslerovog jevrejskog porijekla, nacisti su zabranili izvođenje njegovih djela, što je navelo Adolfa Hitlera da otkrije da je njegovu omiljenu operetu, *Die gold'ne Meisterin*, komponovao Jevrej. Tokom nacističkog režima i aneksije Austrije od 1938. do 1945. godine, Eysler nije emigrirao, već se skrivao, zaštićen od strane porodice i prijatelja. Međutim, nakon oslobođenja, ponovo je dobio priznanje u Beču, gdje je bio voljena i poštovana ličnost. Tamo je i preminuo 1949. godine, kada se, nažalost, okliznuo na stepenici dok je išao da primi ovacije divljenja publike.

Leopold Fall (Omolouc, 2. februar 1873. – Beč, 16. septembar 1925.)

Rođen u Olmützu (Olomouc). Bio je austrijski kapelnik i kompozitor opereta. Dirigent operete u Hamburgu postao je 1895. godine a tada je i počeo komponovati operete. Od 1904. godine i nadalje posvetio se samo komponovanju. Radio je u Berlinu, Hamburgu i Kölnu. Zatim je svoj rad nastavio u Beču 1906. godine, gdje je i umro. Njegova braća Siegfried i Richard također su bili kompozitori; obojica su ubijena u nacističkim koncentracionim logorima. Njegove operete "Princeza od dolara" i "Madame Pompadour" bile su veoma uspješne na engleskom govornom području. Prikazivale su se u Londonu i New Yorku. Tokom 20. stoleća bile su na repertoaru u Nemačkoj i Austriji. Prema podacima opereta "Der liebe Augustin" (1912; "Princeza Caprice" u Londonu) izvedena dosad neviđenih 3.360 puta. Komponovao je preko 20 opereta. Veseli farmer (njemački: *Der fidele Bauer*) je opereta na njemačkom jeziku. Premijera je bila 1907. godine u Mannheimu, a zatim u Beču i Berlinu. Bila je tada hit opereta. Premijera iste operete održana je i u Londonu 1909. godine. Opereta "Razvedena žena" premijerno je izvedena u Beču 1908. godine sa velikim uspehom. 1909. godine ista je izvedena u Milanu sa prevodom na italijanski jezik. 1910. godine je izvedena u Londonu s prevodom na engleski jezik. Izvedbe je bilo i u Rimu, Parizu,

Madridu. Dirigent je bio sam kompozitor. Prema opereti Ruža Istanbula snimljen je i film 1919. godine a 1953. godine opereta je adaptirana u muzički film. Fall je, kao kompozitor opere, imao veliku međunarodnu slavu pre Prvog svetskog rata koju je uspeo povratiti.



Leopold Fall

Izvor: Wikipedia, javlja domena

Jean Gilbert (Hamburg, 11. februar 1879. – Buenos Aires, Argentina, 20. decembar 1942.)

Rođen kao Max Winterfeld u Hamburgu. Bio je njemački operetni kompozitor i dirigent. Preci su mu bili kantori jevrejske zajednice. Kao Jevrej, Gilbert je bio prisiljen napustiti Njemačku nakon što su nacisti preuzeli vlast u januaru 1933. Prvo je emigrirao u Madrid, a kasnije u Argentinu, gdje je ponovo radio kao vođa radio orkestra. Umro je u Buenos Airesu. Njegov stariji sin Robert Gilbert (1899–1978) također je bio kompozitor, a njegov mlađi sin

Henry Winterfeld (1901–1990) postao je poznati autor knjiga za mlade čitaoce. Njegov prvi scenski rad kao kompozitora, francuska vodvilj-opereta zasnovana na komediji Paula de Kocka pod nazivom Das Jungfernstift, izvedena je 1901. godine u Hamburgu. Tom prilikom je i usvojio ime Jean Gilbert. Pre i posle Prvo svetskog rata, a posle povratka u Berlin 1910. godine, komponovao je više od 50 opereta. Najuspešnija je bila Devojka u taksiju (Die keusche Susanne), nastala 1910. godine. Ista je imala popularnost i na engleskom jeziku.



Ruža Istanbula, plakat

Izvor: Wikipedia, javna domena

Leon Jessel, ili Léon Jessel (Štettin, Poljska, 22. januar 1871. – Berlin, 4. januar 1942.)

Leon Jessel rođen je u istočnonjemačkom gradu Stettinu (danas Szczecin, Poljska) 1871. godine. Otac Samuel

Jessel jevrejski trgovac a majka Mary amerikanka. S obzirom da je po rođenju bio Jevrej, Leon prelazi na kršćanstvo 1894. godine. Tada je imao 23 godine. Iste godine je premijerno izvedena njegova prva opereta *Die Brautwerbung* (Udvaranje). S porastom nacizma krajem 1920-ih, njegovo komponovanje je praktično prestalo, a njegova muzička djela, koja su bila vrlo popularna, bila su potisnuta i gotovo zaboravljena. Bio je njemački kompozitor opereta i laganih klasičnih muzičkih djela. Danas je međunarodno najpoznatiji kao kompozitor popularnog veselog marša *Parada limenih vojnika*. Postigao je značajna priznanja s brojnim svojim operetama - posebno *Schwarzwaldmädel* (Djevojka iz Crne šume), koja je i danas popularna. Ova opereta bila je i omiljena opereta Hitlera i Himlera. Jessel je komponovao veoma popularne, nacionalističke i veoma nemačke operete. Njegova druga supruga pridružila se nacionalističkoj stranci 1932. godine. Zbog svega rečenog Jessel je očekivao prihvatanje u Nemačkoj od strane nacista. Međutim, ishod je bio potpuno drugačiji. Bio je odbačen od strane nacista zbog njegovog jevrejskog porekla. Izvođenje njegovih dela je zabranjeno 1933. godine. Godine 1937. morao je napustiti Reichsmusikkammer (Državni muzički institut). Prilikom pretresa njegove kuće 1941. godine pronađeno je pismo iz 1939. godine koje je on uputio svom libretisti Williamu Sterku u Beču. Jessel je napisao: "Ne mogu raditi u vremenu kada mržnja

prema Jevrejima prijeti mom narodu uništenjem, kada ne znam kada će ta strašna sudbina također pokucati na moja vrata." Jessel je uhapšen i predat Gestapou u Berlinu 15. decembra 1941. godine. Gestapo ga je mučio u podrumu policijske uprave na Alexanderplatzu. Nakon ovih tortura umro je 4. januara 1942. u berlinskoj Jevrejskoj bolnici.



Emmerich Kalman

Izvor: Wikipedia, javna domena

Emmerich Kálmán (mađarski: Kálmán Imre; Siofok, 24. oktobar 1882. – Pariz, 30. oktobar 1953.)

Kálmán je rođen kao Imre Koppstein u Siofoku, tadašnjem Austro-Ugarskoj, na južnoj obali jezera Balaton, u jevrejskoj porodici. U razvoju bečke operete u 20. vijeku bio je mađarski kompozitor opereta i istaknuta lič-

nost. Među njegovim najpopularnijim djelima su *Die Csárdásfürstin* (1915.) i *Grobnica Mariza* (1924.). Uticaji na njegov kompozitorski stil uključuju mađarsku narodnu muziku (kao što je čardáš), bečki stil prethodnika kao što su Johann Strauss II i Franz Lehár, te, u njegovim kasnijim djelima, američki džez. Kálmán i njegova porodica su pobjegli u Pariz zbog Anschlusa a zatim u Sjedinjene Američke Države. Na kraju se vratio u Evropu 1949. godine i umro u Parizu 1953. godine. Kalman prvi veliki uspeh postiže operetom *Tatárjárás – Ein Herbstmanöver* na njemačkom (Jesenji manevar); na engleskom *The Gay Hussars* (Veseli husari). Prvi put izvedena u Budimpešti 1908. godine. Zatim se seli u Beč, gde postiže svetsku slavu svojim operetama *Der Zigeunerprimas* (Ciganski violinista), *Die Csárdásfürstin* (Čardáš prinseze), *Gräfin Mariza* (grofica Mariza) i *Die Zirkusprinzessin* (Princeza cirkusa). **“Srebrnim dobom”** bečke operete tokom prve četvrtine 20. stoljeća nazivamo period delovanja kompozitora Imre Kálmána i Franz Lehára. Godine 1929. rođen je njegovo prvo dijete (sa Verom Mendelsohn), Charles Kalman (1929–2015), koji će kasnije također biti kompozitor. Uprkos svom jevrejskom porijeklu, bio je jedan od omiljenih kompozitora Adolfa Hitlera. Nakon Anschlusa, odbio je Hitlerovu ponudu da postane “počasni arijevac” i bio je prisiljen da se prvo preseli u Pariz, a zatim u Sjedinjene Američke Države, nastanivši se u Kaliforniji 1940. godine. Izvođenja

njegovih djela bila su zabranjena u nacističkoj Njemačkoj nakon njegove emigracije. Nakon nekog vremena vraća se iz New Yorka 1949. godine u Beč. Zatim se seli u Pariz.



Emmerich Kálmán, *Gräfin Mariza*
(grofica Mariza)

Izvor: Wikipedia, javna domena

**Friedrich “Fritz” Kreisler (Beč,
2. februar 1875. – New York,
29. januar 1962.)**

Bio je američki violinista i kompozitor austrijskog porijekla. Jedan od najznačajnijih majstora violine svog vremena, bio je poznat po svom slatkom tonu i ekspresivnom fraziranju, s izraženim portamentom i rubatom. Kreisler je rođen u Beču. Majka Anna (rođene Reches) i otac Samuel Kreisler, doktor. Jevrejskog je porijekla. Kršten je kada je imao 12 godina.

Kreisler je upisao Bečki konzervatorijum kada je imao samo 7 godina. Diplomirao je na Praškom konzervatorijumu sa samo 12 godina. Dobio je zlatnu medalju "Premier Prix" na takmičenju od 40 svirača koji su imali minimum 20 godina. Poznate operete Kreislera su napr. Cvjetovi jabuka iz 1919. i Sissy iz 1932. godine, Rapsodija, Lisa, engleska verzija Sissy.



Jacques Offenbach

Izvor: Wikipedia, javna domena

Jacques Offenbach (Koln, 20. juni 1819. – Pariz, 5. oktobar 1880.)

Rođen u Njemačkoj, kao **Jacob** (ili **Jakob**) **Offenbach** u jevrejskoj porodici u njemačkom gradu Kölnu, koji je tada bio dio Pruske. Bio je francuski kompozitor, violončelist i impresario. Otac Žaka Ofenbaha bio je kantor sinagoge. Za život je počeo zarađivati za život tako što je pevao u jevrejskim

verskim službama ali i kao violinista u plesnim dvorovima i krčmama. Godinama je pisao liturgijske kompozicije za šabatnu službu i jevrejske praznike. Napisao je i muzičko-pozorišno djelo "Estera, kraljica Perzije ili Izraelci su pobjegli od Hamanove osvete" i druge purimske pjesme. Žak Ofenbah je od 1835. do 1855. zarađivao je za život kao violončelist, stekavši međunarodnu slavu, i kao dirigent. Prva celovečernja Ofenbahova opereta *Orphée aux enfers* ("Orfej u podzemlju"), izvedena je 1858. godine. U opereti je i poznat kankan. Iuztno je dobro prihvaćena i ostala je njegovo najviše izvođeno delo. Tokom 1860-ih, Ofenbach komponuje najmanje 18 opereta, koje se takođe i izvode. Operete iz ovog perioda su *La belle Hélène* (Lepa Helena) (1864), *La Vie parisienne* (1866), *La Grande-Duchesse de Gérolstein* (1867) i *La Périclès* (1868). Offenbach je komponovao preko 100 muzičkih dela među kojima su i operete. Komentatori uglavnom sva njegova scenska djela, osim nekoliko, nazivaju operetama, a ne operama. Offenbachove najranije operete bile su jednočinke za malu glumačku postavu. Kao tvorac operete se često pominje Žak Ofenbah mada je prvu operetu napisao Floriman Erve (pevač, kompozitor, dirigent, libretista i pozorišni slikar). pseudonim mu je Herve. Hervé je bio osnivač nove ere francuskih opereta. Uspelijim ostvarenjima smatraju se: *Bela noć* (*La nuit blanche*), *Orfej u paklu* (*Orphée aus enfers*), *Lepa Jelena* (*La belle Hélène*), *Pariski život* (*La Vie parisienne*), *Gospođa lep-*

tirica (Madame Papillon), Karneval snova (Le Carnaval des revues), Dafnis i Kloe (Daphnis et Cloe), Brbljivci (Les Bavords), Gospođa Favar (Madame Favart), Plavobradi (Barbe-blue), Dva slepca (Les deux aveugles), Hofmanove priče (Les Contes d'Hoffmann) i dr. Komponovao je veoma brzo i uspešno. Melodije su mu bile dopadljive i pristupačne. Ritmovi melodija su bili ritmovi tadašnjih popularnih plesova, galop, kan.kan i dr. Imao je bogatu fantaziju i smisao za humor. Stvorio je prototip operete. Zato se s pravom smatra glavnim predstavnikom ovog muzičko-scenskog dela. Kao dirigent sopstvenih dela putovao je veoma mnogo.. Njegove operete osvajale su pozornice u Bernu, Beču, Drezdenu, Milanu, Pragu i Njujorku.



Orfej u podzemlju, plakat
Izvor. Wikipedia, javna domena

Sigmund Romberg (Velika Kanjiža, 29. juli 1887. – New York, 9. novembar 1951.)

Bio je američki kompozitor mađarskog porijekla. Romberg je rođen u Mađarskoj kao Siegmund Rosenberg u jevrejskoj porodici, Adama i Clare Rosenberg, u Velikoj Kanjiži (mađarski: Nagykanizsa) za vrijeme perioda austrougarske kaiserlich und königlich (carske i kraljevske) monarhije. Sa 6 i 8 godina naučio je svirati violinu i klavir. U Beču je studirao inženjerstvo, ali je pohađao i časove komponovanja dok je tamo živio. Kao kompozitor najpoznatiji je po svojim mjuziklima i operetama, posebno po djelima Studentski princ (1924.), Pustinjska pjesma (1926.) i Mladi mjesec (1928.).

Edward Solomon (London, 25. jula 1855. – London, 22. januara 1895.)

Bio je engleski kompozitor, dirigent, orkestrator i pijanist. Edward ("Teddy") Solomon rođen je u Lambethu, Londonu, u jevrejskoj porodici. Muziku je počeo proučavati radeći sa svojim ocem, koji je bio pijanista, dirigent i kompozitor u muzičkoj dvorani. Umro je u 39. godini života. Do tada je uspeo da komponuje više desetina dela. Komponovao je operne bufee, donekle u stilu opereta, koje su bile veoma cuspešne. To su bile sljedeće: "Billee Taylor", izvedena u Londonu, 1880.; "Claude Duval", "Ljubav i krađa" i "Sasvim avantura", 1881.;

“Crveni husar”, “Djevojka Nautch”, “Vikari iz Braya”, “Lord Bateman, ili Picotejeva zakletva” 1882.; “Paul i Virginia”, 1883.; “Polly”, 1884.; i “Pocahontas”, 1885.



Edward Solomon

Izvor: Wikipedia, javna domena

Robert Elisabeth Stolz (Graz, 25. august 1880. – Berlin, 27. juni 1975.)

Bio je austrijski tekstopisac kao i kompozitor opereta i filmske muzike. Stolz je rođen u Grazu, od roditelja koji su se bavili muzikom. Njegov otac je bio dirigent i kompozitor Jakob Stolz, majka koncertna pijanistica Ida Bondy. Nije iz jevrejske porodice, ali je pomagao Jevrejima za vreme II Sv rata. Studirao je na Bečkom konzervatoriju. Radio je na relaciji Beč - Berlin. Stolz se iz Beča vratio u Berlin zbog



Robert Stolz

Izvor: Wikipedia, javna domena

uspona Nacističke Nemačke. Često putovao je automobilom između ova dva grada. Uspeo je 21 put da prokrijumčari Jevreje i političke izbeglice preko njemačko-austrijske granice u prtljažniku svoje limuzine. Nakon Anschlusa opet se seli u Cirih, a zatim u Pariz. Kao neprijateljski stranac u Pariza je interniran 1939. godine. U Njujork stiže 1940. godine jer je uz pomoć prijatelja pušten. Komponovao je 19 opereta. Svoju prvu operetu Na ledu posvetio je evropskoj prvakinji Evi Pawlik. Povodom njegovog 90. rođendana, 1970. godine, proglašen je počasnim građaninom Beča. Dodeljena mu je i Velika bečka medalja časti. Na taj način bio je drugi muzičar

koji je ikad dobio takvo odlikovanje. Prvi je bio, naravno Richarda Straussa. Neke od njegovih opereta su: Srećni kolač (1910), Der Tanz ins Glück (Ples u sreću) (1921.), Im weißen Rößl (Krčma Bijeli konj) (1930), zajedno s Ralphom Benatzkyjem, Wenn die kleinen Veilchen blühen (Kad procvjetaju male ljubičice ili divlje ljubičice) (1932.), Venera u Seidi (1932), Der verlorene Walzer, scenska verzija filma Zwei Herzen im Dreivierteltakt (1933.)



Plakat za operetu Oscara Straussa

Izvor: Wikipedia, javna domena

Oscar Nathan Strauss (Beč, 6. mart 1870. – Bad Ischl, 11. januar 1954.)

Bio je bečki kompozitor opereta, filmske muzike i pjesama. Njegovo originalno se pisalo sa dva slova tj. Strauss. Izostavio ga je iz profesionalnih razloga. Nije želio da bude povezan s



Plakat za operetu Oscara Straussa

Izvor: Wikipedia, javna domena

muzičkom porodicom Strauss iz Beča. Potiče iz jevrejske porodice. Studirao je muziku u Berlinu kod Maxa Brucha. Operete je počeo komponovati nakon što je slušao Leharovu "Veselu udovicu" 1905. godine, premijerno izvedenu. Posle predstave je Strauss je navodno rekao: "Das kann ich auch!" (I ja to mogu!). Nakon Anschlusa 1939. godine morao je pobeći u Pariz. U Paritu dobija čast viteza Legije časti. Godine 1940. pobjegao je preko Portugala u Sjedinjene Američke Države. Nastanio se u Hollywoodu. Posle rata vraća se u Evropu u Bad Ischl. Komponovao je oko 25 opereta. Neke od njih su: Die lustigen Nibelungen (Veseli Nibelunzi) – 1904, Za indijsku vješticu – 1905., Hugdietrichs Brautfahrt (Hugdietrichin medeni mjesec) – 1906., Plesajući Bečlija – 1912., Ljubav i smijeh – 1913., Oko ljubavi – 1914., Ljubavni čarolije

– 1916., Noć u plesu – 1918., Drei Walzer (Tri valcera) – 1935., Muzika dolazi – 1948., Ihr erster Walzer (revidirana verzija, Die Musik kommt) – 1950., Božena – 1952. i dr.

Johann Baptist Strauss II (Beč, 25. oktobar 1825. – Beč, 3. juni 1899.)

Poznat je i kao **Johann Strauss Jr. Mlađi** ili **Sin** (njemački: Johann Strauß Sohn). Bio je austrijski kompozitor lake muzike, posebno plesne muzike i opereta, kao i violinista. Njegov pradjed po ocu bio je mađarski Jevrej. Ovaj podatak su nacisti, koji su Straussov mu muziku hvalili kao “tako njemačku”, kasnije pokušali da sakriju. Otac nije želeo da mu sin postane muzičar. Kada je jednog dana njegov otac otkrio da mu sin tajno vježba violinu, žestoko ga je išibao. Kada je otac napustio porodicu zbog ljubavnice, sin je mogao da se posveti karijeri kompozitora. Imao je i veliku podršku od majke. Strauss je bio sin Johanna Straussa I i njegove prve supruge Marije Ane Streim. Dva mlađa brata, Josef i Eduard Strauss, također su postali kompozitori lake muzike, iako nikada nisu bili toliko poznati kao njihov brat. Johann Strauss II je bio najtraženiji kompozitor plesne muzike u drugoj polovini 19. vijeka. Komponovao je, između ostalog, i nekoliko opereta. Neka od najpoznatijih djela Johanna Straussa II uključuju Plavi Dunav, Kaiser-Walzer, Priče iz Bečke šume i Tritsch-Tratsch-Polka. Među njegovim operetama, Die

Fledermaus i The Ciganin Baron su najpoznatije. Za života je bio poznat kao “Kralj valcera”. Velika podrška Straussu u komponovanju opereta bili su mu njegova supruga Henrietta i njegov prijatelj i kolega kompozitor Jacques Offenbach (1819-1880). Napisao 17 opereta i baleta. U opereti Der Zigeunerbaron, Strauss spaja svoj talenat za romantičnu muziku s korijenima mađarske narodne muzike i komediju s bečkom urbanošću. Priča govori o zemljoposjedniku koji se ženi Romkinjom samo da bi otkrio da je ona zapravo kćerka turskog vladara. Opereta je bila izuzetno popularna u zemljama njemačkog govornog područja, doživjevši preko 7.000 izvedbi u prvih 40 godina nakon svog debija.

Richard Strauss i Johann Strauss II nisu bili u srodstvu.



Johann Strauss

Izvor: Wikipedia, javna domena

Leonard Bernstein
(Massachusetts, SAD, rođen kao
Louis Bernstein, 25. august
1918. – New York City, SAD, 14.
okt. 1990.)

Bio je prvi dirigent rođen u Americi koji je dobio međunarodno priznanje. Bernstein je bio “jedan od najtalentovanijih i najuspješnijih muzičara u američkoj historiji”. Bernsteinova priznanja i nagrade uključuju sedam nagrada Emmy, dvije nagrade Tony, i 16 nagrada Grammy (uključujući nagradu za životno djelo), kao i nominaciju za Oskara. Dobio je nagradu Kennedy Centra 1981. godine. Bernstein je rođen u Lawrenceu, Massachusetts, od jevrejskih roditelja rusko-ukrajinskog porijekla, Jennie (rođene Resnick) i Samuela Josepha Bernsteina, oboje imigranata u Sjedinjene Američke Države iz Rivne, Rusko Carstvo (sada u Ukrajini). Njegova baka je insistirala da mu službeno ime bude Louis, ali su ga roditelji uvijek zvali Leonard. Službeno je promijenio ime u Leonard kada je imao 16 godina. U Leonardov glavni kontakt s muzikom, u njegovom detinjstvu, bio je petkom navečer u kongregaciji Mishkan Tefila, u naselju Roxbury u Bostonu. Bernstein se upisao na Harvard College, 1935. godine, gdje je studirao muziku. Godine 1947. Bernstein je prvi put dirigirao u Tel Avivu, započevši cjeloživotnu saradnju s Izraelskom filharmonijom, tada poznatim kao Palestinski simfonijski orkestar. Sljedeće godine dirigirao je koncert na otvorenom za izraelske trupe u Beer Šebi, usred pustinje,

tokom arapsko-izraelskog rata. Godine 1957. dirigirao je inauguracijski koncert Mann Auditoriuma u Tel Avivu. Godine 1967. dirigirao je koncert na gori Scopus u spomen na ponovno ujedinjenje Jerusalema, na kojem su izvedene Mahlerova Simfonija br. 2 i Mendelssohnov Koncert za violinu sa solistom Isaacom Sternom. Bernstein je komponovao i mjuzikl u operetnom stilu Candide. Premijerno je izvedena na Broadwayu 1. decembra 1956. godine u pozorištu Martin Beck. Dana 22. novembra 1963. godine izvršen je atentat na predsjednika SAD Johna F. Kennedyja. Kasnije te sedmice, u govoru Ujedinjenom jevrejskom apelu, Bernstein je rekao: “Ovo će biti naš odgovor na nasilje : stvarati muziku intenzivnije, ljepše, predanije nego ikad prije.



Najava “Na lijepom plavom Dunavu” Johanna Straussa

Izvor: Wikipedia, javna domena

Alfred Pordes (1907. Sarajevo,
Austro - Ugarska -1942.
Koncentracioni logor u
Jasenovcu)

Bio je bosanski kompozitor i dirigent jevrejskog porijekla, zanemaren u

mejnstrim muzikologiji i zaboravljen kao jedna od žrtava Holokausta. Operetni kompozitor i pozorišni dirigent. Živeo je, studirao i radio u Sarajevu, Beogradu i Zagrebu. Tako su nastale i tri operete izvedene u ova tri grada - "Miss Ganymed" u Sarajevu, "Bosanska ljubav" u Beogradu i "Omer-paša" u Zagrebu. Djelovao je i na prostorima današnje Srbije i Crne Gore. Kao dirigent Pordes je radio u pozorištu u Cetinju i Beogradskoj operi tokom 30-tih godina 20. veka. Izvodio se standardni operiski repertoar. Pored ostalih dela komponovao je i sledeće operete: Contesa Violeta, Mis Ganimed (19.10.1929), Bosanska ljubav, Plavi leptir, kao tri gore pomenute. Ubijen je u koncentracionom logoru Jasenovac. Godine 1942. najistaknutiji zagrebački muzičari i likovni umjetnici zauzeli su se za njega, potpisujući peticiju za njegov spas. Potpise je prikupila njegova sestrina Wanda Stern čim je saznala da su Pordes i njegova supruga Erna R. Finci uhvaćeni u Sarajevu dok su bježali iz Beograda. Datum njegovog stradanja u Jasenovcu nije poznat.

Pal Abraham (mad. Ábrahám Pál; Apatin, 2. novembar 1892 — Hamburg, 6. maj 1960)

Bio je pijanista, kompozitor, dirigent, rodom iz Apatina u današnjoj Srbiji. Pal Abraham je bio sin bogatog jevrejskog trgovca (ili direktora banke). Prvi dodir sa muzikom je imao u tadašnjem apatinskom horu i orkestru. Tamošnji kantor ga je uputio na dalje

školovanje u Budimpeštu. Komponovao je 13 opereta i mjuzikala. njegove najpoznatije operete su „Viktorija i njen husar“ (1930), „Cvet Havaja“ (1931) i „Bal u Savoju“ (1932) koje su ekranizovane. Sa operetama je postigao svetsku slavu. Slavu mu donose njegove prve operete, "Gospođicin suprug" (1928) i "Viktorija i njen husar" (1930) a kompozitor se odlučio da se preseli u Berlin. Sledeće godine premijerno je odigran njegov "Cvet Havaja", a godinu kasnije i njegova najpoznatija opereta "Bal u Savoju", uz koje je upisan u najznačajnije kompozitore ovog žanra. Zajedno sa Francom Leharom i Johanom Štrausom Mlađem nalazio se među najznačajnijim kompozitorima operete u Evropi.

Hitler je preuzeo vlast u Nemačkoj 1933. godine. Muzika Abrahama je tada bila inspirisana američkim džezom. Nacisti su takvu muziku smatrali crnačkom muzikom. Zbog toga su je skinuli sa repertoara. Abraham je emigrirao u Beč. Pre odlaska u Beč ostavio je oko 200 neobjavljenih dela svom kućepazitelju na čuvanje. Međutim, kućepazitelj ih je vremenom prodao arijevskim kompozitorima. Paralelno sa Abrahamovim usponom tekao je i uspon vođe nacista Adolfa Hitlera. Nakon što su nacisti preuzeli vlast u Nemačkoj, Abraham je postao nepoželjan i kao Jevrej. U Beču gde napisao tri operete, koje su bile bez velikog uspeha. 1938. nakon što je Hitler anektirao Austriju, vratio se u Budimpeštu. Do početka Drugog svet-

skog rata komponovao je u Budimpešti nekoliko opereta, koje danas nisu poznate. Kada je u Mađarskoj 1939. godine usvojen Drugi jevrejski zakon, Abraham je bio prinuđen da napusti zemlju. Njegova supruga, rođena Mađarica, odbila da pođe sa njim. Od tada počinje odiseja Abrahamovog života. Neprestano menja mesta i države boravka. Muzika mu se slabo izvodila. Počinje i da oboljeva. Materijalnih sredstava ima malo.

Godine 1956. SAD ga deportuje, s obzirom da mu je istekla turistička viza. Našli su ga u bolnici. Tada mu se ponovo pridružuje i supruga nakon 17 godina. Novac za povratak u Nemačku prikupili su ljubitelji Abrahamove muzike. Smeštenje u sanatorijum u Hamburgu. Dobijao je i neku malu penziju. Ali, na njegov račun počele su da stižu tantijeme od njegovih dela. Postaje ponovo imućan. U Apatinu je kao jedina uspomena sačuvan klavir "stejnvej" za koji se pretpostavlja da je pripadao Palu Abrahamu i nalazi se u Muzičkoj školi, koja nosi ime njegovog nećaka. Klavir je školi prodao Abrahamov nećak (postoji sačuvan ugovor), koji je jedini preživio Holokaust, a po povratku iz logora je rasprodao preostalu imovinu i emigrirao u Izrael. U Apatinu je očuvana i njegova rodna kuća. Pre nekoliko godina i jedna ulica je nazvana po njemu. Na rodnu kuću svetski čuvenog kompozitora (nalazi se na uglu današnje, Poštanske i ulice Srpskih vladara), postavljena je dvojezična

ploča (na srpskom i mađarskom), sa osnovnim podacima o Palu Abrahamu. Zbog njegovog značaja, potrebno je nekoj od apatinskih ulica, dati ime našeg sugrađanina, koji se ostavio dubok trag na svetskoj muzičkoj sceni.



Srećko Albini

Izvor: Wikipedia, javna domena

Srećko Albini (1869. godine Županja - 1933. godine, Zagreb, Kraljevina Jugoslavija)

Bio je poznati austro-ugarski i jugoslavenski kompozitor i dirigent. Rodjen je u jevrejskoj porodici. Za vreme školovanja u gimnaziji i trgovačkoj školi u Beču i Gracu, od 1902. do 1909. godine posvetio se kompozitorstvu. Karijeru je započeo kao dirigent. Bio je i direktor zagrebačke "Opere" pod čijim vodjstvom je i proširen repertoar. Kao kompozitor je veoma poznat po operetama. . Neka dela sadrže i elemente Hrvatske nacionalne muzike. U ope-

reti Barun Trenk, najviše se čuju slavonski motivi. Neke njegove operete su prevedene na engleski jezik i izvedene u Londonu i New Yorku.

Albinijeve operete: *Der Nabob*, premijerno izvedena u Carltheateru u Beču, 1905., *Gospođa Trubadur*, premijerno izvedeno u Hrvatskom narodnom kazalištu u Zagrebu, 1907., *Baron Trenck*, premijerno izvedena u Altes Stadttheateru, Leipzig, 1908., *Die Barfuß tänzerin*, premijerno izvedeno u Altes Stadttheater, Leipzig, 1909., *Die kleine Baroness*, premijerno izveden u Apolo-teatru, Beč, 1909

Josip Deči (Décsy) (Stari Sivec kraj Sombora, 1. srpnja 1904. – Zagreb, 18. srpnja 1985.)

Bio je hrvatski skladatelj, glazbeni pisac, dirigent i voditelj zbora. Rođen

je u jevrejskoj porodici. Najplodniji je hrvatski skladatelj u području zabavnog glazbenih kazališnih djela: **opereta**, glazbenih komedija i dječjih glazbenih igrokaza, koji su bili najveći dio njegovog opusa. Opereta *Čudo od deteta* nastala je kao zajednički rad Dečija i Tito Stezzija. Uradjena i namenjena, tada devojčici, nadarenoj glumici Leei Deutsch. Prvi je u Hrvatskoj komponovao filmsku muziku za film, *Don Juanova zaručnica*, sadrži napjev iz njegove operete. U operetnim djelima glazbenu građu osniva na pomodnim pjevačkim i plesnim točkama. Njegove operete sadrže dosta i plesnih tačaka.

Kristina Švan

Musical Dream: Jewish Operetta Composers

Kristina Švan (*1950, Zrenjanin) graduated from the Faculty of Technology, majoring in food, in Novi Sad. Two months after graduation, she got a job at the Vegetable Fat and Margarine Factory (as manager of margarine production) at the “Servo Mihalj” Combine in Zrenjanin. Then she moved to the Technological-Agricultural Institute, villa of Viktor Elek, (department for oils and fats and then head of the department for pesticides), also Combine “Servo Mihalj” in Zrenjanin. After the privatization of the Institute, she transferred to the Secondary School “Uroš Predić” as a professor of food technology - dairying and remained there until retirement.

Operetta is a musical-scenic work. In Italian, the word “operetta” is a diminutive of the word “opera”. The recognizable form of operetta became in the middle of the 19th century in France. The popularity of operetta led to the development of many national styles of operetta. They appear in America, Cuba, the Philippines, Mexico, Spain, England, Germany and Austria-Hungary. The result of this is the appearance of cultural cosmopolitanism in the last century, i.e. transfer of operetta between different countries. After the 1930s, operetta as a genre lost its strength. A new genre of “musical theater” is being performed, i.e. musical. The most famous operetta composers are Žak Offenbach, Johan Strauss, Franc Lehar and Francisco Alonso.

Operetta as a genre was created in Paris around 1850. After twenty years, the center of operetta is moved to Vienna, i.e. around 1870. Operetta in Austria and Germany, created during

the 20th century, was more complex and reached its peak. Operetta covers different themes and styles, from love stories to exotic settings. It can also be performed in smaller local theaters. In this way, it can be accessible even in smaller communities. The main goal of the operetta is to entertain the audience with comic situations and spiritual dialogues. Listening to and watching an operetta performance, the audience feels pleasant and relaxing after what may have been a tiring day. Many people, listening to operettas, encounter classical music for the first time. Make them interested in this type of art. This, in a way, also popularizes classical music. Compared to opera, operetta music is lighter. The operetta contains dance parts as well as popular, singable melodies. There are mostly no tragic outcomes. Operetta combines different art forms: music, singing, acting and dancing. They are not long. They enable the experience of

relaxation, enjoyment of light music and entertainment with an interesting story.

Edmund Samuel Eysler (Vienna, March 12, 1874 – Vienna, October 4, 1949)

He was an Austrian composer. He was born in Vienna in a merchant family. Acquaintance with the composer Leo Fall contributed to the decision to study music at the Vienna Conservatory. Eysler composed the operettas *Der unsterbliche Lump* (Immortal Doom), *Der Frauenfresser* (The Woman Eater), *Der lachende Ehemann* (The Smiling Groom) and others. During the years of the First World War, more and more of Eysler's operettas were performed on the stage of the Vienna Bürgertheater every season, such as *Frühling am Rhein* (Source of the Rhine), *Die – oder Keine!* (The One – Or Nobody) and *Der dunkle Schatz* (The Dark Treasure). After the end of the First World War, Eysler published another very successful operetta, *Die gold'ne Meisterin* (The Golden Mistress), which achieved great success in Vienna. Due to Eysler's Jewish origins, the Nazis banned the performance of his works, which led Adolf Hitler to discover that his favorite operetta, *Die gold'ne Meisterin*, was composed by a Jew. During the Nazi regime and the annexation of Austria from 1938 to 1945, Eysler did not emigrate, but hid, protected by family and friends. However, after the liberation, he was again recognized in

Vienna, where he was a loved and respected personality. He died there in 1949, when, unfortunately, he slipped on the steps while going to receive the audience's ovation.

Leopold Fall (Omolouc, February 2, 1873 – Vienna, September 16, 1925)

Born in Olmütz (Olomouc). He was an Austrian Kapellmeister and composer of operettas. He became an operetta conductor in Hamburg in 1895, and that's when he started composing operettas. From 1904 onwards, he devoted himself only to composing. He worked in Berlin, Hamburg and Cologne. Then he continued his work in Vienna in 1906, where he died. His brothers Siegfried and Richard were also composers; both were killed in Nazi concentration camps. His operettas "*The Dollar Princess*" and "*Madame Pompadour*" were very successful in the English-speaking world. They were shown in London and New York. During the 20th century, they were in the repertoire in Germany and Austria. According to data, the operetta "*Der liebe Augustin*" (1912; "*Princess Caprice*" in London) was performed an unprecedented 3,360 times. He composed over 20 operettas. The *Merry Farmer* (German: *Der fidele Bauer*) is an operetta in the German language. The premiere was in 1907 in Mannheim, and then in Vienna and Berlin. It was a hit operetta at the time. The premiere of the same operetta was also held in London in 1909.

The operetta “Divorced Woman” premiered in Vienna in 1908 with great success. In 1909, it was performed in Milan with an Italian translation. In 1910, it was performed in London with an English translation. It was also performed in Rome, Paris, and Madrid. The conductor was the composer himself. A film was made based on the operetta The Rose of Istanbul in 1919, and the operetta was adapted into a musical film in 1953. Fall, as an operetta composer, had great international fame before the First World War, which he managed to regain.

Jean Gilbert (Hamburg, February 11, 1879 – Buenos Aires, Argentina, December 20, 1942)

Born Max Winterfeld in Hamburg. He was a German operetta composer and conductor. His ancestors were cantors of the Jewish community. As a Jew, Gilbert was forced to leave Germany after the Nazis took power in January 1933. He first emigrated to Madrid and later to Argentina, where he again worked as a radio orchestra leader. He died in Buenos Aires. His elder son Robert Gilbert (1899–1978) was also a composer, and his younger son Henry Winterfeld (1901–1990) became a well-known author of books for young readers. His first stage work as a composer, a French vaudeville-operetta based on Paul de Kock’s comedy called Das Jungfernstift, was performed in 1901 in Hamburg. On that occasion, he adopted the name Jean Gilbert. Before and after the

First World War, and after returning to Berlin in 1910, he composed more than 50 operettas. The most successful was The Girl in a Taxi (Die keusche Susanne), created in 1910. It was also popular in English.

Léon Jessel (Stettin, Poland, January 22, 1871 – Berlin, January 4, 1942)

Leon Jessel was born in the East German city of Stettin (now Szczecin, Poland) in 1871. Father Samuel Jessel is a Jewish merchant and mother Mary is an American. Since he was born Jewish, Leon converted to Christianity in 1894. He was 23 years old then. In the same year, his first operetta Die Brautwerbung (The Courtship) premiered. With the rise of Nazism in the late 1920s, his composing practically ceased, and his musical works, which were very popular, were suppressed and almost forgotten. He was a German composer of operettas and light classical music. Today he is internationally best known as the composer of the popular happy march Parade of the Tin Soldiers. He achieved significant recognition with a number of his operettas - especially Schwarzwaldmädel (Girl from the Black Forest), which is still popular today. This operetta was the favorite operetta of Hitler and Himmler. Jessel composed very popular, nationalist and very German operettas. His second wife joined the nationalist party in 1932. Because of all that was said, Jessel expected to be accepted in Germany by

the Nazis. However, the outcome was completely different. He was rejected by the Nazis because of his Jewish origin. The performance of his works was banned in 1933. In 1937 he was forced to leave the Reichsmusikkammer (State Music Institute). During a search of his house in 1941, a letter from 1939 was found that he had written to his librettist William Sterk in Vienna. Jessel wrote: "I cannot work at a time when hatred of the Jews threatens my people with destruction, when I do not know when this terrible fate will also knock on my door." Jessel was arrested and handed over to the Gestapo in Berlin on December 15, 1941. The Gestapo tortured him in the basement of the police headquarters on Alexanderplatz. After this torture, he died on January 4, 1942 in the Jewish Hospital in Berlin.

Emmerich Kálmán (Hungarian: Kálmán Imre; Siófok, October 24, 1882 – Paris, October 30, 1953)

Kálmán was born as Imre Koppstein in Siófok, then Austria-Hungary, on the southern shore of Lake Balaton, in a Jewish family. He was a Hungarian operetta composer and prominent figure in the development of Viennese operetta in the 20th century. Among his most popular works are *Die Csárdásfürstin* (1915) and *The Tomb of Mariza* (1924). Influences on his compositional style include Hungarian folk music (such as *čardáš*), the Viennese style of predecessors

such as Johann Strauss II and Franz Lehár, and, in his later works, American jazz. Kálmán and his family fled to Paris because of the Anschluss and then to the United States. He eventually returned to Europe in 1949 and died in Paris in 1953. Kalman achieves his first great success with the operetta *Tatárjárás – Ein Herbstmanöver* in German (Autumn maneuver); in English *The Gay Hussars*. First performed in Budapest in 1908. Then he moved to Vienna, where he achieved world fame with his operettas *Der Zigeunerprimas* (The Gypsy Violinist), *Die Csárdásfürstin* (The Princess's Maid), *Gräfin Mariza* (Countess Mariza) and *Die Zirkusprinzessin* (The Circus Princess).

The "silver age" of Viennese operetta during the first quarter of the 20th century is called the period of activity of the composers Imre Kálmán and Franz Lehár. In 1929, his first child was born (with Vera Mendelsohn), Charles Kalman (1929–2015), who would later also be a composer. Despite his Jewish origin, he was one of Adolf Hitler's favorite composers. After the Anschluss, he refused Hitler's offer to become an "honorary Aryan" and was forced to move first to Paris and then to the United States, settling in California in 1940. Performances of his works were banned in Nazi Germany after his emigration. After some time, he returned from New York in 1949 to Vienna. Then he moves to Paris.

Friedrich “Fritz” Kreisler (Vienna, February 2, 1875 – New York, January 29, 1962)

He was an American violinist and composer of Austrian origin. One of the most important violin masters of his time, he was known for his sweet tone and expressive phrasing, with pronounced portamento and rubato. Kreisler was born in Vienna. Mother Anna (nee Reches) and father Samuel Kreisler, Ph.D. He is of Jewish origin. He was baptized when he was 12 years old. Kreisler entered the Vienna Conservatory when he was only 7 years old. He graduated from the Prague Conservatory at the age of 12. He received the “Premier Prix” gold medal in a competition of 40 players who were at least 20 years old. Famous operettas by Kreisler are e.g. Apple Blossoms from 1919 and Sissy from 1932, Rhapsody, Lisa, English version of Sissy.

Jacques Offenbach (Cologne, June 20, 1819 – Paris, October 5, 1880)

Born in Germany, as Jacob (or Jakob) Offenbach in a Jewish family in the German city of Cologne, which was then part of Prussia. He was a French composer, cellist and impresario. Jacques Offenbach's father was a synagogue cantor. He began to earn a living by singing in Jewish religious services, but also as a violinist in dance halls and taverns. For years, he wrote liturgical compositions for the Shab-

bat service and Jewish holidays. He also wrote the musical and theatrical work “Esther, Queen of Persia or the Israelites fled from Haman's revenge” and other Purim songs. From 1835 to 1855, Jacques Offenbach earned his living as a cellist, gaining international fame, and as a conductor. Offenbach's first full-length operetta *Orphée aux enfers* (“Orpheus in the Underworld”) was performed in 1858. *Kan-kan* is also known in operetta. It was extremely well received and remains his most performed work. During the 1860s, Offenbach composed at least 18 operettas, which were also performed. Operettas from this period are *La belle Hélène* (Beautiful Helena) (1864), *La Vie parisienne* (1866), *La Grande-Duchesse de Gérolstein* (1867) and *La Périochole* (1868). Offenbach composed over 100 pieces of music, including operettas. Commentators mostly call all his stage works, except for a few, operettas, not operas. Offenbach's earliest operettas were one-act plays for a small cast. Žak Offenbach is often mentioned as the creator of operetta, although the first operetta was written by Florimand Erve (singer, composer, conductor, librettist and theater painter). his pseudonym is Herve. Hervé was the founder of a new era of French operettas.

The most successful works are: *White Night* (*La nuit blanche*), *Orphée aux enfers* (*Orphée aux enfers*), *Beautiful Helen* (*La belle Hélène*), *Parisi-*

an Life (La Vie parisienne), Madame Papillon (Madame Papillon), Carnival of Dreams (Le Carnaval des revues), Daphnis et Cloe (Daphnis et Cloe), Chatterers (Les Bavords), Madame Favart (Madame Favart), Bluebeard (Barbe-blue), Two Blind Men (Les deux aveugles), Hoffmann's stories (Les Contes d'Hoffmann) and others. He composed very quickly and successfully. The melodies were appealing and accessible to him. The rhythms of the melodies were the rhythms of the then popular dances, gallop, kan.kan, etc. He had a rich fantasy and sense of humor. He created the prototype of the operetta. That is why he is rightfully considered the main representative of this musical and stage work. As a conductor of his own works, he traveled a lot. His operettas conquered stages in Bern, Vienna, Dresden, Milan, Prague and New York.

Sigmund Romberg (Velika Kanjiža, July 29, 1887 – New York, November 9, 1951)

He was an American composer of Hungarian origin. Romberg was born in Hungary as Siegmund Rosenberg to a Jewish family, Adam and Clare Rosenberg, in Velika Kanjiza (Hungarian: Nagykanizsa) during the period of the Austro-Hungarian kaiserlich und königlich (imperial and royal) monarchy. At the age of 6 and 8, he learned to play the violin and the piano. He studied engineering in Vienna, but also attended composition classes while living there. As a com-

poser, he is best known for his musicals and operettas, especially the works Student Prince (1924), Desert Song (1926) and Young Moon (1928).

Edward Solomon (London, July 25, 1855 – London, January 22, 1895)

He was an English composer, conductor, orchestrator and pianist. Edward ("Teddy") Solomon was born in Lambeth, London, to a Jewish family. He started studying music working with his father, who was a pianist, conductor and composer in a music hall. He died at the age of 39. Until then, he managed to compose dozens of works. He composed opera buffets, somewhat in the style of operetta, which were very successful. These were as follows: "Billee Taylor," performed in London, 1880; "Claude Duval", "Love and Theft" and "Quite an Adventure", 1881; "The Red Hussar," "The Nautch Girl," "The Vicars of Bray," "Lord Bateman, or Picotee's Oath," 1882; "Paul and Virginia," 1883; "Polly", 1884; and "Pocahontas", 1885.

Robert Elisabeth Stolz (Graz, August 25, 1880 – Berlin, June 27, 1975)

He was an Austrian lyricist as well as a composer of operettas and film music. Stolz was born in Graz, to parents who were involved in music. His father was conductor and composer Jakob Stolz, his mother concert pianist Ida Bondy. He is not from a Jewish family, but he helped Jews during World War II. He

studied at the Vienna Conservatory. He worked on the route Vienna - Berlin. Stolz returned to Berlin from Vienna because of the rise of Nazi Germany. He often traveled by car between these two cities. He managed 21 times to smuggle Jews and political refugees across the German-Austrian border in the trunk of his limousine. After the Anschluss, he moved again to Zurich, and then to Paris. He was interned in Paris as an enemy alien in 1939. He arrived in New York in 1940 because he was released with the help of a friend. He composed 19 operettas. He dedicated his first operetta *Na ledu* to the European champion Eva Pawlik. On the occasion of his 90th birthday, in 1970, he was declared an honorary citizen of Vienna. He was also awarded the Grand Vienna Medal of Honor. In this way, he was the second musician who ever received such a distinction. The first was, of course, by Richard Strauss. Some of his operettas are: *The Happy Cake* (1910), *Der Tanz ins Glück* (Dance in Happiness) (1921), *Im weißen Rößl* (The White Horse Inn) (1930), together with Ralph Benatzky, *Wenn die kleinen Veilchen blühen* (When Little Violets or Wild Violets Bloom) (1932), *Venus in Seida* (1932), *Der verlorene Walzer*, a stage version of *Zwei Herzen im Dreivierteltakt* (1933)

Oscar Nathan Straus (Vienna, March 6, 1870 – Bad Ischi, January 11, 1954)

He was a Viennese composer of operettas, film music and songs. It was

originally written with two letters, i.e. Strauss. He left it out for professional reasons. He did not want to be associated with the Strauss musical family from Vienna. He comes from a Jewish family. He studied music in Berlin with Max Bruch. He started composing operettas after listening to Lehar's "The Merry Widow", premiered in 1905. After the performance, Strauss reportedly said: "Das kann ich auch!" (I can do that too!). After the Anschluss in 1939, he had to flee to Paris. In Paris he received the honor of knight of the Legion of Honor. In 1940, he escaped through Portugal to the United States of America. He settled in Hollywood. After the war, he returns to Europe in Bad Ischl. He composed about 25 operettas. Some of them are: *Die lustigen Nibelungen* (The Merry Nibelungs) – 1904, *For the Indian Witch* – 1905, *Hugdietrichs Brautfahrt* (Hugdietrich's Honey-moon) – 1906, *The Dancing Viennese* – 1912, *Love and Laughter* – 1913, *The Eye of Love* – 1914, *Love Spells* – 1916, *Night in the Dance* – 1918, *Drei Walzer* (Three Waltzes) – 1935, *The Music is Coming* – 1948, *Ihr erster Walzer* (revised version, *Die Musik kommt*) – 1950, *Božena* – 1952, etc.

Johann Baptist Strauss II (Vienna, October 25, 1825 – Vienna, June 3, 1899)

He is also known as Johann Strauss Jr. The Younger or Son (German: Johann Strauß Sohn). He was an Austrian composer of light music, especially dance music and operetta, as well as

a violinist. His paternal great-grandfather was a Hungarian Jew. The Nazis, who praised Strauss's music as "so German", later tried to hide this information. The father did not want his son to become a musician. When one day his father discovered that his son was secretly practicing the violin, he whipped him severely. When the father left the family for his mistress, the son could dedicate himself to the career of a composer. He also had great support from his mother. Strauss was the son of Johann Strauss I and his first wife Maria Anna Streim. Two younger brothers, Josef and Eduard Strauss, also became composers of light music, although they were never as famous as their brother. Johann Strauss II was the most sought-after composer of dance music in the second half of the 19th century. He composed, among other things, several operettas. Some of Johann Strauss II's most famous works include *The Blue Danube*, *Kaiser-Walzer*, *Tales from the Vienna Woods* and *Tritsch-Tratsch-Polka*. Among his operettas, *Die Fledermaus* and *The Gypsy Baron* are the most famous. During his lifetime he was known as the "Waltz King". His wife Henrietta and his friend and fellow composer Jacques Offenbach (1819-1880) provided great support to Strauss in composing operettas. Wrote 17 operettas and ballets. In the operetta *Der Zigeunerbaron*, Strauss combines his talent for romantic music with the roots of Hungarian folk music and comedy with

Viennese urbanity. The story is about a landowner who marries a Roma woman only to discover that she is actually the daughter of a Turkish ruler. The operetta was extremely popular in German-speaking countries, experiencing over 7,000 performances in the first 40 years after its debut.

Richard Strauss and Johann Strauss II were not related.

Leonard Bernstein (Massachusetts, USA, born Louis Bernstein, August 25, 1918 – New York City, USA, October 14, 1990)

He was the first American-born conductor to receive international recognition. Bernstein was "one of the most talented and successful musicians in American history". Bernstein's honors and awards include seven Emmy Awards, two Tony Awards, and 16 Grammy Awards (including a Lifetime Achievement Award), as well as an Academy Award nomination. He received the Kennedy Center Award in 1981.

Bernstein was born in Lawrence, Massachusetts, to Jewish parents of Russian-Ukrainian descent, Jennie (née Resnick) and Samuel Joseph Bernstein, both immigrants to the United States from Rivne, Russian Empire (now in Ukraine). His grandmother insisted that his official name be Louis, but his parents always called him Leonard. He officially changed his name to Leonard when he was 16. Leonard's main con-

tact with music, in his childhood, was on Friday nights at the Mishkan Tefila congregation, in the Roxbury neighborhood of Boston. Bernstein enrolled at Harvard College in 1935, where he studied music. In 1947, Bernstein conducted for the first time in Tel Aviv, beginning a lifelong collaboration with the Israel Philharmonic, then known as the Palestine Symphony Orchestra. The following year, he conducted an outdoor concert for Israeli troops in Beersheba, in the middle of the desert, during the Arab-Israeli war. In 1957, he conducted the inaugural concert of the Mann Auditorium in Tel Aviv.

In 1967, he conducted a concert on Mount Scopus to commemorate the reunification of Jerusalem, at which Mahler's Symphony no. 2 and Mendelssohn's Violin Concerto with soloist Isaac Stern. Bernstein also composed the operetta-style musical *Candide*. It premiered on Broadway on December 1, 1956 at the Martin Beck Theater. On November 22, 1963, US President John F. Kennedy was assassinated. Later that week, in a speech to the United Jewish Appeal, Bernstein said, "This will be our response to violence: to make music more intensely, more beautifully, more committed than ever.

Alfred Pordes (1907. Sarajevo, Austria-Hungary - 1942. Concentration camp in Jasenovac)

He was a Bosnian composer and conductor of Jewish origin, neglected

in mainstream musicology and forgotten as one of the victims of the Holocaust. Operetta composer and theater conductor. He lived, studied and worked in Sarajevo, Belgrade and Zagreb. This is how three operettas were created, performed in these three cities - "Miss Ganymed" in Sarajevo, "Bosanska ljubav" in Belgrade and "Omer Pasha" in Zagreb. He also worked in the areas of today's Serbia and Montenegro. As a conductor, Pordes worked in the theater in Cetinje and the Belgrade Opera during the 1930s. The standard opera repertoire was performed. In addition to other works, he also composed the following operettas: *Contesa Violeta*, *Miss Ganymede* (October 19, 1929), *Bosanska ljubav*, *Blue Butterfly*, like the three mentioned above. He was killed in the Jasenovac concentration camp. In 1942, Zagreb's most prominent musicians and visual artists stood up for him, signing a petition to save him. The signatures were collected by his cousin Wanda Stern as soon as she learned that Pordes and his wife Erna R. Finci were caught in Sarajevo while fleeing from Belgrade. The date of his martyrdom in Jasenovac is not known.

Pal Abraham (Mag. Ábrahám Pál; Apatin, November 2, 1892 — Hamburg, May 6, 1960)

He was a pianist, composer, conductor, born in Apatin in today's Serbia. Pal Abraham was the son of a rich Jewish merchant (or bank manager).

He had his first contact with music in the then Apatina choir and orchestra. The local cantor sent him to Budapest for further education. He composed 13 operettas and musicals. His most famous operettas are "Victoria and her Hussar" (1930), "The Flower of Hawaii" (1931) and "Ball in Savoy" (1932), which were screened. He achieved world fame with operettas. His first operettas, "The Lady's Husband" (1928) and "Viktoria and her Hussar" (1930), brought him fame, and the composer decided to move to Berlin. The following year, his "Flower of Hawaii" premiered, and a year later his most famous operetta, "Ball in Savoy", with which he was included among the most important composers of this genre. Together with Franco Lehar and Johan Straus Mladŝ, he was among the most important operetta composers in Europe.

Hitler took power in Germany in 1933. Abraham's music was then inspired by American jazz. The Nazis considered such music black music. Because of this, it was removed from the repertoire. Abraham emigrated to Vienna. Before leaving for Vienna, he left around 200 unpublished works to his housekeeper for safekeeping. However, the housekeeper eventually sold them to Aryan composers. Parallel to Abraham's rise was the rise of Nazi leader Adolf Hitler. After the Nazis took power in Germany, Abraham became unwelcome even as a Jew. In Vienna, where he wrote three oper-

ettas, which were not very successful. In 1938, after Hitler annexed Austria, he returned to Budapest. Until the beginning of the Second World War, he composed several operettas in Budapest, which are not known today. When the Second Jewish Law was adopted in Hungary in 1939, Abraham was forced to leave the country. His wife, born Hungarian, refused to go with him. From then on, the odyssey of Abraham's life begins. He constantly changes places and countries of residence. His music is performed poorly. He is also starting to get sick. There are few material resources.

In 1956, the USA deported him, since his tourist visa had expired. They found him in the hospital. Then his wife joins him again after 17 years. The money for the return to Germany was collected by fans of Abraham's music. Accommodation in a sanatorium in Hamburg. He also received a small pension. But royalties from his works began to arrive on his account. He becomes wealthy again. In Apatin, the only memory preserved is the Steinway piano, which is assumed to have belonged to Pal Abraham and is located in the Music School, which bears the name of his nephew. The piano was sold to the school by Abraham's nephew (a contract has been preserved), who was the only survivor of the Holocaust, and after returning from the camp, he sold off his remaining property and emigrated to Israel. His birthplace is also

preserved in Apatin. A few years ago, a street was named after him. A bilingual plaque (in Serbian and Hungarian) with basic information about Pal Abraham was placed on the birthplace of the world-famous composer (it is located on the corner of today's Poštanska and Srpski vladara streets). Because of his importance, it is necessary to name one of the streets of Apatina after our fellow citizen, who left a deep mark on the world music scene.

Srećko Albini (1869 in Županja - 1933 in Zagreb, Kingdom of Yugoslavia)

He was a famous Austro-Hungarian and Yugoslav composer and conductor. He was born in a Jewish family. From 1902 to 1909, he devoted himself to composition while studying at the gymnasium and commercial school in Vienna and Graz. He started his career as a conductor. He was also the director of the Zagreb "Opera", under whose leadership the repertoire was expanded. As a composer, he is very famous for his operettas. Some works also contain elements of Croatian national music. In the operetta Barun Trenk, Slavonian motifs can be heard the most. Some of his operettas have been translated into English and performed in London and New York.

Albini's operettas: Der Nabob , premiered at the Carltheater in Vienna, 1905, Gospodja Trobadur , premiered at the Croatian National Theatre in Zagreb, 1907, Baron Trenck , premiered at the Altes Stadttheater, Leipzig, 1908, Die Barfußtänzerin , premiered at the Altes Stadttheater, Leipzig, 1909, Die kleine Baronesse , premiered at the Apolo-theater, Vienna, 1909

Josip Deči (Décsy) (Stari Sivac near Sombor, 1 July 1904 – Zagreb, 18 July 1985)

He was a Croatian composer, music writer, conductor and choirmaster. He was born into a Jewish family. He is the most prolific Croatian composer in the field of musical entertainment theatre works: operettas, musical comedies and children's musical plays, which were the largest part of his oeuvre. The operetta Čudo od deteta was created as a joint work of Deči and Tito Stezzi. It was written and intended for the then young girl, the talented actress Leea Deutsch. He was the first in Croatia to compose film music for a film. The film, Don Juan's Bride, contains a tune from his operetta. In his operetta works, he bases the musical material on fashionable singing and dancing numbers. His operettas also contain many dancing numbers.

Vladimira Šimić

Snovi u judaizmu: od božanskih objava do lažnih proroka

Vladimira Šimić dugogodišnja je novinarka i urednica, danas vlasnica obrta Cyrano komunikacije. Karijeru je započela u *Večernjem listu* gdje je bila novinarka i urednica dalmatinskog izdanja *Večernjaka*, a potom je pet godina radila u Doktoru u kući kao novinarka i redaktorica. Posljednjih 10 godina uređuje portal o zdravlju *ADIVA.hr* te polako razvija web stranicu *Zidovski-forum.com*. Voditeljica je ureda u židovskoj organizaciji *Menora – Chabad* Hrvatska kod rabina Pinchasa Zaklosa.

Jeste li ikada pomislili na to da se cijelo postojanje Izraela, uključujući njegovo ime i pravo na zemlju koja mu je obećana, temelji na dubokom vjerovanju da su snovi bili božanske objave? Izrael tako ne polaže svoje pravo na Svetu zemlju temeljeno isključivo na povijesnim činjenicama i izvanbiblijskim dokazima (kojih, naravno, ne nedostaje), već na snovima praoca Jakova. Snovi su, dakle, prethodili ratnim pohodima, gradnji hramova i osnutcima kraljevstva. A snovima do danas pripada važna uloga u Judaizmu, posebice kada govorimo o kabali.

Božanske objave

„Jakov ostavi Beer Šebu i zaputi se u Haran. Stigne u neko mjesto i tu prenoći, jer sunce bijaše već zašlo. Uzme jedan kamen s onog mjesta, stavi ga pod glavu i na tom mjestu legne. I usne san: ljestve stoje na zemlji, a vrhom do neba dopiru, i anđeli Božji po njima se penju i silaze. Uza nj je Bog te mu govori: ‘Ja sam Gospodin, Bog tvoga praoca Abrahama i Bog

Izakov. **Zemlju na kojoj ležiš dat ću tebi i tvome potomstvu.** Tvojih će potomaka biti kao i praha na zemlji; raširit ćete se na zapad, istok, sjever i jug; tobom će se i tvojim potomstvom blagoslivljati svi narodi zemlje. Dobro znaj: ja sam s tobom; čuvat ću te kamo god pođeš te ću te dovesti natrag u ovu zemlju; i neću te ostaviti dok ne izvršim što sam ti obećao.’

Jakov se probudi od sna te reče: ‘Zaista se Gospodin nalazi na ovome mjestu, ali ja nisam znao!’ Potresen, uzviknu: ‘Kako je strašno ovo mjesto! Zaista, ovo je kuća Božja, ovo su vrata nebeska!’ Rano ujutro Jakov uzme onaj kamen što ga bijaše stavio pod glavu, uspravi ga kao stup i po vrhu mu izlije ulja. Ono mjesto on nazva Betel, dok je ime tome gradu prije bilo Luz. (Bereshit 28:10-19)

„I neki se čovjek hrvao s njim dok nije zora svanula. Videći da ga ne može svladati, ugame mu bedro pri zglobu, tako da se Jakovu kuk iščaošio dok su se hrvali. Potom reče: ‘Pusti me jer zora sviće!’ Ali on odgovori: ‘Neću te

pustiti dok me ne blagosloviš.' Nato ga onaj zapita: 'Kako ti je ime?' Odgovori: 'Jakov.' Onaj reče: **'Više se nećeš zvati Jakov, nego Izrael,** jer si se hrabro borio i s Bogom i s ljudima i nadvladao si.' Onda zapita Jakov: 'Reci mi svoje ime!' Odgovori onaj: 'Zašto me pitaš za moje ime?' I tu ga blagoslovi." (Bereshit 32: 25-30)

To nisu i jedini snovi koji se spominju u Tori. Tako je po snovima i njihovom tumačenju posebice bio poznat Josip, sin Jakova i Rahele, kojeg su ljubomorna braća prodala u roblje Egipćanima. Njihov je bijes najviše potaknuo Josipov san o snopovima žita. Naime, u prvom snu Josip vidi sebe i svoju braću kako vežu snopove na polju. Snopovi njegove braće kruže oko njegovih i klanjaju se nisko do zemlje. U drugom je pak vidio Sunce, Mjesec i 11 zvijezda kako mu se klanjaju. No ono što mu je sačuvalo život u egipatskom ropstvu bila je njegova sposobnost ispravnog tumačenja snova po kojoj je postao poznat već u zatvoru, dok mu je tumačenje faraonovog sna o sedam sitih i sedam gladnih krava u konačnici priskrbilo poziciju upravitelja Egipta na kojoj će spasiti zemlju od sedam godina gladi najavljenih u snu.

Svi spomenuti snovi bili su, vjeruje se, božanske objave, a bilo ih je svakako više jer je Bog često putem snova ostvarivao kontakt s prorocima, poput Danijela koji je tvrdio da mu u snovima Bog s neba otkriva svoje tajne. Rabin Schneur Zalman iz Liadija, autor Tanya, odnosno hasidske knjige koja

služi kao osobni vodič kroz kabalu, objašnjava da smisleni snovi proizlaze iz vrlo visoke duhovne razine koja potpuno nadilazi ovaj fizički svijet. Stoga i mogu sadržavati nadnaravne događaje koji potpuno prkose logici. Pa ipak, nisu svi snovi božanske objave, niti može svatko tumačiti snove. Sanjarice na internetu i babe vračare svakako nisu dobar izvor znanja.

Znanost o snovima

Racionalno objašnjeno, lišeno duhovnosti, snovi su naprosto niz slika, misli i emocija koje se javljaju u umu tijekom spavanja, često najintenzivnije u REM fazi sna. Iako točan razlog zašto sanjamo znanstveno još uvijek nije u potpunosti razjašnjen, teorije sugeriraju da snovi mogu biti uključeni u konsolidaciju pamćenja, obradu emocija, uvježbavanje potencijalnih prijetnji ili su nusprodukt nasumične moždane aktivnosti. Pa ipak, oni do danas intrigiraju čovječanstvo koje u njima i dalje traži smisao i povezanost s javom.

U novije doba posebnu je pažnju snovima posvetio još jedan Židov, otac psihoanalize Sigmund Freud, koji ih je detaljno proučavao i koristio ih u svojim seansama. Freud je snove smatrao kraljevskim putem do nesvjesnog jer se upravo u snovima obrana ega smanjuje tako da dio potisnutog materijala izlazi na vidjelo, iako u iskrivljenom obliku. Svoju teoriju poznatu kao psihodinamično tumačenje snova opisao je i u knjizi

objavljenoj 1900. godine. Židovi će prepoznati da je Freud zapravo glavnu ulogu u formiranju snova pripisao našoj „životinjskoj duši“, odnosno „jetzer hara“; bavio se je otkrivanjem osnovnih nagona koje je smatrao „krivcima“ za snove, pri čemu je u pozadini svega bio nagon seksualnosti. Osim Freuda, svoje teorije o snovima iznijeli su i neki drugi znanstvenici - psiholozi poput C. Halla i J. Griffina, biolozi te neuroznanstvenici kao što su bili Francis Crick i Graeme Mitchison, a tu su bili i mnogi drugi.

Od misli, preko riječi do djela

No da se vratimo na tumačenje snova u okviru duhovnosti, odnosno Judaizma – upravo ovaj korak je ključan za njihovo ostvarenje. Naime, smatra se da se san neće ni ispuniti ako ga se ne protumači. S druge strane, tumačenjem se čak može i utjecati na to kako će se san ispuniti, hoće li to biti dobro ili loše. „Svi snovi slijede usta“, piše u Talmudu. Tako se i u ostvarivanju snova prepoznaje kabalistički obrazac koji od misli vodi do djela. U kabali se misli, riječi i djela smatraju trima „odijelima“ duše, a njihova povezanost je ključna jer tvore lanac u kojem svaki korak utječe na sljedeći; misli su temelj, stvaraju namjeru koja stoji iza riječi i djela, pa je i stvarnost osobe oblikovana mislima koje njeguje. Riječi se smatraju snažnim kreativnim silama koje imaju i duhovnu i fizičku stvarnost, čak i prije nego što se manifestiraju u fizička djela. Djela su pak fizička manifestacija misli i go-

vora, a napor da se sva tri usklade jest središnji dio duhovne discipline.

Gotovo identičnim učenjem bavi se danas i vrlo popularno neurolingvističko programiranje (NLP). Ono u osnovi kaže da naše misli, osjećaji i postupci proizlaze iz načina na koji naš mozak funkcionira, riječi koje koristimo i stvari koje smo naučili. Kada shvatimo te obrasce, možemo razumjeti zašto radimo ono što radimo te shvatiti kako napraviti promjene. Povezanost židovske misli i NLP-a ne treba čuditi. Naime, u povijesti razvoja NLP-a važna uloga pripada Židovu Fritzu Perlsu, osnivaču Gestalt terapije. Perlsa se smatra intelektualnim suosnivačem NLP-a zbog njegova utjecaja na tvorce NLP-a, Richarda Bandlera i Johna Grindera koji su proučavali Perlsov rad, posebno njegove jezične obrasce u Gestalt terapiji, kako bi razvili originalne NLP modele.

Rabini će naglasiti da je vrlo važno da tumač snova bude nadaren posebnom intuicijom i uvidom, a neki će istaknuti i da ljudi koji nisu religiozni ne mogu putem snova primati božanske objave. U reformnom judaizmu više će se baviti snovima kao pogledom u dušu, iako se ni ondje neće zanemariti mogućnost komunikacije sa Stvoriteljem.

Snovi lažnih proroka

Treba reći i to da snovi u kontekstu proročanstava nisu univerzalno prihvaćeni s dobrodošlicom u judaizmu.

Dakle, dok su neke biblijske osobe poput Josipa i Daniela primale božanske poruke kroz snove, bili su tu i proroci poput Jeremije koji su izražavali skepticizam prema snovima, smatrajući ih potencijalno nepouzdanim izvorima ili čak izvorom lažnih proročanstava. Proročko gledište je da se božanske poruke često prenose izravnijim putem, a prorok koji objave temelji na snovima može ljude odvratiti od Tore. Općenito, u Tori se češće opisuju vizije poput raznih viđenja i riječi koje bi samo proroci mogli čuti. Pa i Mojsijevo viđenje gorućeg grma i božanski glas kojeg je mogao čuti, nije opisano kao san.

Što učiniti sa snom?

Istini za volju, ako počnete istraživati što učiniti sa svojim snom, kako ga protumačiti, kako se smiriti nakon jako upečatljive noćne more, možete li prepoznati je li riječ o božanskoj objavi, anđelu ili samo kaotičnom snu, možete li možda potaknuti komunikaciju s Bogom kroz snove i slične teme, naići ćete na pravo more tekstova od kojih se velika većina ne razlikuje od onih senzacionalističkih i plitkih članaka o babi Vangi i Nostradamusu.

Pa ipak, postoji duhovna praksa opisana u Talmudu koja se odnosi na loše snove koji mogu ostaviti taj osjećaj nelagode, tjeskobe, pa i straha. Praksa ta'anit chalom savjetuje jednodnevni post odmah nakon sna, no danas se rijetko prakticira jer, kažu, može više

štetiti nego pomoći. Češća je praksa transformacija sna, učiniti ga dobrim, takozvana hatavat chalom. Tako bi osoba koja je uznemirena zbog sna trebala pred tri bliske osobe izgovoriti određene stihove i molitve. Neki običaji uključuju i to da se san ispriča rabinu kako bi ga on protumačio na pozitivan način. Uznemirujući snovi čijih se detalja ne sjećamo, mogu se preobraziti u dobre tijekom svećeničkog blagoslova (birkat kohanim) prema odgovarajućim uputama.

Nerijetko će vam se u člancima savjetovati da snove zapišete čim detaljnije odmah nakon buđenja, posebno ako su na vas ostavili snažan dojam, bilo dobar ili loš. Naime, u tom trenu ćete se sjećati mnogih detalja koji brzo mogu biti zaboravljeni. Kasnije pročitajte zapisano – često se dogodi da čak i u onome što vam se činilo potpuno apstraktno, kasnije uočite simbole koji vama osobno nešto znače. Drugim riječima, vaš mozak provodi „inventuru“, rješava misli koje vas opterećuju tijekom dana na svoj način. No kod zapisivanja snova postoji jedna moguća nuspojava; ta ista tehnika savjetuje se kod poticanja lucidnih snova, ako želite svjesno sanjati. Mnogima se lucidni snovi s vremena na vrijeme spontano događaju, a riječ je o snovima tijekom kojih ste svjesni da je to što se događa samo vaš san. Neki u tim snovima mogu kontrolirati događaje, dok drugi ne dođu dalje od svjesnog promatrača što može biti vrlo neugodno kada je riječ o noćnoj

mori, no tada barem znate da ona nije stvarna i da vas ništa ne može ugroziti. Lucidnih se snova svakako ne treba bojati; ako ništa drugo, upravo oni vam mogu uz malo vježbe poslužiti da loše snove na licu mjesta transformirate u dobre.

Ma kako gledali na snove, ostaje činjenica da trećinu života provedemo spavajući. Čak i ako smo izvan okvira duhovnosti, kvalitetna sna iznimno je

važna za dobro zdravlje, pa tako ni loši snovi nisu dobrodošli ako se želimo odmoriti. Unatoč raznim tumačenjima, vrlo često postoje vrlo konkretni razlozi zbog kojih nas, na primjer, često proganjaju noćne more ili se snovi ponavljaju i slično. Ako nas to čini vrlo uznemirenima te nam narušava svakodnevno funkcioniranje, ipak je korisno potražiti stručan savjet.

Vladimira Šimić

Dreams in Judaism: From Divine Revelations to False Prophets

Vladimira Šimić is a long-time journalist and editor, and today the owner of the Cyrano Communications. She began her career at *Večernji list*, where she was a journalist and editor of the Dalmatian edition of *Večernji*, and then worked for five years at *Doktor u kući* as a journalist and editor. For the past 10 years, she has been editing the health portal *ADIVA.hr* and is slowly developing the website *Zidovski-forum.com*. She is the head of the office at the Jewish organization *Menora – Chabad Croatia* under Rabbi Pinchas Zaklos.

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Have you ever considered that the entire existence of Israel, including its name and claim to the promised land, is based on the deep belief that dreams were divine revelations? Israel thus does not claim its claim to the Holy Land solely on historical facts and extra-biblical evidence (which, of course, is not lacking), but on the dreams of the patriarch Jacob. Dreams, therefore, preceded military campaigns, the construction of temples, and the founding of kingdoms. And dreams still play an important role in Judaism today, especially when it comes to Kabbalah.

Divine Revelations

“Jacob left Beersheba and set out for Haran. He came to a certain place and spent the night there, because the sun had set. He took a stone from there and put it under his head and lay down in that place. And he dreamed: and behold, a ladder was set on the earth, and its top reached to heaven, and the angels of God were ascending and descending on it. And God was

with him and said to him, ‘I am the Lord, the God of your father Abraham and the God of Isaac. The land on which you lie, to you I will give it and to your descendants. Your descendants will be like the dust of the earth; and you will spread out to the west and the east and the north and the south; and in you and your descendants all the nations of the earth will be blessed. Know for sure that I am with you and will keep you wherever you go and will bring you back to this land; and I will not leave you until I have done what I have promised you.’

Jacob awoke from his sleep and said, ‘Surely the Lord is in this place, but I did not know it!’ He was terrified and said, “How awesome is this place! This is the house of God! This is the gate of heaven!” Early in the morning Jacob took the stone that he had put under his head and set it up as a pillar and poured oil on top of it. He called the name of that place Bethel, but the name of the city had been Luz at the time. (Genesis 28:10-19)

“And a man wrestled with him until daybreak. When he saw that he could not prevail against him, he wrenched his thigh from the socket, and Jacob’s hip was dislocated as they wrestled. Then he said, “Let me go, for the day breaks!” But he said, “I will not let you go until you bless me.” Then he asked him, “What is your name?” He said, “Jacob.” He said, “Your name will no longer be Jacob, but Israel, for you have struggled with God and with men and have prevailed.” Then Jacob said, “Tell me your name.” He answered, “Why do you ask my name?” And he blessed him there.” (Genesis 32:25-30)

These are not the only dreams mentioned in the Torah. Joseph, the son of Jacob and Rachel, was particularly famous for his dreams and their interpretations, and was sold into slavery by his jealous brothers to the Egyptians. Their anger was most aroused by Joseph’s dream of sheaves of grain. Namely, in the first dream, Joseph sees himself and his brothers tying sheaves in the field. His brothers’ sheaves circle around his and bow low to the ground. In the second, he sees the Sun, Moon, and 11 stars bowing down to him. However, what saved his life in Egyptian slavery was his ability to correctly interpret dreams, for which he became famous while still in prison, while his interpretation of Pharaoh’s dream of seven full and seven hungry cows ultimately earned him the position of gover-

nor of Egypt, where he would save the country from the seven years of famine announced in the dream.

All of the aforementioned dreams were believed to be divine revelations, and there were certainly more, as God often communicated with prophets through dreams, such as Daniel, who claimed that God revealed His secrets to him from heaven in his dreams. Rabbi Schneur Zalman of Liadi, author of the Tanya, a Hasidic book that serves as a personal guide to Kabbalah, explains that meaningful dreams arise from a very high spiritual level that completely transcends this physical world. Therefore, they can contain supernatural events that completely defy logic. However, not all dreams are divine revelations, nor can everyone interpret dreams. Dream books on the Internet and fortune-tellers are certainly not a good source of knowledge.

The Science of Dreams

Rationally explained, devoid of spirituality, dreams are simply a series of images, thoughts, and emotions that occur in the mind during sleep, often most intensely in the REM phase of sleep. Although the exact reason why we dream is still not fully understood scientifically, theories suggest that dreams may be involved in memory consolidation, emotional processing, rehearsing potential threats, or are a byproduct of random brain activity. Nevertheless, they intrigue humanity

to this day, who continues to search for meaning and connection to reality in them.

In more recent times, another Jew, the father of psychoanalysis, Sigmund Freud, has paid special attention to dreams, who studied them in detail and used them in his sessions. Freud considered dreams to be the royal road to the unconscious because it is in dreams that the ego's defenses are reduced so that some of the repressed material comes to light, albeit in a distorted form. He also described his theory, known as the psychodynamic interpretation of dreams, in a book published in 1900. Jews will recognize that Freud actually attributed the main role in the formation of dreams to our "animal soul", or "jetzer hara"; he dealt with the discovery of the basic drives that he considered "culprits" for dreams, where the background of everything was the drive of sexuality. Besides Freud, some other scientists also presented their theories about dreams - psychologists like C. Hall and J. Griffin, biologists and neuroscientists like Francis Crick and Graeme Mitchison, and there were many others.

From thoughts, through words to deeds

But let's return to the interpretation of dreams within the framework of spirituality, that is, Judaism - this very step is crucial for their realization. Namely, it is considered that the

dream will not come true if it is not interpreted. On the other hand, interpretation can even influence how the dream will come true, whether it will be good or bad. "All dreams follow the mouth," says the Talmud. Thus, in the realization of dreams, a cabalistic pattern is recognized, which leads from thought to action. In Kabbalah, thoughts, words, and actions are considered the three "parts" of the soul, and their connection is crucial because they form a chain in which each step influences the next; thoughts are the foundation, creating the intention behind words and actions, and a person's reality is shaped by the thoughts they cultivate. Words are considered powerful creative forces that have both a spiritual and physical reality, even before they manifest into physical actions. Actions are the physical manifestation of thoughts and speech, and the effort to harmonize all three is a central part of spiritual discipline.

Almost identical teachings are also addressed today by the very popular neurolinguistic programming (NLP). It basically states that our thoughts, feelings, and actions arise from the way our brains function, the words we use, and the things we have learned. When we understand these patterns, we can understand why we do what we do and understand how to make changes. The connection between Jewish thought and NLP should not be surprising. Namely, in the history

of the development of NLP, an important role belongs to the Jew Fritz Perls, the founder of Gestalt therapy. Perls is considered the intellectual co-founder of NLP due to his influence on NLP creators Richard Bandler and John Grinder who studied Perls' work, especially his language patterns in Gestalt therapy, to develop the original NLP models.

Rabbis will emphasize that it is very important for a dream interpreter to be gifted with special intuition and insight, and some will also point out that people who are not religious cannot receive divine revelations through dreams. Reform Judaism will deal more with dreams as a glimpse into the soul, although even there the possibility of communication with the Creator is not ignored.

Dreams of False Prophets

It should also be noted that dreams in the context of prophecy are not universally welcomed in Judaism. Thus, while some biblical figures such as Joseph and Daniel received divine messages through dreams, there were also prophets such as Jeremiah who expressed skepticism about dreams, considering them to be potentially unreliable sources or even sources of false prophecies. The prophetic view is that divine messages are often transmitted in a more direct way, and a prophet who bases his revelations on dreams can turn people away from the Torah. In general, the Torah

more often describes visions, such as various visions and words that only prophets could hear. Even Moses' vision of the burning bush and the divine voice he could hear are not described as dreams.

What to do about a dream?

Truth be told, if you start researching what to do with your dream, how to interpret it, how to calm down after a very vivid nightmare, can you recognize whether it is a divine revelation, an angel or just a chaotic dream, can you perhaps encourage communication with God through dreams and similar topics, you will come across a veritable sea of texts, the vast majority of which are no different from those sensationalist and shallow articles about Baba Vanga and Nostradamus.

However, there is a spiritual practice described in the Talmud that relates to bad dreams that can leave that feeling of discomfort, anxiety, and even fear. The practice of ta'anit chalom advises a one-day fast immediately after a dream, but it is rarely practiced today because, they say, it can do more harm than good. A more common practice is the transformation of a dream, making it good, the so-called hatavat chalom. Thus, a person who is disturbed by a dream should recite certain verses and prayers in front of three close people. Some customs also include telling the dream to a rabbi so that he can interpret it in a

positive way. Disturbing dreams, the details of which we do not remember, can be transformed into good ones during the priestly blessing (birkat kohanim) according to the appropriate instructions.

Often, articles will advise you to write down your dreams in as much detail as possible immediately after waking up, especially if they left a strong impression on you, whether good or bad. Namely, at that moment you will remember many details that can quickly be forgotten. Read what you have written down later - it often happens that even in what seemed completely abstract to you, you later notice symbols that mean something to you personally. In other words, your brain conducts an "inventory", resolves the thoughts that burden you during the day in its own way. However, there is one possible side effect of writing down your dreams; this same technique is recommended when inducing lucid dreams, if you want to dream consciously. Many people have lucid dreams spontaneously from time to time, and these

are dreams during which you are aware that what is happening is only your dream. Some can control events in these dreams, while others do not go beyond the conscious observer, which can be very unpleasant when it comes to a nightmare, but at least then you know that it is not real and that nothing can threaten you. Lucid dreams are certainly not to be feared; if nothing else, with a little practice they can be used to transform bad dreams into good ones on the spot.

No matter how you look at dreams, the fact remains that we spend a third of our lives sleeping. Even if we are outside the framework of spirituality, quality sleep is extremely important for good health, so bad dreams are not welcome if we want to rest. Despite various interpretations, there are often very specific reasons why, for example, we are often haunted by nightmares or dreams are repeated, etc. If this makes us very anxious and disrupts our daily functioning, it is still useful to seek professional advice.

Paula Rem

San o ljubavi i smrti Filipa Davida

Roman "San o ljubavi i smrti" Filipa Davida sadrži mnogo intertekstualnih referenci na kabalistička djela: Sefer Yetzira, Bahir, Zohar. Roman je ciklički strukturiran, a prisutne su mnogobrojne priče unutar priča, koje reminisciraju na učenje o gilgulu, reinkarnaciji. Česte pojave su priče unutar priče i sni unutar snova, čime se stvara metafabulativni odmak od osnovne radnje. Digresije i avanture dio su osnovne priče, baš koliko i temeljna naracija. Jedan od protagonista je poljski hasid Jakov, koji odlazi na mitsko putovanje kako bi dokazao nadmaterijalni izvor svoje ljubavi prema Rochelle. Stilski, roman je uobličen nalik na hasidske legende, kao npr. legende o Baal Shem Tovu. U svom putovanju, protagonist susreće neobične ljude i doživljava neobične situacije, koje intertekstualno referiraju situacije i likove iz zoharitičkih tekstova i kasnijih kabalističkih legendi.

Polemika o tome postoji li tenzija između dobra i zla razriješena je objašnjenjem da cjelokupni svijet na koncu podliježe dobru: stoga, dobro i zlo nisu u međusobnoj borbi, već dio istog sustava, koji je zadao Bog, a u kojem djeluje čovjek. Plodovi na drvetu

znanja dobra i zla rastu na zajedničkoj bazi, dobro i zlo koegzistiraju, a sve je u funkciji dobra. Nekoliko puta kroz roman, protagonist nailazi na iskušenja tijekom kojih nije siguran na kojoj se strani nalazi dobro, na kojoj zlo. U klasičnom magijskom učenju, praktičnoj kabali, ali i Zoharu, "drugoj strani" pripada ono što je izobličeno, ružno, deformirano: stoga bi hendikepirana kćerka Židova na koju protagonist nailazi u romanu predstavljala zlo. Nakon što njezini roditelji pokušaju prisiliti Jakova na brak s njom, on bježi (baš kao što biblijski Jakov, prema Zoharu, bježi od prostitutke), a naknadno ga hvata sumnja u vlastitu sposobnost razlikovanja dobra i zla. Jakov zna da je "druga strana" također u apsolutnom smislu dio dobrog. Svjestan ograničenosti svoje percepcije, on čak i nije siguran pripada li hendikepirana osoba "drugoj strani" ili pak nekim višim svjetovima, nalik biblijskoj Lei, realnosti koja nije lijepa, ali ju je nužno spoznati kako bi se dobila nagrada (Rahel). Posljedično, protagonist se poželi vratiti i sklopiti ovaj brak s ružnim, deformiranim, onostranim, kada ga zadesi još jedno neočekivano poznanstvo, s čovjekom koji istovremeno živi u različitim dimenzijama.

San je u Zoharu samo jednu stepenicu udaljen od proroštva, stoga ne treba čuditi što ovaj san ostavlja dubok utjecaj na Jakova. Zohar piše da je svijet proroštva nedostupan, a jedini uvid u više svjetove moguće je dobiti putem snova, nalik Jakovu, koji predstavlja Tiferet iliti Zeir Anpin, kolektiv sfera emanacije. Jakovljeva ozlijeđena noga predstavlja “hod”, sferu namijenjene transmisiji snova između viših i nižih svjetova. Rahel predstavlja ultimativni Malchut, Šehinu.

Protagonist nosi ime biblijskog Jakova, a zaljubljen je u Rochelle (Rahel), kćer rabina. Pa ipak, u mističnom obratu okolnosti, za razliku od biblijske Rahel, Rochelle je mrtva, a Jakov uspostavlja kontakt s njom kroz san. U Rahel, Jakov vidi Šehinu, ženski princip, a njegova težnja ujediniti ženski i muški princip toliko je snažna da on život posvećuje toj misiji. Prema kabali, cilj tikkun olama, popravljanja svijeta, upravo je u ujedinjavanju viših i nižih svjetova, duhovnog i materijalnog. Riječ je o svojevrsnom modernom midrašu, gdje je biblijski Jakov izmješten u 18. stoljeće: po logici gilgula, reinkarnacije, djelić duše izvornog Jakova mogao bi živjeti i u ovom svijetu. Jakovljev san veoma nalikuje na san biblijskog Jakova: biblijski Jakov promatra anđele koji se penju uz ljestve i silaze nazad dolje, što prema hasidskoj predaji simbolizira uspon uz kabalistički sustav sfera (sephirot) k izvoru (Keteru) u višim svjetovima i vraćanje tog znanja nazad u niže svje-

tove. Protagonist romana u snu se uspinje stepenicama koje vode u nebo (više svjetove) u kojima se sjedinjuje s misterioznom ženom. Njihova unija nalik je sjedinjavanju Zeir Anpina i Šehine u Zoharu. Jakov svoju svrhu vidi u sjedinjenju s Rochelle: sjedinjenju duhovnog i materijalnog, živog i mrtvog. Prema Zoharu, na koncu vremena, doći će do uskrsnuća, kako je navedeno i u jednom od fragmenata romana, kad Jakovljev poočim, rabin govori o budućem vječnom ujedinjenju tijela i duše.

Jakov, koji je živ, teži ujediniti se s Rochelle, koja je mrtva: analogno tomu, u Zoharu, duša, koja je živa, teži ujediniti se s tijelom, koje je esencijalno mrtvo – a njihovo jedinstvo cilj je cjelokupnog postojanja. U viziji kćerke, Jakov vidi “ovoplotenje” Šehine, odnosno njezinu inkarnaciju u materijalnom svijetu. Pa ipak, ona je “mrtva”, jer je Šehina u “egzilu”. Kako je navedeno u romanu eksplicitno, činjenjem “mitzvot” duhovni i materijalni svijet se približavaju jedan drugom, a činjenjem loših djela, vrijeme egzila se produljuje. Jakovljeva želja ujediniti se s Rahel analogna je kabalističkoj težnji ujedinjavanja duhovnog i materijalnog svijeta, vječnog i prolaznog, Boga i ljudi.

Zohar interpretira biblijsku priču o Jakovljevom dvostrukom braku kao parabolu stjecanja duhovnog i materijalnog svijeta. Jakov istinski voli lijepu Rahel, koja predstavlja materijalni svijet, međutim, prvo mora steći

Leu, koja predstavlja duhovni svijet, ono što se krije ispod površine, što nije lijepo, ali je nužno. Kako bi stekao Rahel, prvo mora steći Leu. Lea je korisna, ali neželjena, neprivlačna; Rahel predstavlja čistu estetsku ljepotu – ona je “nagrada” u kojoj treba uživati nakon prijednog putovanja.

Tikkun protagonista je prenijeti pismo, djelovati kao kanal između dva svijeta. Protagonist romana odlazi na epsko putovanje, oblikovano nalik putovanja u Zoharu, izlazeći iz materijalnog svijeta i uzdižući se k duhovnom. Mnoge teme iz kabale eksplicitno su referirane kroz roman, a sveukupna fabula strukturirana je nalik na mistične kabalističke priče. Roman sadrži mnogobrojne intertekstualne reference

U materijalnom svijetu romana, vode se polemike između Haskale i hasidizma, emancipacije i tradicije, asimilacionizma i religijske ortodoksije. Jakov je simbolički rastavljen između dva svijeta, koja mora ujediniti. Također se vode diskusije između dvaju

polova unutar židovstva, između ozbiljnog i ironičnog poimanja, karizmatičnosti i formalne obrazovanosti, rabinskog židovstva i kabale.

U romanu također postoji lik karizmatika, nepouzdanog modernog “proroka”; tip osobnosti koji je populariziran za vrijeme ekspanzije lurijske kabale, a zatim zahvaljujući pokretu šabatijanizma. Pragmatična kabala unosi novi koncept u tradicionalno židovstvo, koje je temeljeno na racionalnosti i idealu formalne obrazovanosti. Njemu je suprotstavljen lik koji predstavlja tradicionalno židovstvo, temeljeno na ozbiljnom dugogodišnjem izučavanju Tore i rabinskih tekstova, temeljenom na pismenoj i usmenoj tradiciji i učenjima. Ta dva lika ilustriraju pluralitet mišljenja prisutan unutar židovstva, ali također i dva svijeta: svijet razuma i emocija. Cjelokupni roman naslonjen je na dualističkim premisama, prisutno je mnoštvo kontrasta, koji su sastavni dio kabalističkog učenja.

Paula Rem

A Dream of Love and Death by Filip David

The novel “A Dream of Love and Death” by Philip David contains many intertextual references to Kabbalistic works: Sefer Yetzira, Bahir, Zohar. The novel is cyclically structured, and there are numerous stories within stories, reminiscent of the teachings of gilgul, reincarnation. Stories within stories and dreams within dreams are frequent occurrences, which create a metafabulative distance from the main plot. Digressions and adventures are part of the main story, just as much as the main narrative. One of the protagonists is the Polish Hasid Jacob, who goes on a mythical journey to prove the super-material source of his love for Rochelle. Stylistically, the novel is shaped like Hasidic legends, such as the legends of the Baal Shem Tov. On his journey, the protagonist meets unusual people and experiences unusual situations, which intertextually refer to situations and characters from Zoharic texts and later Kabbalistic legends.

The controversy over whether there is a tension between good and evil is resolved by explaining that the entire world ultimately submits to good: therefore, good and evil are not in a struggle with each other, but part of the same system, set by God, and in which man operates. The fruits of the

tree of the knowledge of good and evil grow on a common basis, good and evil coexist, and everything is in the function of good. Several times throughout the novel, the protagonist encounters temptations during which he is not sure which side is good, which evil. In classical magical teachings, practical Kabbalah, but also the Zohar, the “other side” belongs to that which is distorted, ugly, deformed: therefore, the handicapped daughter of a Jew whom the protagonist encounters in the novel would represent evil. After her parents try to force Jacob to marry her, he runs away (just as the biblical Jacob, according to the Zohar, runs away from a prostitute), and subsequently doubts his own ability to distinguish between good and evil. Jacob knows that the “other side” is also, in an absolute sense, part of good. Aware of the limitations of his perception, he is not even sure whether the handicapped person belongs to the “other side” or to some higher worlds, similar to the biblical Leah, a reality that is not beautiful, but it is necessary to know it in order to receive the reward (Rachel). Consequently, the protagonist wants to return and conclude this marriage with the ugly, deformed, otherworldly, when he encounters another unexpected acquaintance, with a

man who simultaneously lives in different dimensions.

In the Zohar, a dream is only one step away from prophecy, so it is not surprising that this dream leaves a profound impact on Jacob. The Zohar writes that the world of prophecy is inaccessible, and the only insight into the higher worlds can be obtained through dreams, similar to Jacob, who represents Tiphereth or Zeir Anpin, the collective of spheres of emanation. Jacob's injured leg represents the "walk", a sphere intended for the transmission of dreams between the higher and lower worlds. Rachel represents the ultimate Malchut, Shechina.

In the Zohar, a dream is only one step away from prophecy, so it is not surprising that this dream has a profound effect on Jacob. The Zohar writes that the world of prophecy is inaccessible, and the only insight into the higher worlds can be gained through dreams, like Jacob, who represents Tiphereth or Zeir Anpin, the collective of spheres of emanation. Jacob's injured leg represents the "walk," a sphere intended for the transmission of dreams between the higher and lower worlds. Rachel represents the ultimate Malchut, the Shechina. The protagonist bears the name of the biblical Jacob, and is in love with Rochelle (Rachel), the daughter of a rabbi. However, in a mystical twist of circumstances, unlike the biblical Rachel, Rochelle is dead, and Jacob makes contact with her through a dream. In Rachel, Jacob sees

the Shechina, the feminine principle, and his desire to unite the feminine and masculine principles is so strong that he dedicates his life to this mission. According to Kabbalah, the goal of tikkun olam, the repair of the world, is precisely the unification of the higher and lower worlds, the spiritual and the material. This is a kind of modern midrash, where the biblical Jacob is relocated to the 18th century: according to the logic of gilgul, reincarnation, a piece of the soul of the original Jacob could live in this world as well. Jacob's dream closely resembles the dream of the biblical Jacob: the biblical Jacob watches angels climbing a ladder and descending back down, which according to Hasidic tradition symbolizes the ascent along the Kabbalistic system of spheres (sephirot) to the source (Kether) in the higher worlds and the return of this knowledge back to the lower worlds. In a dream, the protagonist of the novel climbs the stairs that lead to heaven (the higher worlds) where he unites with a mysterious woman. Their union resembles the union of Zeir Anpin and Shechina in the Zohar. Jacob sees his purpose in union with Rochelle: the union of the spiritual and the material, the living and the dead. According to the Zohar, at the end of time, there will be a resurrection, as is also stated in one of the fragments of the novel, when Jacob's stepfather, the rabbi, speaks of the future eternal unification of body and soul. Jacob, who is alive, seeks to unite with Rochelle, who is dead: analogous-

ly, in the Zohar, the soul, which is alive, seeks to unite with the body, which is essentially dead – and their unity is the goal of all existence. In the vision of his daughter, Jacob sees the “incarnation” of the Shekhinah, that is, her incarnation in the material world. Yet she is “dead”, because the Shekhinah is in “exile”. As the novel explicitly states, by performing “mitzvot” the spiritual and material worlds are brought closer together, and by committing bad deeds, the time of exile is prolonged. Jacob’s desire to unite with Rachel is analogous to the Kabbalistic aspiration to unite the spiritual and material worlds, the eternal and the transitory, God and man.

The Zohar interprets the biblical story of Jacob’s double marriage as a parable of the acquisition of the spiritual and material worlds. Jacob truly loves the beautiful Rachel, who represents the material world, but first he must acquire Leah, who represents the spiritual world, what lies beneath the surface, which is not beautiful but necessary. In order to acquire Rachel, he must first acquire Leah. Leah is useful, but unwanted, unattractive; Rachel represents pure aesthetic beauty - she is the “reward” to be enjoyed after the journey.

The protagonist’s tikkun is to convey the letter, to act as a conduit between the two worlds. The protagonist of the novel embarks on an epic journey, shaped like a journey in the Zohar, emerging from the material world

and ascending to the spiritual. Many themes from Kabbalah are explicitly referenced throughout the novel, and the overall plot is structured like mystical Kabbalistic tales. The novel contains numerous intertextual references

In the material world of the novel, there are polemics between Haskalah and Hasidism, emancipation and tradition, assimilationism and religious orthodoxy. Jacob is symbolically torn between two worlds, which he must unite. There are also discussions between the two poles within Judaism, between the serious and the ironic, between charismatic and formal education, rabbinical Judaism and Kabbalah.

The novel also features the figure of the charismatic, an unreliable modern “prophet”; a personality type that was popularized during the expansion of Lurianic Kabbalah, and later thanks to the Shabbatian movement. Pragmatic Kabbalah introduces a new concept into traditional Judaism, which is based on rationality and the ideal of formal education. He is contrasted with a character who represents traditional Judaism, based on serious long-term study of the Torah and rabbinic texts, based on written and oral tradition and teachings. These two characters illustrate the plurality of opinions present within Judaism, but also the two worlds: the world of reason and the world of emotions. The entire novel is based on dualistic premises, there is a multitude of contrasts, which are an integral part of Kabbalistic teachings.

Narcisa Potežica

U lovu na san: o knjizi Noe Tishby *Izrael: jednostavan vodič kroz najnesхваćeniju zemlju na svijetu*

Mr. sc. Narcisa Potežica (*1947.) završila je studij hrvatskog jezika i književnosti te knjižničarstva. Od 1977. godine do umirovljenja 2012. radila je u Knjižnicama grada Zagreba. Bila je direktoricom Knjižnice Vjekoslava Majera i voditeljicom Knjižnice Novi Zagreb. Danas je aktivna na raznim područjima kulture te objavljuje književne osvрте, eseje i članke u raznim časopisima. Također je osnivačica Čitateljskog kluba u Židovskoj općini Zagreb.

Iako je naslov knjige Noe Tishby „Izrael: jednostavan vodič kroz najnesхваćeniju zemlju na svijetu” - svatko tko je pročitao naći će sveobuhvatan prikaz Izraela kao neobične zemlje o kojoj mnogi puno toga ne znaju, pa je to prigoda da Izrael bolje shvatimo i da se podsjetimo na neke manje poznate činjenice o toj ponekad nesхваćenoj zemlji. Ujedno će se svi složiti da se ovdje radi o knjizi koja je puno više nego jednostavan vodič. Knjiga je napisana 2021. a s engleskog je preveo Igor Rendić i objavile *Fokus komunikacije* d.o.o. 2023. godine.

Knjigu je napisala Noa Tishby, rođena 1975. u Izraelu, ona je sekularna, znači nije vjernica, ali kaže da su svake godine na Pashu čitali Hagadu i ponavljali o izgonu Židova iz Egipta te bi završili riječima „Sljedeće godine u Jeruzalemu”. Predstavljajući se na početku knjige govori o svom židovskom porijeklu. Potječe iz obitelji

koja je došla iz Europe, točnije Bjelorusije, njena baka safti Fanija Artzi bila je među osnivačima prvog kibuca došavši u Palestinu 1925. Njen pradjed je bio utemeljitelj Ministarstva industrije i trgovine a djed je bio veleposlanik u Nigeriji i u izraelskoj delegaciji u Ujedinjenim narodima. Ona sama je čak odslužila u Izraelu dvije i pol godišnji vojni rok, a odlaskom u Ameriku iako to nitko iz njene obitelji nije bio - postaje glumica, scenaristica, producentica i poznata aktivistica. Vidjevši po dolasku u SAD koliko ljudi i uopće njena okolina malo zna o Izraelu odlučila je napisati knjigu – vodič kroz Izrael.

Zbog preporuke da tu novu knjigu o Izraelu treba svakako pročitati jer na neobičan i zanimljiv način autorica otkriva puno nepoznatog i zanimljivog o Izraelu predložena je u jeseni 2023. godine da bude na programu Čitateljskog kluba Ženske sekcije Ži-

dovske općine Zagreb na sljedećem sastanku. Tako kad se o njoj vodio razgovor 6. studenog, bilo je čak 22 zainteresiranih i susret je trajao skoro dva sata. Naime tragičnim događajem 7. listopada, poslije terorističkog napada, postala je ova knjiga mnogima putokaz i dobro objašnjenje o Izraelu, njegovoj povijesti, svakodnevnim problemima kao i o Hamasu, BOS-u, antifadama, o cionizmu, antisemitizmu i o još puno toga. U knjizi se govori i o onome što se čuje o Izraelu na svjetskim sredstvima javnog informiranja ali je autorica protkala mnoge opise svojim osobnim doživljajima. Tako nam pripovijeda o njenom prvom susretu sa antisemitizmom - na brodu prema Grčkoj mladi simpatični Nijemac izražava sumnju o postojanju Holokausta, sumnja u postojanje konclogora, izjavljuje da je pitanje dali se to uopće dogodilo - i to ju je zapanjilo, taj otvoreni antisemitizam. Ali ujedno ona piše objektivno i upućuje kritiku na temelju osobnog iskustva u obitelji - o židovskom rasizmu jer ju otac pitao ne samo za ime njenog dečka već i kako glasi Gabyjevo prezime, da bi saznao dali je aškenaz. A govoreći o položaju Židova u svijetu navodi Noa Tishby da je Jonathan Fredland napisao za Guardian članak naslovljen „Židovi su kanarinici u rudniku” a taj izraz ili usporedba potječe iz ranog doba dvadesetog stoljeća kad su „rudari u rudnicima ugljena nosili sa sobom kanarinca u tunele koristeći ih kao žive detektore ugljikova monoksida.” Naime ako je razina plina

takva da ubije kanarinca, na taj način rudari dobiju rano upozorenje da trebaju napustiti tunele.” Dalje tumači da čim se društvo okrene protiv Židova to je znak veće bolesti, znak nečeg lošeg i sve se pripisuje Židovima, stvara se mržnja a povijest nas je naučila što znači rasizam i antisemitizam.

Knjiga je kao što je u naslovu naglašeno pisana zaista na jednostavan način, mogli bi reći da je stil čitak i „pitak” tako da se lako čita. Ali u isto vrijeme pred nama je vrlo slojevit vodič, najprije na početku je je sedam zemljopisnih karata Izraela u različitim fazama burne prošlosti na Bliskom istoku. Knjiga se sastoji od tri dijela: SANJAJ, DJELUJ i BUDI. U prvom dijelu s naslovom „SANJAJ” je najprije poglavlje: „Ukratko o meni”, slijedi „Ukratko o Izraelu”, „Ukratko o Bliskom istoku tijekom prošlog stoljeća”, „Ukratko o cionizmu”, i „U lovu na san”.

Dojmljiv je opis obnove pradomovine zbog raznih progona koje su Židovi doživjeli a kako je situacija bila za europske Židove sve gora cionizam je bio njihov „čamac za spašavanje”. Mržnja je eksplodirala 1903. zbog jednog od prvih lažnih vijesti Protokola sionskih mudraca a u to vrijeme bilo je na svijetu 1,6 milijardi ljudi, a oko 10, 6 milijuna Židova, znači oko 0,6 posto ukupne svjetske populacije i bili su žrtve diskriminacije i progona. Ali govori i o Židovskoj otpornosti pa prigodom osnivanja cionističke organizacije u Europi delegati (1897. u Ba-

selu u Švicarskoj 208 delegata na čelu s Teodorom Benjaminom Zeev Herzlom - iz šesnaest zemalja) su se složili da stvaranjem domovine usvoje 4 točke, a to je da Izrael bude država na temelju jednakosti i društvene pravde i povezivanja dijaspore, oživljavanja hebrejskog jezika i solidarnosti svih protiv antisemitizma.

Sjetimo se oduševljenja i olakšanja za mnoge Židove – da imaju svoju državu u kojoj se napokon neće osjećati građanima drugog reda. Danas je Izrael mala zemlja na Bliskom istoku s nešto više od 20.770 kvadratnih kilometara i preko 8 milijuna stanovnika ali za mnoge itekako zanimljiva. Od uništenja židovske države u židovsko-rimskom ratu poslije dvije tisuće godina ostvario se tek 29. studenog 1947. godine napokon davni san kada je UN dao Židovima državu - a to je rađanje Izraela. No treći dan po proglašenju nezavisnosti Izraela 14. svibnja 1948. došlo do napada arapskih susjeda i rata sa zemljama koje ih okružuju. Dalje sjetimo se Šestodnevnog rata 1967. i Jom Kipurskog 1973. godine. Na kraju naglašava Noa Tishby da Izrael samo želi mir ali je stalno u opasnosti od terorističkih napada. Naglašava da se Izrael ima pravo braniti i ponavlja da nije židovska država stvorena odlaskom Britanaca već je Izrael stvoren nakon tisuće godina izгона i progona.

Tako je u ovoj knjizi opisana povijest Izraela od njegovih biblijskih dana, Judeja se preko 70 puta spominje veću

Bibliji, imenom Sion odnosno Jeruzalem. Na tom prostoru je bilo Kraljevstvo Izraela i Judeja, 720. godine prije Krista osvaja Asirija, slijedi Babilonsko, Perzijsko i Helensko carstvo. Judeja postaje rimska provincija, a pobjedom Makabejaca stvara se samostalno kraljevstvo. Dalje u 7. stoljeću od Bizanta Levant osvajaju Arapi, kroz srednji vijek dolazi do Križarskih ratova (prvi 1099.), zatim slijedi poraz Osmanskog carstva i dolazak Britanaca. Važno je reći da se Židovska prisutnost, dvije i pol tisuće godina održala čitavo vrijeme u toj regiji. Tijekom 19. stoljeća kada se pojavljuje nacionalno buđenje među Židovima dolazi do cionističkog pokreta u dijaspori, uslijedilo je niz useljeničkih valova, a od 1920. bila je na tom području Britanska Palestina.

Opisom burne povijesti - nekoliko tisuća godina sve do današnjeg vremena autorica knjige o Izraelu ukazuje na mnogobrojne probleme i uzroke sukoba, netrpeljivosti i mržnje. Posebno je zanimljivo što se puno može saznati o samom nazivu Palestina i kad je to uzeto kao naziv naroda na tom dijelu svijeta,. Tako na kraju piše Noa Tishby i svojevrsni Dodatak – i pod naslovom „Puno brži vodič” objašnjava da je komad zemlje na kojem se nalazi Izrael prije tri tisuće godina bio suverena židovska država a što se može provjeriti u Starom i Novom zavjetu i to potvrđuju arheološki nalazi. Također se pita autorica u knjizi kako to da Izrael ima tako puno

start-up tvrtki čak više od Japana, Kine, Indije, Koreje i Kanade. Knjiga je pisana za vrijeme izolacije od COVID-a, u doba mirnog promišljanja, kad je autorica sakupila podatke i napisala sveobuhvatan prikaz Izraela.

Knjiga je posvećena njenom sinu Ariju i na kraju naglašava da je knjigu napisala za svog sina! Knjiga je napisana očito za bolje upoznavanje povijesti i problema u Izraelu, ali za bolju i mirniju budućnost.

Narcisa Potežica

Hunt for a Dream: About Noa Tishby's Book *Israel: A Simple Guide to the World's Most Misunderstood Country*

Mr. sc. Narcisa Potežica (*1947) graduated in Croatian language and literature and librarianship. From 1977 until her retirement in 2012, she worked in the City Libraries of Zagreb. She was the director of the Vjekoslav Majer Library and the head of the Novi Zagreb Library. Today, she is active in various fields of culture and publishes literary reviews, essays and articles in various magazines. She is also the founder of the Readers' Club in the Jewish Community of Zagreb.

Although the title of Noa Tishby's book is "Israel: A Simple Guide to the World's Most Misunderstood Country" - anyone who reads it will find a comprehensive overview of Israel as an unusual country about which many people do not know much, so it is an opportunity to better understand Israel and to remind ourselves of some lesser-known facts about this sometimes misunderstood country. At the same time, everyone will agree that this is a book that is much more than a simple guide. The book was written in 2021, translated from English by Igor Rendić, and published by Fokus komunikacije d.o.o. in 2023.

The book was written by Noa Tishby, born in 1975 in Israel, she is secular, meaning she is not religious, but she says that every year at Passover they read the Haggadah and repeated the story of the expulsion of the Jews

from Egypt, and would end with the words "Next year in Jerusalem". Introducing herself at the beginning of the book, she talks about her Jewish origins. She comes from a family that came from Europe, specifically Belarus, her grandmother Safti Fanija Artzi was among the founders of the first kibbutz, coming to Palestine in 1925. Her great-grandfather was the founder of the Ministry of Industry and Trade, and her grandfather was the ambassador to Nigeria and in the Israeli delegation to the United Nations. She herself even served two and a half years of military service in Israel, and after going to America, although no one in her family was, she became an actress, screenwriter, producer and famous activist. Seeing how little people and her environment knew about Israel upon arriving in the USA, she decided to write a book – a guide to Israel.

Due to the recommendation that this new book about Israel should definitely be read because in an unusual and interesting way the author reveals a lot of unknown and interesting things about Israel, it was proposed in the fall of 2023 to be on the program of the Reading Club of the Women's Section of the Jewish Community of Zagreb at the next meeting. So when the conversation about it was held on November 6, there were as many as 22 interested people and the meeting lasted almost two hours. Namely, after the tragic event of October 7, after the terrorist attack, this book became a guide and a good explanation for many about Israel, its history, everyday problems, as well as about Hamas, BOS, antifa, about Zionism, anti-Semitism and much more. The book also discusses what is heard about Israel in the world's media, but the author weaves many of the descriptions with her own personal experiences. For example, she tells us about her first encounter with anti-Semitism - on a ship to Greece, a young, friendly German expresses doubt about the existence of the Holocaust, doubts about the existence of concentration camps, declares that the question is whether it even happened - and that astonished her, this open anti-Semitism. But at the same time, she writes objectively and criticizes based on personal experience in the family - about Jewish racism because her father asked her not only for her boyfriend's name but also

what Gaby's last name was, to find out if he was Ashkenazi. And speaking of the position of Jews in the world, Noa Tishby states that Jonathan Fredland wrote an article for the Guardian entitled "Jews are the canaries in the mine" and that this expression or comparison originates from the early twentieth century when "coal miners carried canaries with them into the tunnels using them as living carbon monoxide detectors." Namely, if the gas level is such that it kills a canary, this way the miners get an early warning that they need to leave the tunnels." He further explains that as soon as society turns against Jews, it is a sign of a greater illness, a sign of something bad and everything is attributed to Jews, hatred is created and history has taught us what racism and anti-Semitism mean.

The book, as the title emphasizes, is written in a really simple way, one could say that the style is legible and "readable" so that it is easy to read. But at the same time, we are presented with a very layered guide, first of all, at the beginning there are seven geographical maps of Israel in different phases of its turbulent past in the Middle East. The book consists of three parts: DREAM, ACT and BE. In the first part, entitled "DREAM", there is the first chapter: "Briefly about me", followed by "Briefly about Israel", "Briefly about the Middle East during the last century", "Briefly about Zionism", and "In the pursuit of a dream".

The description of the restoration of the ancestral homeland due to the various persecutions that the Jews experienced is impressive, and as the situation for European Jews was getting worse, Zionism was their “life-boat”. The hatred exploded in 1903 due to one of the first fake news reports of the Protocols of the Elders of Zion, and at that time there were 1.6 billion people in the world, and about 10.6 million Jews, which is about 0.6 percent of the total world population, and they were victims of discrimination and persecution. But it also speaks of Jewish resilience, so on the occasion of the founding of the Zionist organization in Europe (in 1897 in Basel, Switzerland, 208 delegates led by Theodor Benjamin Zeev Herzl - from sixteen countries) the delegates agreed to adopt 4 points by creating a homeland, namely that Israel be a state based on equality and social justice and connecting the diaspora, the revival of the Hebrew language and the solidarity of all against anti-Semitism.

Let us remember the delight and relief for many Jews - to have their own state in which they would finally not feel like second-class citizens. Today, Israel is a small country in the Middle East with a little more than 20,770 square kilometers and over 8 million inhabitants, but for many it is very interesting. Since the destruction of the Jewish state in the Jewish-Roman war, two thousand years later, on No-

vember 29, 1947, an ancient dream finally came true when the UN gave the Jews a state - and that was the birth of Israel. But on the third day after Israel's declaration of independence on May 14, 1948, there was an attack by its Arab neighbors and war with the countries surrounding them. Let us further remember the Six-Day War of 1967 and Yom Kippur in 1973. In the end, Noa Tishby emphasizes that Israel only wants peace but is constantly in danger of terrorist attacks. He emphasizes that Israel has the right to defend itself and reiterates that the Jewish state was not created by the departure of the British, but that Israel was created after thousands of years of exile and persecution.

Thus, this book describes the history of Israel since its biblical days, Judea is mentioned over 70 times in the Bible, under the name Zion or Jerusalem. The Kingdom of Israel and Judea was in that area, and in 720 BC it was conquered by Assyria, followed by the Babylonian, Persian and Hellenic empires. Judea became a Roman province, and with the victory of the Maccabees an independent kingdom was created. Later in the 7th century, the Levant was conquered by the Arabs from Byzantium, during the Middle Ages the Crusades took place (the first in 1099), followed by the defeat of the Ottoman Empire and the arrival of the British. It is important to say that the Jewish presence, for two and a half thousand years, was main-

tained throughout that region. During the 19th century, when a national awakening appeared among the Jews, the Zionist movement in the diaspora emerged, a series of waves of immigration followed, and from 1920 the area was British Palestine.

By describing the turbulent history - several thousand years up to the present day, the author of the book about Israel points to numerous problems and causes of conflicts, intolerance and hatred. It is especially interesting that a lot can be learned about the name Palestine itself and when it is taken as the name of the people in that part of the world. So at the end, Noa Tishby writes and a kind of Appendix - and under the title "A Much Faster Guide" explains that the piece

of land on which Israel is located three thousand years ago was a sovereign Jewish state, which can be verified in the Old and New Testaments and is confirmed by archaeological finds. The author also asks in the book how it is that Israel has so many start-up companies, even more than Japan, China, India, Korea and Canada. The book was written during the COVID isolation, in a time of quiet reflection, when the author gathered data and wrote a comprehensive overview of Israel. The book is dedicated to her son Ari and at the end she emphasizes that she wrote the book for her son! The book was written obviously for a better understanding of the history and problems in Israel, but for a better and more peaceful future.