

... PRIJATELJIMA U LONDONU

Dragi prijatelji (i prijateljice),

Uvijek mi je drago doći u London, pogotovo sada, kada tamo imam mnogo prijatelja sa kojima sam proveo mladost. Međutim, moram priznati da me posljednji boravak u gradu na Temzi posebno uzbudio. Ne zato što sam ponovo vidio mnoga poznata lica, nego što su oni moji prijatelji, koji su prije desetak godina došli u London kao izbjeglice, pokazali i dokazali da se dobra djela ne zaboravljaju i da se dobro dobrim vraća.

Pogađate, radi se o priredbi koju je organizovao World Jewish Relief, kako bi se skupila sredstva za program „Briga o starima“ koji La Benevolencija u Sarajevu već godinama vodi. Kao što sam na priredbi rekao, osjećao sam se kao kod kuće, prvo jer su izvodili isključivo sefardsku muziku, koja je neodoljivo podsjećala na sijela uz obalu Miljacke i Rašinu gitaru, a drugo zbog onih bivših sarajlija, koji su bili u sali. Sve je prošlo u najboljem redu i na opšte zadovoljstvo, jedino što je bilo premalo vremena za druženje i one vječite priče koje, gdje i šta je.

Pravo prijatno iznenađenje je bilo kada sam na listi donatora vidio, pored ostalih, prilog koju su skupili „Prijatelji Benevolencije“ od 540 funti i koji je bio među najvećim pojedinačnim prilozima.

Teško je opisati koliko smo svi ovdje ponosni na vas. Ne zbog novaca, jer novaca nikome nikada dosta, nego zbog vaše nesebičnosti i spremnosti da pomognete, mada znamo da vam ne cvjetaju ruže (u Engleskoj sam vidio mnogo više ljubica), te zbog vašeg nezaborava. Jednostavno, dokazali ste da su naše veze čvrste, trajne i rekao bih neraskidive.

Da se sada ne rasplačem, nego da vam kažem da je taj vaš gest naišao na veliku podršku i vaših novih zemljaka, koji su bili oduševljeni da se i ta grupa pridruži pružanju pomoći, jer vi najbolje znate da nam je ona na najalost još uvijek potrebna i da će takvo stanje čini se još potrajati.

A sada o kućnim vijestima. Preturili smo preko glave još jednu zimu, koja i nije bila nešto strašna, obilježili smo 20 godina naše Olimpijade, vremena koja su nam svima nezaboravna i koja se na žalost više nikada neće vratiti. Sada se spremamo za godišnju skupštinu Jevrejske opštine Sarajevo i La Benevolencije, koje su i izborne, a znate kako je pred svake izbore. Ništa se na zna i opet – sve se zna, ali kada bude, čuće se.

Onda smo obilježili Pesah, onako kako i treba, sa Sederom u prepunoj sali Opštine, sa

Ėitanjem Hagade, koje je, mada nije kratko, prošlo u takvom redu i miru, da se Ranko prepaao da smo bolesni. U maloj Sali su omladinci, a ponovo ih hvala bogu imamo preko 20, sa gostima iz Beograda organizovati svoj Seder i sve je išlo po PS-u (ili pravilu slušbe, što ova kraćenica znači za one koji je ne znaju).

Drugi dan smo tačno u podne organizovali tradicionalni Seder za goste, na kome su bila sve tri člana Predsjedništva i mnogi drugi viđeni gosti, članovi diplomatskog kora i dragi prijatelji. Ovu tradiciju gajimo još od Sedera 1993, kada zbog rata i policijskog sata nismo mogli biti van kuće kada padne mrak. Nije najvažnije, ali je sigurno značajno napomenuti da je među diplomatama sa nama cijelo vrijeme bio i zamjenik ambasadora Irana, što je vjerujem jedinstven slučaj. Možda je bio zato što zna da je to u Sarajevu red, a možda po onom naeelu iz socijalizma „upoznaj neprijatelja da bi ga lakše savladao“.

Malo nas je zatalasao prijedlog Federalne vlade da se dozvoli otkup nacionaliziranih stanova, koji su do sada čekali zakon o restituciji, a da se bivši vlasnici kompenziraju gotovinskom isplatom od 600 maraka po kvadratnom metru stana +/- 20% zavisno od položaja stana. Naravno, pola svijeta je za, pola je protiv, a ovo nije prvi puta da se takve stvari obećavaju, pogotovo pred izbore, ovaj puta lokalne oglašene za 2. oktobar 2004. Znam da vas ima mnogo zainteresiranih za ovo rješenje, ali dok ga Federalni parlament ne usvoji, prerano je i govoriti se i radovati, zavisno u koji tabor spadate.

I tako, polako se bliži ljetno, pa su počeli i ljetni planovi, djeca u Pirovac, omladinci u Sarvaš, stariji na Bejahad ili u Grčku, ali sigurno će neko ostati i u Sarajevu da vas dočeka. Pa nemajte brige. Uredili smo baštu, Cicko je spreman i svi ste dobro došli.

Do narednog viđenja ili ėitanja,

Iskreno vaš,

Jakica Finci

... TO FRIENDS IN LONDON

Dear friends,

It has always been a pleasure for me to come to London, but it is even more so now when many friends from my youth live there now. I was especially moved by my most recent visit to the city on Thames because they, my friends, who came to London some ten years ago as refugees, have shown and proven that good deeds are not forgotten and that good is reciprocated with good.

You have already guessed that I am talking here about the fund raising event organised by World Jewish Relief the proceeds of which were earmarked for the “Care for the Elderly” Programme run for some years by La Benevolencija in Sarajevo. I felt very much at home not only thanks to Sephardi music which was on the programme and irresistibly reminded me of the parties on the banks of Miljacka River and Raša's guitar, but also because of the former Sarajevo people who were among the audience. Regretfully the time during that pleasant evening was too short to socialise and exchange the endless information on our numerous mutual friends.

The list of donors provided a pleasant surprise. “Friends of La Benevolencija” collected 540 pounds, one of the biggest single contributions.

All of us here are proud of you. It is not to do with the money – there is never enough money for anybody anyway, but with your unselfishness and readiness to help, although we know that life is not a bed of roses for you. And also because you are not forgetting. You have proven that the bonds between us are strong, permanent and I would say unbreakable.

I don't want to get too sentimental, but I'd like to mention that the gesture was highly appreciated by your new compatriots as well, who were glad that your group has joined those who offer help. You know best that such help is still needed and that this state of affairs might last for some time.

A few lines about the news at home. We lived through another winter – not an especially severe one. We marked twenty years since our Winter Olympic games, a period that we will never forget but are sadly aware that it will never be repeated again. Preparations are under way for The Annual Assembly and elections in the Sarajevo Jewish Community and La Benevolencija.

The Seder Dinner for Passover took place in the packed Community hall. The young ones, and there are again more than 20 of them together with their friends from Belgrade had a separate Seder

At noon of the next day the already traditional Seder dinner for our guests was organised.. This tradition of Seder at noon started in 1993 when it was not possible to stay out after dark due to war situation and curfew. All the three Presidency members and many other prominent guests, members of the diplomatic corps and dear friends were present. The Iranian Deputy Ambassador was sitting among the diplomats. I believe that it is a unique case. He might have come because he knew that it is how one should behave in Sarajevo or because he followed the principle: “Know your enemy in order to be able to defeat him easily”.

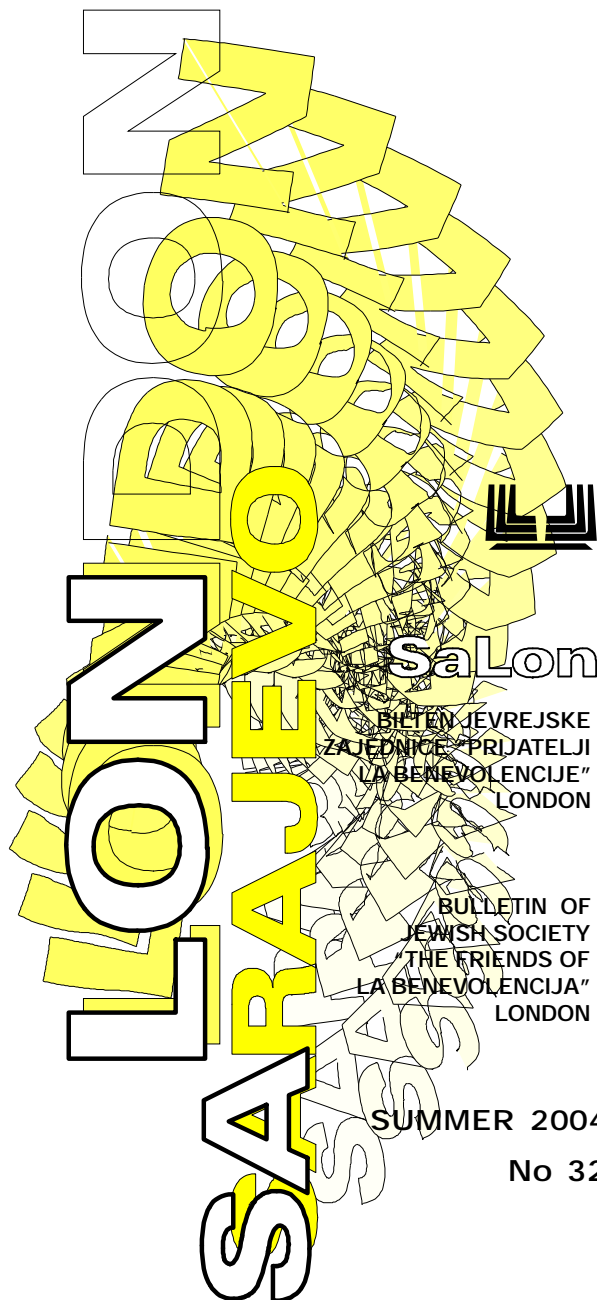
We were stirred up by the Federal Government proposal according to which it would be possible to buy back the nationalised flats waiting for the Law on Restitution. According to it, the former owners would be compensated by cash payments of 600 marks per square meter +/- 20% depending on the location of the flat. Naturally half of those who are affected are for the proposal and half against it. On the other hand it is not the first time that such promises have been made, especially before elections. This time these are local elections to be held on the 2nd of October 2004. I am aware that many of you are interested, but it is too early to be happy or sad, whatever is your attitude, pending the approval of the proposal by the Federal Parliament.

And so, summer is approaching and plans are being made for summer holiday. Children go to Pirovac, the youth to Sarvaš, those a bit older to Beyahad or to Greece. It is certain, though, that there are people who are staying behind in Sarajevo to welcome you when you come. Therefore, don't worry. We have prepared the garden and Cicko is ready. All of you are welcome.

Till our next meeting or writing.

Yours sincerely

Jakica Finci



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VE^E SA DAVIDOM

Ovo ve-e u klubu po svemu je bilo nesvakidasnje. Prvo, odr`ano je u -etvrtak -etvrtog marta, a ne u srijedu, (to je ina-e uobi-ajeni termin klupskih aktivnosti; zatim, zakazano je u lijepoj sali [alvate, tamo gdje su nafl -lanovi navikli da prisustvuju ne-em nesvakidasnjem: tu smo realizovali promociju engleskoga prevoda pri-a Isaka Samokovlije ili promociju "Sarajevskog Tablioda" Zdenka Le{a i sli-ne uspje{ne zamisli. Zato su, sa osje}anjem za poseban događaj, do{li posjetio, pa i oni iz udaljenih dijelova Londona, i brojni prijatelji La Benevolencija koji ina-e -esto u -estvuju u njenim aktivnostima, naro-ito kad osjete privla-nost događaja.



Ve-e je bilo posve}eno Davidu Albahariju i on ga je zapo-eo pri-om o dva sasvim obi-na događaja: kako je postao predsjednik Saveza Jevrejskih op{tina u Beogradu, te kako i za{to je oti{ao iz Beograda i po-eo `ivjeti u hladnom, sjevernom Kalgariju u Kanadi. Prva je pri-a o jednoj funkciji koja nije ba{ po sebi uzbudljiva; drugu pri-u je Davidu mogao ispri-ati svako od slu{alaca, a mo`e je ponoviti svako od miliona na{ih ljudi koji su se, nakon razaranja dr`ave, razmislili po svijetu. Ali to postaje ne{to sasvim drugo nesvakida{nje kad se toga prihvati David Albahari. On je rođeni pripovjeda-, izmedju onoga kako on govori i kakvi su njegovi najdotjeraniji knji`evni tekstovi zapravo nema razlike, tako dok on govori, le`erno i sa lakomom, slu{alac prisustvuje zapravo nastanku pri-e. U tome dolazi do izra`aja njegova besprijejkoma kaziva-ka jasnost i minuciozna preglednost.

Njega su, ka`e David, godinama ubjedjivali da se prihvati du`nosti predsjednika Saveza jevrejskih op{tina u Beogradu, i on je kona-no prihvatio misle}i da je to biti rutinska protokolarna du`nost, eventualno duga sjedni-enja i tome sli-no. Ali kako je to bilo po-etkom devedesetih, iz jednostavne pri-e Davida Albaharija nazna-ava se drama u kojoj svi slu{aoci lako nadju pone{to prepoznatljivo. David ka`e da nikad nije mislio napu{tati zemlju, a ako je i mislio o tome, pomi{ljao je na Argentinu, odakle je tamo{nja jevrejska op{tina na{im ljudima nudila gostoprimstvo. A desilo se da umjesto na jug ju`ne Argentine odo na sjever sjeverne Kanade, kad je sa tamo{njeg univerziteta dobio poziv na boravak na jednu godinu dana; onda su ga ubijedili da izvadi radnu vizu i druge papire` za svaki slu-aj`. I, eto, ostao je u Kalgariju 10 godina. Za to vrijeme napisao je deset knjiga, {est romana i dvije knjige pripovjedaka.

Pri-a kako je i za{to oti{ao i nastanio se u Kanadi, pored toga (to nas podsje)a na razloge na{eg sopstvenog stranstvovanja, u Davidovoj interpretaciji prerasta u sasvim zaokru`en esej o piscu izmeje}tenom iz prirodnoga okru`enja svoga jezika i smje}tenom u ozra-ja potpuno druga-ije kulture. Zapravo je to stara pri-a. Nju je vrlo upe-atljivo svjedo-ao, prve decenije prvoga vijeka, rimski pjesnik Ovidije prognan iz Rima na Crno More; otuda se on `alio da ga je strah kako gubi osje}aj za latinski jezik, pa zato pri-a sam sa sobom i pi{e da ne bi zaboravio jezik, `alio se na klimu, divlja plemena. Kako u dana{nje vrijeme pisci u egzilu, na{em primjeru i posebno, nisu pojedina-ni slu-ajevi, nego egzistira -itava podvrsta knji`evnosti dijaspore, to pojedina-no iskustvo pisanja u odvojenosti od svoga jezika `dobiva novo zna-enje i slo`enije je nego (to je bilo u vrijeme Ovidija. Neko je primjetio da bi i Ovidije druga-ije pisao da je kojim slu-ajem protjeran u obrnutom pravcu - iz Helesponta u Rim.

David za sebe ka`e da nije ni emigrant, ni disident, ni prognanik, on je prosto pisac koji je prihvatio okolnosti u kojima na miru mo`e pisati, ali zato mora trpjeti odvojenost od jezika. "Otvijeti izvan jezika je dvojsjekli ma-", ka`e David. "Na jednoj strani ste odvojeni od `ive produkcije jezika, ograni-eni ste na jezi-ki fond koji nosite u vlastitom pam-enju". (Pri tome ispri-a zgodu kako je u vrijeme uli-nih demonstracija bio u Beogradu i prijatelji ga je pozvao "u {etnju". On se tome -udio, jer ni on ni taj mu prijatelj nisu bili ba{ neki {eta-i, a tek onda je shvatio da "i}i u {etnju" u Beogradu zna-i}i na demonstracije). "Ali to ima i prednosti", ka`e David, i citra Brodskog : kad ste u svojoj zemlji, jezik je datost koja vam je neograni-eno na raspolaganju, bez posebnoga duhovnoga napora; kad ste odvojeni od izvora svoga jezika morate "uranjati u jezik jer nemate ni{ta drugo". Citira i Singera koji je tvrdio da pi{e jidi{ koji vi{e niko ne zna nego on, i da je bolje da ga prevode sa engleskoga. O intenzivnoj pristnosti teme jezika svjedo-e naslovi nekih prozih radova, knjige "Drugi jezik" ili pripovjetke "U-enje jirlice.". Tako su nastajale knjige Davida Albaharija o sudbini izgnanika kao (to je "Mamac" ili "Sne" ni -ovek" "knjiga o nostalgiji i nemogu}nosti drugih da te shvate".

Povodom naziva jezika kojim pi{e, David - kao da pi{e neku od svojih minijaturnih postcard story-, zapravo sa `eto skicira jednu lingvisti-ku minijaturu o polo`aju pisca kad mu pocjepaju jezik,

Ali sve te knjige su pri-a o onome (to se zbiva, pa je po`elio da napi{e knjigu o ne-emu (to je zavr{eno, (to se zbilo u pro{la vremena. Tako je nastala knjiga o Gecu I Majeru (Goetz i Meier), pri-a prema stvarnom događaju, sa stvarnim junacima i njihovim imenima. To je stravi-ana pri-a o dvojici njema-kih vojnika koji su se 1942 godine pojavili u Beogradu kao voza-i vozila - du{egupke - koje je kru`ilo oko dok su u njemu plinom trovani posljednji beogradski Jevreji. (Promocija te knjige na engleskome jeziku je i povod Albaharijevog boravka u Londonu). Njegova iskustva o reakcijama ljudi u raznim sredinama na promocijama te knjige su svojevrsno svjedo-anstvo o nima vremenu; u Njema-koj se rasplakao glumac koji je na promociji -itao odlomak iz knjige, u Beogradu je nekakav kriti-ar `hvalio" autora (to je napisao knjigu o odnosu Srba prema Jevrejima. A knjiga je svjedo-anstvo o svirepostu jednog vremena i o ljudskoj degradaciji onih koji zlo-in provode: "Goetz i Meier su nerazdvojni, slivaju se u jedno stvorenje". Knjiga je pisana, kako pisac ka`e, sa dozom crnoga humora. Zadolvoljan je prijemom knjige u Engleskoj.

Na kraju svoga nastupa Albahari je pro-itao tekst "Hitler u `ikagu.", pri-u o slu-ajnom susretu u avionu sa nekom nepoznatom gospođjom koja mu ispri-a neverovatnu zgodu kako je jednom srela Isaka Singera, oti{a u njegovu hotelsku sobu i po-ela mu pri-ati pri-u o tome kako je u `ikagu vidjela Hitlera, i pri-ala je sve dok poznati pisac nije zaspa; zatim mu je zabunom uzela d`epni sat i oti{a. Nakon nekog vremena je pro-itala u jednom magazinu Singerovu pri-u "Hitler u Njujorku". Sad je sve izmedju njih bilo namireno - Singer je uzeo njenu pri-u, a ona njegov sat, i pri tome pokazuje svome saputniku stari d`epni sat, a zagonetno se osmjehuje na pitanje da li je stvarno vidjela Hitlera u `ikagu. Ta pri-a je lijepa ilustracija Davidovog pripovjeda-kog postupka: uzeti potpuno nestvarne događaje mimo ih staviti pred onih iz stvarnog `ivota, navje{uju}i tako prisutnost -uda i -udnovatog u proza-nosti svakodnevnice.

Ve-e je zavr{eno `ivim, neformalnim razgovorom ljudi koji su razgaljeni jednim prijatnim do`ivljajem. i `ele da u {askanju nastave dru`enje.

U. Milan

AN EVENING WITH DAVID

That evening in the club was an exceptional one. To begin with, it was a Thursday (4th of March, 2004) and not a Wednesday, the usual day for the club activities. The other thing was that it took place in the pleasant Shalvata hall, in which our members are used to experience exceptional events. It has been known to us by the launch of the translation of Isak Samokovlija's stories into English or Sarajevo Tabloid by Zdenko Le{i} and some other successful projects. The audience arrived with a feeling that it will be an extraordinary evening. It attracted those who live in remote parts of London and other numerous friends of La Benevolencija who frequently take part in our activities, especially when expecting something interesting.

David Albahari, with whom we shared a couple of pleasant hours, started the evening telling us about two very simple events: his appointment to the Presidency of the Federation of Jewish Communities in Yugoslavia and why and how he left Belgrade and started his new life in the cold northern Calgary in Canada. The first story is about a function, not exciting in itself. The second story could have been told to David by anybody in the audience and could be repeated by anyone among the millions of our people scattered worldwide after the destruction of our country. But it becomes something completely different and singular if taken up by David Albahari. He is a born storyteller. It is really not possible to distinguish his talk from his best-polished literary readings. So while listening to his relaxed talk the listener actually witnesses the creation of a story. This reveals his impeccable narrator's clarity and precise lucidity.

David tells us that for years attempts were made to persuade him to accept the function of the President to the Federation of Jewish Communities in Belgrade. Finally he had agreed to it, thinking that it would be a routine function, with possible long meeting hours an protocol duties. This took place, nevertheless, in the early nineties, so that the simple story of David Albahari starts pointing out to a drama in which everybody in the audience easily finds something that they can identify with. David tells us that it had never been his intention to leave the country, and even if he thought of doing so Argentina would come to his mind as the Jewish Community there offered hospitality to our people. As it happened, instead of going to the south to Argentina he went to the north to Canada receiving an invitation to stay a year at the local university. Then he was persuaded to get his working visa and other necessary documents "just in case". Thus it happened that he stayed in Calgary for ten years now. Over that period he wrote eight books, six novels and two books of short stories.

The story of how and why he went to and settled in Canada does not only remind us of the reasons for our own living in foreign countries. In David's interpretation it develops into a fully-fledged essay about an author displaced from the natural surrounding of his language, placed in the atmosphere of a completely different culture. It is an old story, actually. During the first decade of the first century the Roman poet Ovidius who was

banished from Rome and sent to Black Sea expressed it very impressively. From there he complained that he was afraid that he was losing the feeling of the Latin language and therefore talking to himself and writing in order not to forget the language. He also complained about the climate and the wild tribes. At this moment in time writers in exile are not unique cases, especially in our case. There is a whole sub-class of Diaspora writers so that experience of writing in detachment of one's own language gets a new meaning and is more complex than it was at the time of Ovidius. Someone said that even Ovidius would write in a different way were he banished in the opposite direction - from Tomi to Rome.

David tells us that he is neither an emigrant, nor a dissident or exile, he is simply a writer who accepted the circumstances in which he can write in peace but as a consequence has to put up with the detachment from his language. David goes on: "Living away from one's language is a double-edged sword. On the one hand you are detached from the live production of the language and you are limited to the language stock you retained in your memory." (Here David told us how when visiting Belgrade during the street demonstrations a friend invited him, to join him for a walk. He was bewildered by the invitation because none of the two were eager walkers. After an explanation he understood that at that time in Belgrade "to go for a walk" meant to go to demonstrations.) "But there are advantages to it, as well," says David. He mentions Brodsky who explained that when a person is in his country the language is a fact limitlessly at his disposal, not requiring any special mental effort; when separated from the source of the mother tongue a person must "plunge into the language because there is nothing else there". He refers to Singer as well, who maintained that he wrote in a Yiddish that nobody knew any more except for himself and that it was much better to translate him from English. The titles of some of Albahari's works prove the intensity of the language topic. Some examples are the book "The Other Language" or the short story "Learning the Cyrillic Alphabet". That is how the books about the destiny of exiles were created, among them "Bait" or the "Snow Man" "a book on nostalgia and the inability of others to understand you".

When talking about the name of the language he has been using, David, as if writing one of his miniature post-card stories, actually sketches a linguistic miniature about the position of a writer whose language has been split.

All these books are stories about the present, and David Albahari wished to write about something that had happened and had been completed in years gone by. That is how the book on Goetz and Meyer came about. This is a story based on a true event with true characters and their names. It is an appalling account about two German soldiers who appeared in Belgrade in 1942 as drivers of a lorry that circled around while within it the last of the Belgrade Jews were being poisoned by gas. (The launch of the book in English is the reason for Albahari's visit to London). His experiences with the reactions of people at the launch of the book in different environments are a distinctive illustration of the time we live in. The actor reading paragraphs of the book during its launch in Germany started crying. In Belgrade a critic "praised" the author because he wrote a book on the attitude of Serbs towards Jews. The book, though, is a testimony to the horrors of a time and to human degradation of those committing crime: "Goetz and Meyer are inseparable, they merged into one creature." The book was written, as the author says, with slight gallows humour. He also mentioned that he is pleased with the reception of the book in England.

Albahari concluded the evening reading "Hitler in Chicago", a story about a chance meeting with an unknown lady on an aeroplane. She told him of an extraordinary occurrence according to which she met Isaac Singer once, went to his hotel room and started telling him how she saw Hitler in Chicago. She went on talking until the distinguished author fell asleep; then confused she took by mistake his watch and left. Some time later she read in a magazine Singer's story "Hitler in New York". Everything was settled now between them - Singer took her story and she took his watch. Then she showed to her fellow passenger an old pocket watch and smiled enigmatically to the question whether she really saw Hitler in Chicago. That story illustrates appropriately the procedure of David's storytelling. He takes completely improbable events and places them calmly next to those from real life, thus pointing to the presence of miracle and the unusual in the prosaic every-day life.

The evening ended in animated and informal conversation of people stimulated by a pleasant experience wishing to continue this social event chatting.



U ovom broju donosimo pri-u o Davidu i Golijatu koju Ivo Andri} koristio da, kao i unekim drugim pri-ama, obradi temu usamljenosti -ovjeka, pa i onoga koji je izvvr{io veliki podvig.

POBEDNIK

Ivo Andri-

Odjednom se u njemu javi i buknu svest i sve pretvori u nepodnosiv bol i teret koji je pretio da smrvi.

Negde u dnu usplamtele svesti, on je znao da treba da ti crveni mlazevi prestanu i to krckanje tkiva i rskavica i ta ploha prese-ena vrata koja se neprestano otvara i produ`uje , a tek posle toga dolazi glavni napor: on treba da uzme tu u`asnu glavu, koja je vi{e stra{na nego te{ka, i treba da se digne i kora-a i poka`e s njom.

Ali kako to da u-ini kad ga je ve} u mislima umorilo i kad mu se svaki -as mra-i svest i pada na o-i zavesa od krvi, znojja i vrela daha. Ipak se sve obavilo -ko zna da li za dugo vremena ili kratak -as? On se digao i koraknuo, u ognju i omaglici, ose}aju}i ne-ovje-ansku kosu me}u prstima i te`inu odse-ene Golijatove glave uz levo koleno. Nikad zemlja nije bila tako tvrda.

Najednom po-e da razabire jevrejski pokli-, prodiran i izbezumljen i te`ak tresak filistijjskog oru`ja koje be`i. Iako mu se glava zanosila, on je ipak razumevao u sebi da su to pobednici koji kli-u i pobe|eni koji be`e. Ali {ta da -ini i kuda da se dene on, sam, polunag, na humku izme}u vojska, s neopozivim delom koje ga je zavitalo i iznelo ovde i preti da oslepi, izbezumi i satire, jer mu se tek po{to je u-injeno, objavilo u svoj veli-ini i strahoti.

Dunu vetar sa planine.

I opet ga ispuni svest o delu koje stoji neopozivo za njim, toliko je ve}e od njega da se ne mo`e podneti. Neke se mra-na i gorka studen prosu po njemu, ispuni ga svega i tgnu mu na nos i na o-i. `ini mu se da se vidno smanjuje i slabi. Vid se gubi i misao mra-i. Zato se oko njega sve tako dimi i kovitla i zato ga tako lako di`u i nose.

A u vojsci se pomalo smiruju prvi neartikulisani uzvici, izdaju se naredbe, sre|uju se; sad ga nose s planom. Sabiru se peva-i. Pojedini kli-u a sva vojska odgovara:

- Da `ivi David, sin Jesejev!
-@ivi-o-o-o-o-o!
- Da `ivi budu}i vo|!
-@ivi-o-o-o-o-o!
Me{a se pesma s pokli-ima.

A on se nji(e kao vo}ka na grani i nit mo`e da se ispravi od bola i slabosti, nit mo`e da padne od ruku i {tivotva koji su pod njim.

Sanjao je dosta puta stra{no i ru`no, pa bi se ustra{en budio a ono ni{ta nije istina nego je praznik, a napolju jutro i `agor -eljadi i ptica. Ali ovo je bu|enje a ne san.

Ma{tao je mnogo puta no}u, gledaju}i maglu nad jezerom, o slavi, o pobe}i i trijumfu, ali ovo je bol i oganj iz kog se ne izlazi. Jer pred slavom o kojoj ma{tamo ne stoji delo pa je slatka i zanosni nas, ali ovde je -in u kome se u utro{io ceo, i sav trijumf i slava {to tutnje oko njega isto je kao da su nad njegovim grobom. Jedni su koji dela -ine a drugi koji u`ivaju plodove i likuju. U delu se sagori, oslepi, ogluhne i izgubi za sve. Ko bi rekao da je ovako mra-no u du{ama heroja!

Na jednom velikom zboru je video dobitnika na trkama. Izme}u -etrdeset najboljih trka-a izabranih iz svih plemena on je bio prvi i pobedio za celu ljudsku du`inu. Se}a se da je, u op{tem udivljenju i zanosu, video pobedni-kog trka-a puna pra{ine koja se od znojja pretvorila u blato, krvavih nogu, nabreklih damara, bespomo}no ra{irenih ruku i otvorenih usta, sa licem smrtno `itim, punim brazda i sa o-ima koje su u nesvesti tu`no kru`ile. Izgledalo je kao da je pokli- hiljada samo samilostan dar najnesre}nijem me}u njima.

The first inarticulate shouts of the army gradually died down, commands were given, order was restored; they carried him with a plan then. Singers gathered. Some cheered and all the army replied:

- Long live David, the son of Jesse!

- Long live! Long live! Long live!
- Long live our future leader!
- Long live! Long live! Long live!
The songs and the cheers blended.

He swayed, nevertheless, as if a fruit on a branch, his pain not allowing him to straighten up and the hands and shields underneath not allowing him to fall.

Many times before he would had terrifying and nasty dreams, from which he would wake up startled, only to find out that nothing of that was true. Instead it would be a holiday morning full of household murmurs and bird songs. But that was a awakening, not a dream.

More than once, watching the fog over the lake at night, he fantasied about glory, victory and triumph, but this is pain and fire that one cannot escape. The glory in our imagination is not preceded by the deed and therefore it is sweet and it fascinates us, but there the deed existed which consumed him completely and it seemed that all the triumph and glory drumming around him was actually above his grave. Those who carry out the action are not those who enjoy its fruits and celebrate. One burns down, becomes blind, deaf and is lost for everybody by the deed. Who would guess that such darkness reigns in the souls of the heroes!

Once at a large gathering he saw a winner of a race. Among the forty best runners chosen from all the tribes he was the first, winning for a whole man length. He could remember that in the sweeping admiration and fascination he saw the winning runner covered with dust turned to mud by his sweat, his legs bleeding and his veins swollen, his hands helplessly spread, his mouth open, his face deadly yellow and, as he fainted, his eyes sadly circling. It seemed as if the yell of the thousands was only a compassionate present to the most unfortunate among them.

At the same moment he remembered the sheep, each one of them separately. He remembered his father Jesse with his wrinkled hands and the odour of his body that he had been used to since childhood and which always had seemed dearer to him than anything else. He remembered his wooden spoon stuck into the wattled wall of the hut, high, immediately under the ridge of the roof. At that moment they put him down in order to drape him with the just brought triumphal cloak. But even before they could stop him he groaned and fell face down to the ground as if dead.

The earth was never so close and so hard.

But the soldiers, not used to consideration or thinking, lifted him again, splashed him with water, draped him with the cloak and crowned him with a wreath and raised him again onto their shield, coming even closer one to the other. The town gate came into view. Crowds of people roared cheered and sang. He recognised the scent of the incense burner that he always found repulsive and heard the bleating of priests and their voices breaking and blending with the sounds of drums and trumpets. He saw the town houses going up and down, rearing and waving. Again he wished to hide and disappear, but he had no strength to move.

In his dizziness and feverish pain that was becoming ever more prevailing and uniform it seemed to him at times that it was an early evening in his village. People known to him were coming out for rest and he was driving the cattle into the road of his village with the bleating of the sheep and the goats and ringing of the leading ram bell. He bent but numerous hands upheld him with no mercy, the white of his eyes was very visible and only black crescent of his beautiful pupils could be seen. In this state, under the wreath and draped in a cloak, he was carried like a banner.

- The powerful! The powerful!
- Lord's right hand!
- Let the strongest rule!

The old women wept, the priests sang, the warriors waved their lances and there were unnatural glows in the eyes of the girls wishing to get married. The slaves were given double portions and the animals rested. Every single being all over the town was happy and enthralled.

U isti -as se se}a ovaca, jedne po jedne, i oca Jesava i njegovih sme`uranih ruku i daha njegova tela na koji se odmalena navikao i koji mu se uvek -inio dra`i od svega, i svoje drvene ka{ike zabodene u pletar kolibe, visoko, ispod samog sljemena. U taj mah ga spusti{e da ga ogrnu trjumbatorskim pla{tem koji je bio donesen. Ali pre nego {to su ga mogli zadr`ati on jeknu i sru{i se na lice te`inom mrtve tela.

Nikad zemlja nije bila tako blizu i tako tvrda.

Ali ga vojnisi, nenavikli da se obziru ni da misle, digo{e ponovo, po{kropi{e, ogrnu{e pla{tem i oven-a{e i opet ispe{e na {titove, sabijaju}i se -vr{e} jedni uz drugog. Ukaza{e se gradska vrata. Bujica svijeta tutnji, kli-e, ma{e i peva. On oseti kadioni-ki miris koji mu je oduvek bio odvratan, i -u sve{tenike kako bleje i meke}u i kako im se glasovi lome i me{[aju sa bubnjevima i trubama i vide gradske ku}e kako se talasaju, propinju i ma}u. I za`ele ponovo da se sakrije i i{-ezne, ali ne imada{e snage da se makne.

U nesvestici i grozni-avom bolu koji ga je sve vi{e ispunjavao i postajao jednoman, pri-injalo mu se na -asove da je to neko predve-e kad znan svet izlazi na odmor, a on uteruje stado u {or svog sela, uz meket i blejanje koza i ovaca i zvonjavu predvodnika. Povijao se ali su ga bezbrojne ruke neumoljivo podr`avale, stra{no mu se videla beloo-nica, a od njegovih lepih zenica samo mali crni polumesei. Takav, pod vencem i u pla{tu, no{en je kao zastava.

- Jaki! Jaki!
- Desnice Gospodnja!
- Najja-i neka caruje!
Starice su plakale, sve{tenici pevali, ratnici mahali kopljima, a devoj{kama `eljnim udaje sjale su o-i neprirodno. Robovi su dobili dvostruku meru a `ivotinje se odmarale. I u celom gradu nije bilo nikog ko nije bio sre}an i zanesen.

This issue's features the story of David and Goliath used by the author Ivo Andri} to look upon the loneliness of a man even of that who performed a heroic act, a theme noted in some of his other stories.

THE VICTOR

All of a sudden conscience downed on him erupting and turning everything into intolerable pain and burden threatening with destruction.

Somewhere at the bottom of his burning awareness he knew that these red gushes had to stop. He knew that the crackle of the tissue and the cartilage had to stop and that the plane of the cut through the neck, which was constantly getting larger and larger, had to stop and that only later the main effort would come. He was to take that dreadful head, more fearful than heavy, and he was to get up, walk and be seen with it.

But how would he do that when the very thought about it made him tired and when his mind was getting dulled every moment, while over his eyes a curtain of blood, sweat and hot breath was hanging. But, still, everything took place. It was difficult to say whether it was over a long period of time, or just in one moment? He got up and made a step amid fire and mist, his fingers feeling the inhuman hair and his left knee enduring the weight of Goliath's head. The earth was never as hard as then.

Suddenly he started recognising the Jewish shouts, piercing and insane and also the heavy crash of arms of Philistines in flight. Although he felt faint in his head, deep inside he understood that the winners were those who were shouting and the defeated ones were on the run. But what was he supposed to do and where was he supposed to go, alone as he was, semi-naked standing on the hillock between the two armies, with the irrevocable deed which rocked and brought him there, threatening to blind him, drive him mad and crush him. Only after it was done its magnitude and horror became obvious to him.

Wind started blowing from the mountain.

His senses were permeated again by the deed lying so irrevocably behind him, so much bigger than he himself, that it was difficult to endure it. Some dark and bitter cold engulfed him, filling him completely and pouring out from his nose and eyes. It seemed to him that he was visibly getting smaller and weaker. He was losing his sight and his thought was becoming hazy. That was why everything round him was smoke and whirl and that was why it was so easy for them to lift him and carry him.



VE^E POEZIJE I JO[PONE[TO

Nisam ba[sigurna da bi na[dragi prijatelji Jadranka Smiljani}, Olja Risti}, @elimir Ku-inovi} -] aja i Dragan Ungar do ivjeli nezaboravan uspjeh -itaju} stihove po svijetu ili -ak ovom nam "malom" Londonu ili pak u Sarajevu, ali ono {to nam oni s vremena na vrijeme prire |uju ima sasvim drugu vrijednost. Mislim da mogu da govorim u ime njihove ve} tradicionalne publike kad ka "em da se tokom ve-eri poezije koje oni prire |uju osje}am kao da sam se vratila u neka davna prisna vremena kada se porodica okupljala oko nekog svog -lana ili -lanova koji su ih izvla-ili iz svakodnevnice -itaju}i ili recituju}i njima drage stihove. I u srijedu 11 februara 2004, kao i tokom ranijih sli-nih ve-eri, obradovali su nas izborom koji nam se svima dopao. Pored Cesari}, Mato{a, Raki} i Ujevi}, bilo je i poezije koja nije potekla iz na[ih podru-ja. Dragan je zapo-eo ve-e -itaju}i jednu od Pjesama nad Pjesmama cara Salomona i time nazna-io temu koju su njih -etvoro odabrali. Tokom ve-eri koja je bila posve}ena uglavnom ljubavnoj poeziji pro-itana je i Lorkina pjesma "Nevjerna "ena", a ve-e je zavr[io] aja -itaju}i pjesmu koju je sam napisao. Sve u svemu, dogodilo se - ponovilo se! I to jo[mnogo put.

Nisam ba[sigurna ni da bi Branko Danon mogao dr^ati predavanja na muzi-kim {kolama ili akademijama, ali je sigurno da je zato {to voli ozbiljnu muziku stekao znanja koja nisu dostupna nama obi-nim smrtnicima. Onom {to je nama ispri-ao te srijede, 31 marta, dao je naslov Apsolutna i programska muzika. Namjera mu je bila da nas upozna sa onim {to voli i pomogne ljudima da odrede svoj stav prema toj vrsti muzike. U izlaganju je koristio mnoge muzi-ke i po koju likovnu ilustraciju. Uz obilje dobre muzike -uli smo dosta stvari koje su nam bile vi{e ili manje nove i uspjeli da neke pojmove stavimo na svoje mjesto.



Me | utim, sigurna sam da me | u nama ima jo[mnogo ljudi koji bi nam tako | er mogli uljep[ati po koju srijedu onim {to oni vole. Zato vas molim razmislite malo i javite se odboru sa predlogom.

Branka Danon



EDUKATIVNO I ZANIMLJIVO

Nije uvijek lako pogoditi koje }e aktivnosti Kluba izazvati interes na{eg, sve probirljivijeg, -lanstva. Ponekad, sasvim neo-ekivano, i jedna na prvi pogled u e-stru-na tematika privu-e pa nju. Tako je bilo i zadnje srijede februara mjeseca, kada je Miro Smiljani} govorio o razli-itim slikarskim tehnikama i materijalima. Navikli smo se na predstavu kako {iroku publiku zanima gotova slika, da o onome {to vidi sudi logikom "sviđa mi se, ne sviđa mi se" a da ne obra}a mnogo pa nje {ta je sve to slikar radio, kako i -ime, dok je gotov rezultat ponudio posjetiocima izlo-be. E, upravo to, kako se dolazi do likovnog ostvarenja, vrlo pregljedno i sistematno, jednostavno a stru-no fundirano, obja[njavao je Miro Smiljani}. Odziv izvrstan, pa nja intenzivna.

"Kad sam se ja po-eo baviti slikarstvom, prije skoro trideset godina, bio sam potpuno izgubljen, jer nije bilo nikakve literature na ovu temu", po-eo je Miro od vlastitoga iskustva. "Odlazio sam kod profesionalnih mostarskih slikara, ali su oni svi imali svoje tehnike koje su -uvali kao svoj izum i tajnu" A onda je ipak nai{ao na validne stru-ne publikacije i po-eo ulaziti u tematiku koju je, eto, kao svoje znanje i iskustvo nakon decenija slikarskoga rada, obja[njavao u Klubu. Ve} u po-etku je posvetio pa nju odnosu crtanja i slikanja i razli-itih shvatanja o tome: neki crte` smatraju samo zanatom, neki ga stavljaju u sr` likovnog oblikovanja. Objaj[njavao je materijale koji su potrebni za crtanje i slikanje - olovka , pero, ugajl, tu{evi, pastele, krede i sli-no i krakteristike, mogu}nosti i na-in upotrebljavanja svakoga od tih materijala. Svoje izlaganje Miro je o ivljavao primjerima kako i najve}i slikari zavise od materijala koji su im bili na raspolaganju. U vrijeme Leonarda da Vin-ija priprema platna na kome }e se slikati je trajala veoma dugo, pa je Leonardo, ne{to zbog toga, a ne{to zbog sklonosti eksperimentisanju, -uvenu "Mona Lizu" radio -etiri godine i ona se jo[uvijek zagonetno osmjehuje posmatra-u. Obrnuto od toga, najnovija akrilik tehnika diktira veoma brz rad, iz prostog razloga jer se brzo su{i, ali onda mora pro}i 500 godina da slika dobije definitivni izgled! "Brz rad daje slici spontanost; da je akirlik bio u Van Gogovo vrijeme, on bi bio prezadovoljan, jer je radio brzo i nervozno", ka'e Miro. Takve precizne, fine ilustracije davale su izlaganju i zasnovano i zanimljivost, {to su prisutni umjeli da cijene i aplauzom poprate.

M.Uzelac

INSTRUCTIVE AND INTERESTING

It is difficult to guess always what activities in the Club will attract the interest of our ever more choosy members. Sometimes a topic that at first glance might seem very specifically technical may unexpectedly attract attention. This actually happened on the last Wednesday of February, when Miro Smiljani} talked about the various techniques in painting and materials used for that. A finished painting attracts broad audience whose logic is limited to: "I like what I see or I don't like it", without paying much attention to the actual work involved or to the materials used by the artist to offer the final product. Miro explained how a piece of art is accomplished in a very clear and systematic way, professionally founded but easy to understand. The response was excellent and the attention intensive.

"When I started painting, nearly thirty years ago, I was completely lost, because there was no literature treating this field," Miro started with his own experiences. "Mostar painters who developed their own techniques were not willing to share them with others." Later on, however, he came upon some valid publications offering him the necessary insight. Now, after several decades of painting it was his knowledge and experience that he was explaining to us. He started with the relationship between drawing and painting and the different opinions in that regard: some think that drawing is a craft and nothing else, others place it in the focus of fine arts. He then told us which materials are needed to draw and to paint - pencil, pen, coal, Indian ink, pastel, chalk etc. and the properties, potentials and ways of usage of each of those materials. To animate his presentation Miro mentioned some examples of the greatest painters who depended on materials that were at their disposal. At the time when Leonardo da Vinci was painting the preparation of canvas took a very long time. For that reason but also due to his inclination to experiments it took him four years to paint the famous Mona Lisa who is still smiling enigmatically at the viewer. Contrary to this, the new acrylic technique requires fast work because the paint dries very quickly. "Fast work gives spontaneity to a painting; Van Gogh would have been very delighted if acrylic had existed in his time because he worked swiftly and nervously", Miro remarked. Such precise and fine illustrations contributed to the credibility and attraction of the presentation and those present showed by applause their appreciation.

M. Uzelac



BOSNA IZVAN SEBE

I ove srijede ponovo jedan lijep ugo|aj. Miro Jan-i} promovira svoju knjigu "Bosna izvan sebe" koju je napisao ovdje u Londonu i to je ve} tre}a promocija njegovih knjiga koja se odr^ava u na{em klubu "Prijatelji La Benevolencije". Publike ima dovoljno tako da se mi kao organizatori ne osje}amo neugodno (bili smo malo u strahu da li }e biti dovoljno posjetilaca, jer je to ve-er na TV bio prenos utakmice Arsenal - ^elsi).

Uvodnu rije-je dala Vesna Mari}, nekada[nja rediteljka TV Sarajevo, i objasnila nam kako je do{lo do ovog projekta, koji je finansirala engleska dr^ava iz fonda koji se finansira od igara na sre}u (LOTTO). Poslije Vesne rije-uzima autor i daje neka dopunska obja[njenja, pri-a o knjizi i njenom nastajanju i literarnom postupku koji je primjenio pi{u}i ovu knjigu. Knjiga se sastoji od dvadesetak pri-a, kazivanja na{ih ljudi-izbjeglica-koji sada }ive u Engleskoj. On je sa ljudima pri-ao, snimao je razgovore i poslije to literarno uobli-avao. Dakle knjiga je na neki na-in i dokument jer se ljudi u knjizi predstavljaju svojim pravim imenom i prezimenom pa neznam da li bi ovaj postupak mogli nazvati "Dokumentarnom literaturom". U svom uvodnom dijelu Miro se zahvalio i organizatorima i rekao nekoliko laskavih rije-i i o na{em klubu, kao jednom od kulturnih centara Londona, bar za ljude sa na{ih biv{ih prostora.

Posebnu kvalitetu ve-eri dala je Mirjana Jan-i}, koja je pro-itala dvije pri-e, a o interpretaciji i dikciji Mirjane Jan-i} mislim da ne treba nikakav komentar. Kada je autor dao publici rije-, upitao sam ga da li je u ovom materijalu, koji je sad objavio, mo` da na{ao inspiraciju za neku budu}u knjigu, autor mi je odgovorio da je pomalo ve} umoran od proze i ako ne{to bude u budu}nosti to }e biti poezija.



P.S.

Na kraju ve-eri Mirjana je dobila buket cvije}a, koji je ponijela ku}i, a Miro je dobio bocu viskija, koju smo popili na licu mjesta.

@elimir Ku-inovi} - ^aja

BOSNIA IN BRITAIN

It was another Wednesday with pleasant atmosphere. I am talking about the launch of the book "Bosnia in Britain" by Miro Jan-i} written here in London. This was the third launch of one of his books in our Club. Enough visitors came so that we, as the organisers, did not feel uncomfortable (We were apprehensive a bit about the number of visitors because there was a broadcast of the Arsenal v Chelsea match on TV that evening). Vesna Mari}, a former director on Sarajevo TV, opened the evening explaining how this project was started. She explained that it was financed from the Lottery Funds. When his turn came, the author himself gave some additional explanations. He told us some things about the book: how it originated and what literary process had he used to write it. It is a book of short stories, told by our people-refugees-living in Britain now. He talked to people, recorded their conversations and later on expressed them in a literary form. It follows that the book is some sort of a document as well, because people are mentioned by their real names and I don't know whether it is possible to say that it is "Documentary Literature". In his introduction Miro thanked the organisers and said a few flattering words about our Club saying that it has been one of the cultural centres in London at least for people from our former homeland. Mirjana Jan-i} added a special quality to the evening. She read two of the stories and I think that there is no need to comment on her interpretation and diction. When the author invited the audience to speak I asked him if in the material he had just published he had found inspiration for a possible future book. Miro told me that he is already tired a bit of writing prose and should he write something in the future, it would be poetry.

P.S. When the evening was ended Mirjana was presented with a bouquet of flowers that she took home and Miro with a bottle of whiskey that we drank on the spot.

@elimir Ku-inovi} - ^aja



A POETRY EVENING AND SOME OTHER THINGS

I am not quite sure that our friends Jadranka Smiljani}, Olja Risti}, @elimir Ku-inovi}-] aja and Dragan would have an unforgettable success reading verses worldwide or even in this "small" London of ours or indeed in Sarajevo, but the happenings that they occasionally prepare for us have a completely different value. I think I can speak on behalf of their already traditional audience. During these poetry evenings I feel as if I go back to some gone-by intimate days when families used to gather around one or more of their members who would then take them out from everyday life reading and saying verses they like. That Wednesday of 11th February 2004, as during some earlier similar evenings they delighted us with the selection we took pleasure from. We heard poems by Cesari}, Mato{, Raki} and Ujevi}, but also some verses that have not originated in the region that we come from. Dragan started the evening by reading one of the Songs of Solomon suggesting so the theme selected by the four of them. Love poetry was offered through most of the evening. Among the others was the poem Unfaithful Wife by Lorka.] aja read one of his poems and thus closed another pleasant evening. We can only hope that such evenings will be repeated many times in future.

I am neither sure that Branko Danon could be a lecturer at music schools or academies, but it is quite certain that thanks to his love of classic music he acquired knowledge not accessible to us plain mortals. On that Wednesday of 31st March he was explaining to us what is Absolute and what Programme Music. It was his intention to introduce us to the music he likes and to help people to assume their attitude to that class of music. He used illustrations in his presentation to bring things home to us. With plenty of good music we heard many things which were more or less new to us and it also helped us to place some notions where they belong.

But I am sure that there are still many people among us who might make one of our Wednesdays more enjoyable telling us about the things that they like to do. Would you, please, think a bit and offer your suggestion to the board.

Branka Danon

PURIM

I ove godine, a to ve) postaje tradicija, proslavili smo Purim kad mu nije vrijeme, a tome se nije ni -uditi jer prostori koje smo dobili za na(e aktivnosti mo`emo da koristimo samo srijedom. Zato mi evo ve) desetak godina slavimo Purim ili ne(to ranije ili ne(to kasnije, a nikada kad mu je pravo vrijeme.

PURIM

It seems that it becomes a tradition to have Purim parties at dates that are not exactly when Purim should be marked. The only reason for that is the fact that the premises we are using to have our meetings are at our disposal only on Wednesdays. So it has happened over this ten years that the Purim parties have always taken place a bit earlier or a bit later, but never when they actually should be organised.

Ali to ni{ta nije umanjilo na(e zadovoljstvo. U klubu, po obi-aju kad ne(to proslavljamo, ima nas starijih ne(to vi(e, ali je za svaku pohvalu to {to djece iz godine u godinu ima sve vi(e i vi(e. To je i znak da supru`nici po{tuju onu osnovnu zapovjed "enite se i razmno`avajte se".

This, nevertheless, does not diminish our pleasure. It is customary that during any celebrations in our club, more grown ups than the young ones are present, but the ever-growing number of children one can notice every year has to be praised. This is also a sign that the couples respect the basic command: "Get married and multiply".



Bira se `iri, ve) tradicionalno su to Boro, Paula i Vera. Po sastavu `iria sam odmah znao da je pobjednik biti neka djevoj-ica i tako je i bilo. Dodjeljena je prva nagrada, jedna druga nagrada i dvije treje. Orvu nagradu je osvojila Mia Camera.



The traditional members of the jury are selected again. They are Boro, Paula and Vera. Their composition is such that they only can come to a decision to give the first prize to a girl. And so it was. There was one first prize which was awarded to Mia Camera, one second prize and two third prizes.



Mi stariji grickamo neko kupovno poslu`enje (`enska sekcija nije napravila ni{ta iz svog bogatog kulinarskog repertoara), a ja se dohvatio nekih kola-a, -iji je glavni sastojak --ini mi se "Gumi-Arabika", toliko su ljepljivi i rastegljivi. Idem oko i pitam doma}ice da li iko zna recept za ove kola-e, ovih dana treba po ku}i ne(to da lijepim pa mislim ako smjesa za ove kola-e nije tako skupa, mogao bih tra`iti od Snje`ane da ih napravi. Em s njima mo`e{ lijepit, em ako ogladni{ poneki i pojest.



Djeca u`ivaju i vesele se, za to je najzaslu`nija Natali koja je i napravila bajve)i broj maski i animirala djecu tokom -itave ve-eri.

The children enjoy themselves thanks to Natalie who created most of the fancy dresses and entertained the children the whole evening through.



We, the adults, nibble at some purchased snacks (The Women Section prepared nothing from their rich culinary

repertoire). I get my hands on some pastries filled with "gum arabic" as it seems to me because they are so sticky and elastic. I go around and ask the ladies if they know the recipe for these pastries. It is my intention to buy the mixture if it is not too expensive because I have to do some gluing at home soon and I could ask Snje`ana to make them. One could use them for gluing and when getting hungry one could it a few.



The children are in their fancy clothing, as is the custom, and I try to figure out what characters have they chosen for themselves to be. All the girls are either princesses or queens - none of them is a housewife. The trends among the boys include Batman, Robin, characters from The Lord of the Rings, and there is also a tiger.

Sadr`aj/Contents

PISMO / LETTER

Jakob Finci: Pismo prijateljima u Londonu	2
Jakob Finci: A Letter To Friends In London	3

GOSTOVANJA / VISITS: DAVID ALBAHARI

Ve-e sa Davidom	4,5
An Evening With David	5,6

LITERARNI PRILOG

Ivo Andri}: Pobjednik	7,8
Ivo Andri}: The Victor	8,9

KLUB / CLUB

Ve-e poezije i jo{ pone{to	10
A Poetry Evening And Some Other Things	10
Pou-no i zanimljivo	11
Instructive And Interesting	11
Bosna izvan sebe	12
Bosnia In Britain	12
Purim 2004	13,14,15

PRENOSIMO

Sadamovo skriveno blago	17
Saddam's Secret Hoards	18



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SADAMOVO SKRIVENO BLAGO JEVREJSKIH RUKOPISA

Ameri-ka dr`avna arhiva (The US National Archives) radi na projektu restoracije rukopisa i dokumenata koji se odnose na jevrejsku zajednicu Iraka, a koji bi mogao razjasniti rasvjetliti surove represalije koje je ova zajednica trpila pod Sadamom.

Izvrje{tava: Marta Lufkin

Ako se bude sudilo zarobljenom ira-kom diktatoru Sadamu Huseinu, sigurno }e biti otkrivene nove pojedinosti torture i brutalnih postupaka njegovog re`ima. U me|uvremenu Ameri-ka dr`avna arhiva radi na projektu restauracije rukopisa i dokumenata koji se odnose na jevrejsku zajednicu Iraka, {to bi moglo donekle da rasvjetli surove represalije kojima je bila izlo`ena pod Sadamom.

Sljede}i trag nestalog vrijednog jevrejskog Talmuda, osoblje koje je maja 2003 godine tra`ilo oru`je masovnog razaranja u Iraku, pretra`ilo je {tab Mukabarata, ira-ke tajne policije, u Bagdadu. Mjesto bombi na{li su zbirku Judaice u kojoj su se na{le i rijetke knjige iz 16 vijeka {tampane u Veneciji. Tajno skrovi{te je izvu-eno iz vodm potopljenog podruma zgrade ira-ke tajne policije i preba-eno u Va{ington. Sada stru-njaci dr`avne arhive (NARA) vr{e konzervaciju na|enog.

Za{to je to skrovi{te u kome su se nalazile knjige, dokumenti administracije koji su se odnosili na jevrejsku zajednicu Iraka i svici pergamenta bilo smje{teno u {tab tajne policije ostaje misterija, mada to mo`e da zna-i da je to imovina konfiskovana od nekada uspje{ne jevrejske zajednice, ili da su to informacije koje je ira-ka vlada tra`ila od zajednice. Nakon sve ve}eg nasilja protiv ira-kih Jevreja, sve od tridesetih godina pro{log vijeka, kao {to su zakoni o registraciji Jevreja koji su doneseni {ezdesetih godina, vje{anja po ulicama 1969 godine i konfiskacija imovine, jevrejska populacija u Iraku je skoro nestala. Vjeruje se da je danas ostao samo 21 Jevrejin u Iraku.

Do o{te}enja vodom je do{lo kada je poplavljen podrum Mukabarata nakon pucanja cijevi za vrijeme borbi u aprilu 2003. godine.

Nakon {to su u maju rukopisi na|eni, osoblje Koalicione privremene uprave (Coalition Provisional Authority) /CPA/ je nekoliko sedmica izvla-ilo {tampane i rukom pisane dokumente na hebrejskom, arapskom, judeo-arapskom i engleskom jeziku iz vode, u nesigurnim uslovima rada zbog prisustva neeksplozivnih bombi oko zgrade. Po{to su izvja|eni, predmeti su upakovani u vre}e, djelimi-no osu{eni, smje{teni u metalne sanduke i zale|eni.

U avgustu je u izvje{taju o ocjeni konzervacije, koji su na zhtijev CPA podnjeli stru-njaci za konzervaciju NARA u Iraku, data preporuka da se materijali osu{e {to je prije mogu}e kako bi se stabilizovali i kako bi se svela na minimum nova plijesan od vode i toplog vremena. U izvje{taju je bilo preporu-eno da se predmeti po{alju u Ameriku za "brzu" konzervaciju, o-ekuju}i izbore suverene ira-ke vlade, navedeno je u izvje{taju.

Materijali su preneseni u Ameriku u avgustu kurirskom po{tom uz pratnju ameri-kog vojnog transporta, kako bi predmeti ostali u smrznutom stanju. NARA je preporu-ila da se nakon otklanjanja plijesni, predmeti ocjene, konzerviraju i smjeste za dugoro-no uskladi{tenje. Ustanovljeno je da su predmeti u "veoma pogor{anom stanju", a to je zna-ilo postojanje mrlja, razlivanje tu{a i distorziju, {to je sve onemogu}avalo detaljan popis u Iraku.

U kolekciji se nalaze materijali na hebrejskom jeziku kao {to je tom "Ketubin" iz monumentalne Treje Rabinske biblije koju je u Veneciji izdao Giovanni di Gara 1568. godine i ono {to izgleda da je "Birkat Avraham" Abrahama Brudoa koja je publikovana u Veneciji 1696. godine. Me|u na|enim stvarima nalaze se hebrejski molitvenici, Biblije, komentari i knjige koje su objavljene u Bagdadu, Var{avi, Livornu i Veneciji od kraja 19. do po-etka 20. vijeka. Me|u arapskim materijalom se nalaze rukopisi i {tampane stvari koje se odnose na ira-ku jevrejsku zajednicu, {to obuhvata i zhtijev iz 1966. godine da se predaju imena za upravni odbor Jevrejske zajednice i dokumenti iz 1930. godine.

Predmeti su uneseni u Sjedinjene Dr`ave pod za{titom ameri-kog sudskog imuniteta, u skladu sa jednim saveznim programom iz 1965. godine, koji {titi pozajmice kulturnih predmeta ameri-kim neprofitabilnim institucijama od sudskih akcija, pod uslovom da predmete odobri Ministarstvo vanjskih poslova prije njihovog uvoza. Program se obi-no koristi da {titi pozajmice iz stranih muzeja. Tra`e}i imunitet Ministarstva spoljnih poslova, NARA je navela da je postojala mogu}nost da bi ovi spisi mogli da budu podvrgnuti ameri-koj sudskoj akciji "koju bi tra`ile osobe koje dokazuju svoje vlasni{tvo (nad predmetima) ili osobe koje tra`e zadovoljenje nerje{enih zahtijeva ili presuda protiv ira-ke vlade." NARA je navela da se ona me|utim nada da }e zavr{iti program konzervacije bez da prejudicira "odluku koja se odnosi na vlasni{tvo zakonitih vlasnika." Njihov plan je bio da "izo`e (materijale) u prostorijam NARE, na privremenoj osnovi u vrijeme i na na-in koji NARA bude smatrala izvodljivim i odgovaraju}im."

SADDAM'S SECRET HOARD OF JEWISH MANUSCRIPTS

The US National Archives is carrying out a restoration project of manuscripts and documents relating to Iraqi Jewish community which could shed light on its savage repression under Saddam.

Marta Lufkin reports:

If the captured Iraqi dictator Saddam Hussein goes on trial, further details of the torture and brutalisation carried out by his regime will undoubtedly be exposed. Meanwhile the US National Archives is carrying out a restoration project of manuscripts and documents relating to the Iraqi Jewish community which could shed light on its savage repression under Saddam.

In May 2003, military personnel looking for weapons of mass destruction in Iraq, and following a lead for missing valuable Jewish Talmud, searched the headquarters of the Mukhabahrat, the Iraqi secret police, in Baghdad. Instead of bombs, they found a collection of Judaica, including rare 16th-century books printed in Venice. The cache was pulled from the water-filled basement of the Iraqi secret police building and transferred to Washington, DC where it is now being conserved by specialists at the National Archives and Records Administration (NARA).

Exactly why the cache, which includes books, administrative documents relating to the Iraqi Jewish community and parchment scrolls, was located at secret police headquarters remains a mystery although it may include both property confiscated from Iraq's once thriving Jewish community and information required by the Iraqi government from it. Following increasing violence towards Iraqi Jews from the 1930s, including Jewish registration laws passed in the 1960s, street hangings in 1969, and property confiscation, the Jewish population of Iraq has nearly disappeared. Today, there are only believed to be around 21 Jews left in Iraq.

The water damage to the cache occurred when the Mukhabahrat basement was flooded after pipes burst in the fighting of April 2003.

In the weeks after the discovery in May, personnel from the Coalition Provisional Authority (CPA) retrieved printed and manuscript materials in Hebrew, Arabic, Judeo-Arabic, and English from the water, under working conditions made precarious by the presence of an unexploded bomb outside the building. Following removal, the objects were packed into sacks, partially dried, placed in metal trunks and frozen.

In August, a preservation assessment report, completed by NARA conservationists in Iraq at the request of the CPA, recommended that the materials be "dried as soon as possible" for stabilisation and to minimise further mould from water and hot weather. The report recommended sending the objects to the US for "expeditious" preservation and protection and pending election of a sovereign Iraqi government, the report said.

The transfer to the US in August took place by courier - accompanied US military transport so that the items would remain frozen en route. NARA recommended that after mould remediation, the items be evaluated, conserved, and housed for long-term storage. The collection was found in a "greatly deteriorated state" including staining, bleeding inks and distortion, making a detailed inventory in Iraq impossible.

The collection includes Hebrew-language materials such as the "Ketubin" volume of the monumental Third Rabbinic Bible, published in Venice by Giovanni di Gara in 1568; and what appears to be Abraham Brudo's "Birkat Avraham" published in Venice in 1696. Hebrew payer books, Bibles, commentaries and books published in Baghdad, Warsaw, Livorno and Venice in the late 19th to early 20th century are also part of the cache. Arabic materials include hand-written and printed items relating to the Iraqi Jewish community, including a 1966 request for names for a board of directors of the Jewish community and 1930s documents.

The objects entered the United States protected by a grant of US judicial immunity, under a 1965 federal programme which shields loans of cultural objects to US non-profit institutions from court action, if the objects are approved before import by the State Department. The programme is commonly used to safeguard loans from foreign museums. In seeking State Department immunity NARA said it was possible that the Iraqi materials could be subjected to US judicial action, "by persons asserting ownership /of the items/ or by persons seeking satisfaction of outstanding claims or judgements against the Iraqi government." NARA said it hoped, however, to complete the preservation project without prejudicing "the determination of the rightful owners of the property." Its plan was "to exhibit the /materials/ at a NARA facility, on a temporary basis, at a time and in a manner as NARR|A deems feasible and appropriate."

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