

CARPATHO-RUSYN AMERICAN

A Newsletter on Carpatho-Rusyn Ethnic Heritage



FROM THE EDITOR

When I returned the call which came into my office at the University of Pittsburgh Slavic Department not long ago, I made the acquaintance of one of our readers from California, Oren Sinko. Naturally, our conversation focused on a common interest: Carpatho-Rusyn ethnicity. Oren shared with me the enthusiasm he felt in having acquired a fuller awareness of his ethnicity through the *Carpatho-Rusyn American* newsletter and other publications of the Carpatho-Rusyn Research Center—an awareness he found both satisfying and challenging. He added that after a trip this past summer to the Old Country, he was even more anxious to enrich himself further with knowledge of his roots, his people, and the historical and ethnic factors which have contributed to the shaping of his life and identity.

It was specifically in connection with the trip to Europe that Oren brought up another subject of special importance, a subject echoed in talks I have had with other readers and friends. Oren had read and studied Dr. Paul R. Magocsi's Rusyn language phrasebooks *Let's Speak Rusyn* (Prešov Region and Transcarpathian editions) which he found fascinating and helpful. But how good it would be, especially for travellers to the homeland, he said, if the books were accompanied by cassette tapes on which phrases and sentences from the books were recorded. For those people who do not have access to native speakers, it may sometimes be difficult to reproduce the sounds and the rhythm of Rusyn dialects.

Cassette tapes are, of course, a superb idea, and appear to be simple enough to produce. It is likely, in fact, that a project to make such tapes will be undertaken at some point. The question of making tapes, though—and of providing other services to newsletter readers and to the interested public—is a question with larger implications than might at first be apparent. The time is ripe to solicit the advice and help of our readers in order to deal with these implications. In this connection, let me first tell you something about the Carpatho-Rusyn Research Center.

The Carpatho-Rusyn Research Center, Inc. was established in 1978 as a non-profit organization registered in the State of New York. The distribution center for its publications is in Fairview, New Jersey, only several minutes outside of New York City. Dr. Paul R. Magocsi of Harvard University is the founder and president of the Center; Olga Kavocka Mayo is the business manager; and Professor Patricia Krafcik of the University of Pittsburgh's Department of Slavic Languages, Literatures, and Cultures is the editor of the Center's quarterly newsletter—the *Carpatho-Rusyn American*. We might count in our ranks those who contribute articles to the newsletter, but even still our core group is small, very small. Furthermore, all of us are employed full-time in various other capacities, and donate our time and energies to the operation of the Center on a strictly voluntary basis.

We have gravitated together from different areas of the

country because of our passionate interest in the Carpatho-Rusyn ethnic heritage and because of our desire to share this passion with others. We are proud of our people and their survival through an often difficult and tumultuous past. We are not interested in raucous flag-waving, neither do we wish to be trapped in the ultimately bitter and self-serving confines of a narrow chauvinism of any sort. We believe in coming to know ourselves through research and study in libraries, archives, and out among our people where the Carpatho-Rusyn ethnic heritage emerges in its richest, most colorful expression. We wish to achieve a clearer understanding of our cultural and kinship ties to our Slavic brothers and to gain an appreciation for our common bond with all other ethnic groups, who either experienced immigration and adjustment to life away from the homeland, or who, like us, were born in this country but raised in an environment that was not necessarily part of mainstream America.

The response to our initial activities has been positive. Hundreds of publications have been distributed and the newsletter's audience is growing. Many readers tell us that for the first time they have discovered their place within the larger scheme of things. In a concrete way they can now see themselves in the broader world context, and have begun to perceive their own lives and personal experiences as part of a larger historical and cultural continuity with roots in the deep past.

We are establishing a dialog with those people who are ready to go further in exploring other areas of our common ethnic heritage and experience. We are gaining the momentum now to branch out in new directions. The production of language tapes, the analyzing of genealogies, the holding of informational symposia in Rusyn communities around the country, perhaps eventually the arranging of study tours to the Old Country—these are some of the possibilities for the future.

Right now, however, we are too few to carry out all the demands that are being placed before us. This is why it is important for us to hear from our readers, to share information with them, to consider their ideas and opinions, and eventually to make use of their talents. This is why I so appreciated the phone visit with Oren Sinko and with others who have called or written with questions, advice, and words of enthusiasm and encouragement. In the next issue's editorial, I will offer some suggestions for the future, including ways in which our readers can participate in our activities and endeavors.

Meanwhile, allow me to encourage you to add to your summer reading the various publications of the Carpatho-Rusyn Research Center on Carpatho-Rusyn history, politics, language, and ethnicity. Information that was before inaccessible is now available and it can provide you with the first step in coming to know yourself.

ANDY WARHOL

There is no question that the most well-known descendant of Carpatho-Rusyns in the United States is Andy Warhol, internationally recognized painter, film maker, and photographic craftsman. Like many celebrities, Warhol is reticent about his origins. Asked once about his background, he characteristically responded, "Why don't you make it up?" That indeed is what some writers have done. Several reputable reference books, including the *Encyclopedia Britannica*, each contain contradictory facts, stating that Warhol was born sometime between 1927 and 1931 and in places as far away as Philadelphia, Cleveland, and Newport, Rhode Island. The several biographies about him and his own three autobiographies—the most recent published this year under the title, *Popism: The Warhol Sixties*—are not much help either. Through discussions with his family, the following sketch may be the only accurate account of his early life.

Andy Warhol was born as Andrew Warhola in Pittsburgh, Pennsylvania in 1928. Both his parents came from Miková, a tiny Carpatho-Rusyn mountain village just west of Medzilaborce in the Prešov Region of northeastern Slovakia. His father came to work in America already before World War I; his mother emigrated in 1921. The youngest of three sons, Andy was raised in a Greek Catholic (Byzantine Rite) home in Pittsburgh, where Carpatho-Rusyn—in its Prešov Region dialectical variant—was often spoken. He attended St. John Chrysostom Church in Pittsburgh's *Ruska dolina* (Rusyn Valley).

Andy's inclination toward drawing brought him to the Carnegie Institute of Technology in Pittsburgh, where he studied commercial art and fashion illustration. In 1949, he moved to New York City to begin a career as a successful designer for department store window displays. It was this fascination with the commercial world and with common objects that surround all of us in our daily lives that prompted Warhol to choose these subjects for his paintings. Beginning in the early 1960's, he produced his most famous canvases: "Green Coca Cola Bottles" (1962), "One Hundred Campbell Soup Cans" (1962), and "Brillo Boxes" (1964). These works became some of the most famous examples of the movement called Pop Art, which flourished during the decade of the sixties. As its most graphic representative, Warhol's work entered distinguished collections, such as the Whitney Museum and Museum of Modern Art in New York City, and several of his canvases were part of a United States government exhibition on contemporary American art shown throughout the world.

During this same period, he made a series of portraits of famous people. In 1964 alone he created studies of Marilyn Monroe, Elvis Presley, Marlon Brando, Elizabeth Taylor, and Jackie Kennedy. Using a silk screen technique which allowed for multiple images that were reproduced as on a strip of film, Warhol caught these personalities at their most beautiful and idealized moment. As in the timeless icons



found in Eastern Christian churches, so Warhol created from these contemporary "popular saints" icons of the twentieth century. Also, in the tradition of impersonal ("unsigned") Eastern Christian painting, Warhol viewed himself as simply a passive agent through whom images and objects happened to be produced. This depersonalized view of artistic creativity prompted him to remark: "I want to be a machine."

Already in the mid-1960's, Warhol claimed that he had become a "retired artist." Instead, he went into film making. All of his films were experimental in nature, often sensual in content, and following the principle of monotonous repetition he used in painting and which often produced a hypnotic effect—extremely long and boring. Some focused on the most mundane human activities—"Eat" (1963) and "Sleep" (1963); others treated problems of sexual relations—"My Hustler" (1965), "Lonesome Cowboys" (1967-68), "Trash" (1971) and "Sex" (1971). The most innovative was "Chelsea Girls" (1966), which presented two sequences of film simultaneously. Although Warhol never claimed that his films were other than experimental, they nevertheless won several awards and as a result he became a kind of high priest of the underground film world.

In recent years, Andy Warhol has from his studio in New York City, known as the Factory, worked more in photography and portraiture. He also publishes a monthly magazine, *Interview* (New York, 1969 – present).

For many commentators on postwar American society and culture, Warhol has become a symbol of the experimental and sometimes extremist decade of the 1960's, and as such he is lauded today as a kind of historic figure from a relatively recent though nonetheless long-gone, more "innocent" age. Through all of the fanfare that constantly surrounds him, Andy Warhol has been able to maintain his ingrained shyness, a character trait which is at the same time tempered with a full appreciation for and a superb ability to capitalize on the media and its limitless possibilities for self-projection.

TRAVEL TO THE HOMELAND (Part 2)

Soviet Transcarpathia

Unlike traveling to the Rusyn-inhabited areas in Czechoslovakia, as described in the last issue of the *Carpatho-Rusyn American* (Vol. III, No. 1), a visit to Soviet Transcarpathia (historic Subcarpathian Rus') is substantially different. The Transcarpathian oblast (district) has since 1945 been part of the Ukrainian SSR and as such is found within the borders of the Soviet Union. Thus, the travel restrictions applicable to the Soviet Union in general apply to Transcarpathia as well.

The major restriction is that foreign visitors to the Soviet Union are only permitted to go to certain "open cities" and to travel along specified roads that connect these "open cities" with each other. Transcarpathia does have one "open city," Užhorod, and visitors from the United States and other western countries are permitted to go there and see more or less everything within the city's limits. Visas are required in advance, which may be obtained directly from the consular section of the Soviet Embassy in Washington, D.C. or through your local travel agent. In your visa application, you must specify the city you want to visit—in this case Užhorod—as well as the number of days you intend to stay. Finally, you must pay in advance for accommodations (which include three meals) at the Hotel Užhorod, a clean though second class hotel by western standards. As part of the pre-paid travel package, you also receive guided tours from the Soviet national tourist bureau, Intourist, which has a branch in Užhorod.

It is generally not permitted to sleep at the home of relatives nor visit villages where your families may have originated. This does not mean that a visit to a Transcarpathian village is completely out of the question. After arriving in Užhorod you can make such a request of the local officials (usually through your Intourist guide). Sometimes they permit such visits, sometimes they do not. Unfortunately, you will not know until after you arrive in Užhorod. What the Soviet authorities encourage, and what most often takes place, is that relatives come to Užhorod in order to meet their family or friends from abroad.

There are, of course, several historical and cultural monuments worth visiting in Užhorod, since it has historically been the most important of all Carpatho-Rusyn cities and has been an administrative center, first for Ung county (before 1918), then for the province of Subcarpathian Rus' (Podkarpatská Rus, 1919-1938), and finally for Soviet Transcarpathia (since 1945). Although today all signs are in Cyrillic (either in Russian or Ukrainian), and the population generally speaks the local Carpatho-Rusyn dialect or Ukrainian, it is still quite common to hear Magyar spoken by the city's numerous Hungarian inhabitants, or Russian by the many officials and soldiers who are ever-present.

The city is divided by the Už River and the Hotel Užhorod is on the east bank. Most of the sites worth visiting are on the west bank, but they are all in easy walking distance. After leaving your hotel, you may proceed along ul. Tolstoho (Tolstoy Street) to the Plošča Vozz'jednannja (Reunification Square, formerly Masaryk Square). From the square

you can cross the old footbridge to the west bank. Immediately to your right is the city theater, and behind it the Transcarpathian Philharmonic Hall, which is housed in the old Orthodox Jewish synagogue. Just in front of this ornate structure and along the river is a bust of Evgenij Fencik (1844-1903), a Carpatho-Rusyn national leader.

Walking up the hill from Philharmonic Hall along ul. Suvorova (Suvorov Street) you reach at the top the majestic neo-Baroque Greek Catholic Cathedral (1732-40, rebuilt 1878) and the adjacent residence (1644, rebuilt 1846) which housed the bishops of Mukačevo from 1775 to 1949, when the Greek Catholic Church was abolished. Since that time the church has become an Orthodox Cathedral and the former bishop's residence is now the Užhorod University library.

A few minutes walk from the Cathedral along the top of the hill on ul. Kremlivs'ka (Kremliv Street) brings you to Užhorod Castle. Although parts of it date from the tenth century, its present form is from the sixteenth century. The castle contains two floors with an historic museum tracing the history of Carpatho-Rusyns from earliest times to the present. The third floor houses a rich gallery of paintings, including works by all the leading twentieth-century Subcarpathian artists: Bokšaj, Erdeli, Kondratovyč, Kocka, Manajlo, and many others. In the park immediately adjacent to the castle is the large outdoor Transcarpathian Museum of National Architecture and Culture. The outdoor museum (open Tuesday through Sunday, 10 a.m. to 6 p.m.) contains over thirty original village houses (chyžy), a wooden church, and other structures taken from each region in Transcarpathia. These structures have been faithfully transported and rebuilt, including the interiors, which provide a good idea of how Carpatho-Rusyn immigrants and their parents lived before coming to the New World.

Other sites worth visiting are the former Orthodox Church (built about 1928, today a warehouse), which is found along the east bank of the Už River opposite the Castle; the former Russophile Duchnovyč Society (Obščestvo Duchnovyča, today a school for retarded children) located not far from the old Orthodox Church; the former Ukrainophile Prosvita Society (Tovarystvo Prosvita, today a movie house); and the administrative center on former Beskid Square and known as Malé Galago, which was built by the Czechoslovak administration in the 1930s to house the province's government and courts. Today called Plošča Lenina (Lenin Square), the surrounding buildings are still used by the government, albeit a Soviet Communist one.

Should you want to hire a taxi (at a relatively expensive price) and visit for the day other parts of Soviet Transcarpathia, you can do so in the presence of an Intourist guide. Certainly worth visiting is Mukačevo, a half hour's drive to the east, with its own impressive castle high atop the Palanok hill. Founded by the medieval Carpatho-Rusyn national hero Fedor Korjatovyč at the end of the fourteenth century, the Mukačevo Castle later became the property of the Habsburg, Mágocsi, and Rákóczi families. Today it houses a museum on the history of the city. Just outside of Mukačevo on Černeča Hora (Monk's Hill) is the Basilian Monastery of St. Nicholas, which for several centuries had a rich library and was the most important Carpatho-Rusyn

cultural center.

An hour's drive east of Mukačevo is Chust, a small city which served as capital of the autonomous province of Carpatho-Ukraine (1938-1939). Near the city are the ruins of the fourteenth century Chust castle high atop a hill; and ten kilometers farther north is the village of Iza, center of the Orthodox revival in the late nineteenth century. Finally, for the more adventurous, a two and one-half hour's drive still farther east via the towns of Tjačiv and Rachiv and through breathtaking mountain scenery will bring you to Jasinja, the beautiful Hutsul town high in the Carpathians with its famous eighteenth century Strukiv'ska wooden church and belfry.

Yugoslavia

In comparison with Czechoslovakia and the Soviet Union, Yugoslavia is the easiest place to visit for the western traveller. You do not need to obtain a visa in advance, and after entering the country you can travel and stay wherever you want.

Yugoslavia contains about 25,000 Carpatho-Rusyns (known locally as Rusnaci), who are descended from immigrants that first came in the 1740's to what was then southern Hungary. The group is concentrated mainly in several villages located in the Vojvodina (the former Bačka), an autonomous region within the Serbian Republic, and in the neighboring Srem region of the Croatian Republic. If you are travelling from Belgrade, Yugoslavia's capital, the Vojvodina begins about eighty-five kilometers (a hour and a half by car) along the Danube River to the northwest. The first city you will reach is Novi Sad, the administrative center of Vojvodina. Although a Serbian city, Novi Sad is the main cultural center for Vojvodinian Rusyns. Several Rusyn periodicals, a weekly newspaper (*Ruske slovo*), and books are published there; radio and television broadcasts in Rusyn are produced there; and the University of Novi Sad has a chair of Rusyn language.

If you want to see the Rusyn populace, however, it is necessary to travel into the countryside—either westward to villages like Privina, Berkasovo, Mikluševci and Petrovci in the Srem; or northward to Djurdjevo and Kucura in the Vojvodina. Rusyns make up the majority of the population in each of these villages. However, they are found in the greatest concentration in the large Vojvodinian village of Ruski Krstur (Ruskij Kerestur), where they comprise 95 percent of the inhabitants.

Ruski Krstur (about 75 kilometers northwest of Novi Sad on the road to Subotica) is a Rusyn cultural center in its own right. Set in the middle of the agriculturally rich Vojvodinian plain, Ruski Krstur boasts its own Rusyn language *gymnasium* (high school), cultural center (Dom Kulturny) with museum and library, and a Rusyn printshop. The village also has an annual folk festival, called Červena Ruža, which for three days each July brings several folk groups from Yugoslavia and neighboring countries to perform Rusyn and other Slavic music and dances. Throughout Ruski Krstur, one hears only Rusyn spoken (in its Vojvodinian variant, which is similar to the dialect of eastern Slovakia). In contrast to Carpatho-Rusyns in Czechoslovakia

and in Soviet Transcarpathia, those in Yugoslavia are very proud of their distinct culture, and under the relatively liberal government of the recently deceased Marshall Tito they have been given much opportunity to maintain themselves as a distinct Slavic nationality.

Philip Michaels

For further reading:

On Soviet Transcarpathia, the best work is Paul R. Magocsi, *The Shaping of a National Identity: Subcarpathian Rus', 1848-1948* (1978), 640 pages, available from the Carpatho-Rusyn Research Center for \$21.00; and *Let's Speak Rusyn—Hovorim po-rus'ky* (Transcarpathian edition, 1979), 106 pages, available from the Carpatho-Rusyn Research Center for \$6.95.

On the Rusyns in the Vojvodina (Bačka), see "The Problem of National Affiliation among the Rusyns of Yugoslavia," (1977), 4 pages, available from the Carpatho-Rusyn Research Center for \$1.00.

RECENT PUBLICATIONS 1976 (Continued)

Makušenko, Petr I. *Narodnaja derevjannaja arhitektura Zakarpat'ja XVIII-načala XX veka* (National Wooden Architecture of Transcarpathia from the 18th to early 20th Centuries). Moscow: Strojizdat, 1976, 160 p.

This is the most comprehensive analysis of Carpatho-Rusyn wooden architecture to appear in the Soviet Union. The first 97 pages contain an analysis (in Russian) of the architecture of individual houses and of wooden churches. Numerous finely-drawn floor plans and schemas are included. Then follow 74 relatively good quality black and white photographs.

Muzejna zbirka Rusky Kerestur/ Muzejska zbirka Ruski Krstur 1976 (The Collection of the Museum at Ruski Krstur). Ruski Krstur, 1976, 135 p.

The title of this handsome booklet is deceiving. It is not just simply a catalog to accompany the 1976 exposition at the museum in Ruski Krstur, the village with the largest concentration of Rusyns living in the Vojvodina (formerly Bačka) of Yugoslavia.

This work includes 8 articles (most of them written by the young ethnographer Ljubomir Medeši), dealing with the history of the museum, the history of Rusyns in Yugoslavia, and the mode of life, folk architecture, dress, folklore, language, and cultural institutions of the local populace. The whole book carries parallel Vojvodinian Rusyn and Croatian texts and is amply illustrated, including 14 full color photographs. The book ends with a catalog description of the 215 objects in the museum.

**THE CARPATHO-RUSYN PROSTOPINIJE:
THE SAMOHLASEN TONES**

In previous installments of this article, Professor Reynolds (Carpatho-Rusyn American, Vol. II, nos. 3 and 4, 1979), explored the complex origins and evolution of Carpatho-Rusyn plainchant or prostopinije. In Part 1 he dealt with the ancient znamennyj chant as a fundamental element in prostopinije; in Part 2, he discussed the "Kiev chant" and prokimen tones used in the singing of psalms.—Editor.

(Part 3: Conclusion)

The *stichiry samohlasnyja*, sung at Vespers and, on some days, in the last part of Matins, are hymnic stanzas accompanying psalm verses. The chant for the psalm verses is similar in style to the *prokimen* tones, described in an earlier article. In the old Greater *znamennyj* chant, the *stichiry* for feast days have melodies that are sometimes long and rather difficult, but those for weekdays have no melodies at all. At some unknown time (? 15th century), a set of eight melodies, one for each *hlas*, was devised for use on weekdays, in a kind of simplified *znamennyj* chant. Each tone consisted of a small number (2-5) of melodic phrases employing recitative to permit lengthening or shortening to fit any phrase of the text. These phrases are repeated in a fixed sequence until the singer reaches the last phrase of the text, which is sung to a special concluding melodic phrase.

These simple melodies could be applied to any text; they could be learned quickly by memory; and they made congregational singing easy. They became quite popular, and soon replaced the older *znamennyj* melodies on Sundays and often even on feast days. The Muscovite version of these tones was called the "Lesser *znamennyj*" chant, and the Ruthenian version, as adopted in Moscow in the seventeenth century, was designated "Kiev chant." Some manuscript chant books included these melodies; others gave only their beginning; but most books omitted them altogether, since they were simple enough to sing from memory. They were included in the *Irmologia* printed in L'viv and Počajev, beginning with the edition of 1709. Characteristic regional variants developed and were included in printed chant books of the nineteenth and twentieth centuries.

Similar "Kiev chant" melodies for certain texts sung mainly in monasteries can be found in older chant books, but not in more recent editions.

As with the *prokimen* tones, Carpatho-Rusyns developed their own distinctive variety of these *samohlasen* tones, incorporating features drawn from local folk singing practices (most notably, a final cadence on a downward leap of a fourth, which occurs in several *hlasy*). Only in *hlas* III have the alterations been drastic: here, the tonality, contour, and melodic structure have been modified by some as yet unidentified influence. The "ordinary chant" (*obychnyj napiv*)

melodies employed for similar texts in Russian choir singing are also based on the same "Kiev chant" melodies. The *prostopinije* tones differ from those of the "ordinary chant" in accepting influences from folk singing, and in retaining more successfully the live and tuneful character of the original version.

Stephen Reynolds
University of Oregon

The *samohlasen* tone, *hlas* V, from two sources. The upper staff presents the version found in a Carpatho-Rusyn manuscript *Irmologion* written around 1700. The lower staff gives the tone as sung nowadays. The latter was supplied to the author by the late Michael P. Hilko (d. 1974), a well-known cantor, choir director, and composer. The tone consists of three repeating phrases (marked A, B, and C), a special concluding phrase (marked x), and the melody for the psalm verses (marked Ps). The final note of Ps in the earlier version is probably a scribal mistake; it should be G rather than a, in agreement with Hilko's version.

RECENT ACTIVITIES

Toronto, Ontario. Beginning in March 1979 and continuing throughout the year, the Society of Carpatho-Russian Canadians (Obsčestvo karpatorusskych Kanadcev) celebrated its fiftieth anniversary. Several programs and meetings marked the celebration, and an illustrated sixty-six page commemorative booklet was published. The Society of Carpatho-Russian Canadians is the Lemko Sojuz of Canada.

Parma, Ohio. On March 16, 1980, Bishop Emil J. Mihalik of the Byzantine Church Diocese of Parma presented a Rusyn cultural symposium entitled "Folk Roots in the Byzantine Rite." Jerry Jumba of Pittsburgh organized the program to include presentations by Cantors Nicholas Calvin and Michael Zaretsky, both of the Greater Cleveland area. The topics covered dealt with the historical, religious, and political history of the Carpatho-Rusyns, as well as such subjects as the devotional use of the Psalms in the church and the development of the cantor system in Carpathian churches. Mr. Jumba taught Rusyn songs and presented a Rusyn costume show and folk arts display. The symposium was attended by approximately 400 people and similar symposia are being planned for the near future in Chicago, Detroit, and Passaic.

Cambridge, Mass. In April 1980, the Board of Governors of Harvard University, the oldest and most prestigious university in the United States, appointed Reverend Michael J. Dudick, D.D., Bishop of the Byzantine Ruthenian Rite Diocese of Passaic, to serve as a member of the Visiting Committee to the Harvard Ukrainian Research Institute. The committee, which meets every two years at Harvard in order to review the work of the institute, has included such distinguished members as Charles F. Adams, president of Rathen Corporation and descendant of President John Quincy Adams; Joseph Alsop, award-winning columnist for the *Washington Post*; and Zbigniew Brzezinski, National Security Advisor to President Carter. For the past several years, the Harvard Ukrainian Research Institute has done much to promote Carpatho-Rusyn studies in the United States.

Shenendoah, Pa. On the early morning of April 7, 1980, cultural tragedy struck the town of Shenendoah in eastern Pennsylvania. St. Michael's Church, built in 1908, burned to the ground. Shenendoah is the oldest Greek Catholic parish in the United States, and at the time the first priest arrived (1884), the community was made up of Carpatho-Rusyn and Ukrainian immigrants from both Subcarpathian Rus' and Galicia. Constructed in the traditional eastern Christian style, with three gold domes, priceless icons, and other antiques, St. Michael's was an historical landmark and irreplaceable monument to Carpatho-Rusyn culture in the United States.

Pittsburgh, Pa. On April 20, 1980, the Slavjane Folk Ensemble performed its fourth annual home concert. Over a ten-year period, the ensemble, which includes folk dancers, a folk choir, and a folk orchestra, has been one of only a few groups in the United States to research and perform authentic Carpatho-Rusyn folk dances and folk music. Some of the featured dances were *fljaskovjy tanec* (bottle dance); *medvid' tanec* (bear dance); dances from the Užan region such as *karička* (circle dance), *sokyra* (axe dance); *dvojanka* (couples' dance). Among the songs were "Tycha voda" (Quiet Water); "Ivanku, Ivanku" (Johnny, Johnny); "Oj, čorna ja čorna" (Oh, How I Am Dark); and "Zaspivajme sobi dvorna holosamy" (Let Us Sing in Two Voices).

Cambridge, Mass. On May 15, 1980, Dr. Livia Rothkirchen from Jerusalem presented a lecture at Harvard University entitled: "The Jews of Subcarpathian Rus' in the Light of Historiography," in which she discussed the problems of Jewish education during the interwar period (1919-1938) and Jewish cooperation with Carpatho-Rusyns and other groups in the resistance movement during World War II. A native of the Subcarpathian town of Sevljuš (today Vinogradov), Dr. Rothkirchen was forced to leave her homeland during the deportation of Jews in the summer of 1944. Since 1955 she has lived in Israel, where she is editor of *Yad Vashem Studies*, the official organ of the Yad Vashem Institute in Jerusalem, the national Israeli monument to the martyrs (both Jews and righteous Gentiles) who died as a result of the Holocaust during World War II.

Dr. Rothkirchen's study, "Deep-Rooted 'et Alien: Some Aspects of the History of Jews in Subcarpathian Ruthenia," is available from the Carpatho-Rusyn Research Center for \$2.75.

Request to readers: If you are in some way involved in a Carpatho-Rusyn community or in any kind of activity which contributes to the preservation of Carpatho-Rusyn ethnic heritage, and wish to share this with us for publication in the *Carpatho-Rusyn American*, please inform the editor.

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Orthodox Church, former Greek Catholic Cathedral, Užhorod, 1644, rebuilt 1846.

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Permit No. 974

THE CARPATHO-RUSYN AMERICAN

A Newsletter on Carpatho-Rusyn Ethnic Heritage

Published four times a year by the
Carpatho-Rusyn Research Center, Inc.

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