

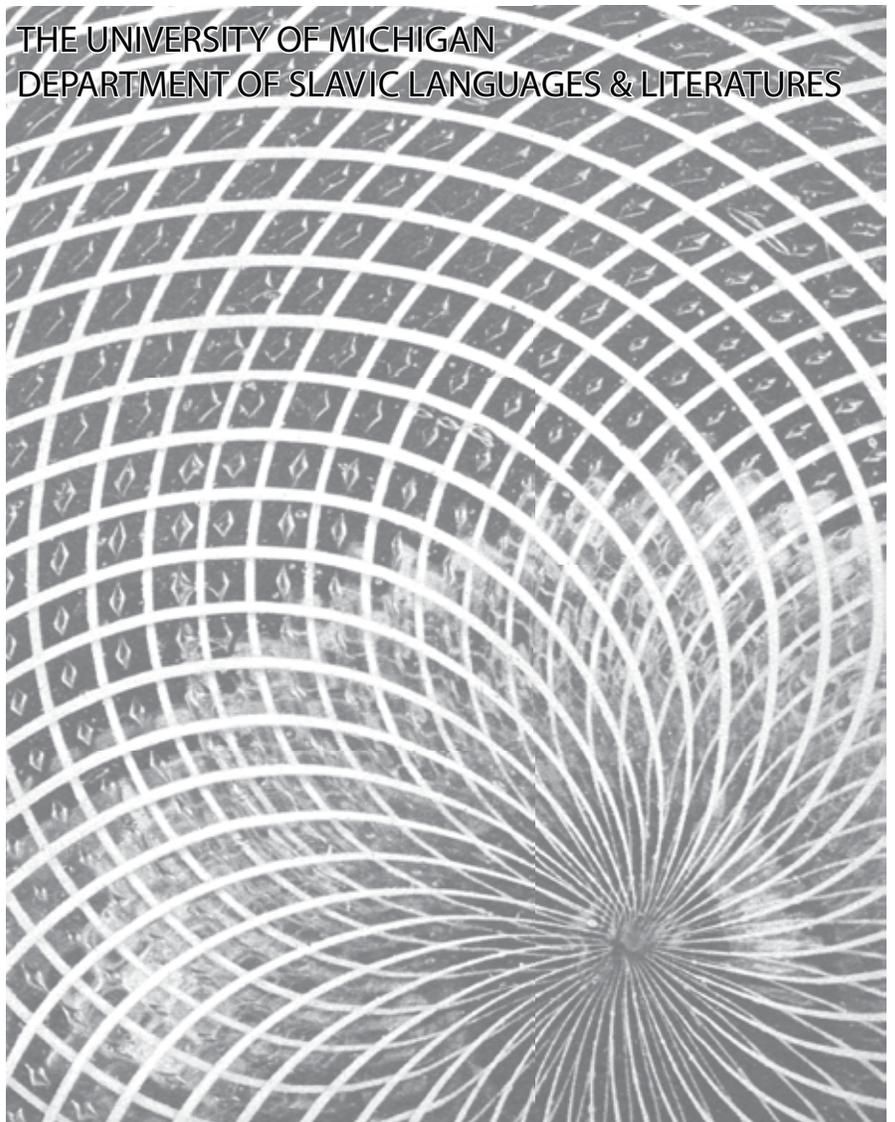
# The Slavic Scene

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May 2008

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THE UNIVERSITY OF MICHIGAN  
DEPARTMENT OF SLAVIC LANGUAGES & LITERATURES



An image from Photography Sees the Surface, an MSP publication

# The Slavic Scene

## Letter From the Chair

### Dear Friends



New initiatives and developments continue apace in our Slavic Department. Two months ago the department welcomed Sofya Khagi as a tenure-track Assistant Professor. She has been teaching here for two years as a visiting lecturer and was the strongest candidate in our extensive national search for the permanent position. Her dissertation on Verbal Skepticism in Russian Poetry is a rich and illuminating study which she is currently transforming into what we are sure will be an influential book. She also has written articles on contemporary Russian prose writers like Boris Akunin and Viktor Pelevin. Furthermore, she has been an excellent teacher in large undergraduate courses (a survey course in 19th century Russian literature and our course on Russian culture), in our 18th century Russian literature course, and in a highly successful First Year Seminar on "World Utopia and Dystopia in Literature and Film." Professor Khagi, who was born in Riga, Latvia, is also planning in the near future to teach a survey course on Baltic literatures. We expect that the interests she shares with the two new faculty who joined us last year (Professors Tatjana Aleksic and Benjamin Paloff) and with the rest of us will lead to a new series of team-taught interdisciplinary cross-cultural courses combining focus on Russian, Polish, Czech, and Bosnian, Croatian and Serbian literatures. We plan to offer one such team-taught course a semester, on such topics as literature and national identity, modernism, and theoretical approaches developed in Russia and Eastern Europe (e.g. Russian Formalism, Prague School Structuralism, and Semiotics of Culture). This will provide our

current and incoming graduate students (whose interests include Russian, Polish, Ukrainian, Serbian, Bosnian, Croatian and Jewish literatures) with a series of common courses and a shared strong foundation for their studies.

Work on expanding our undergraduate program also continues. In the fall, our new concentration in Polish language, literature and culture will officially go into effect. We have quite a number of current students minoring in Polish who will now be able to make that course of study a major by taking additional courses. In addition to our existing three tracks for Russian concentrators (literature, culture, and the accelerated course of study for "heritage" speakers), we have begun work on a "global Russian" track which will include opportunities to use the language in the community and abroad. As a first stage, Alina Makin is establishing contacts for local internships with organizations aiding immigrants, and providing tutors for Russian-speaking children in K-12 as well as Russian language instruction for adoptive parents of Russian children. We hope to begin such field study opportunities for our undergraduate students next year.

In conclusion, I'd like to call your attention once more to our department's Graduate Fellowship Endowment. President Coleman's matching challenge (see p. 12 of the newsletter for details) is in effect until the end of 2008. Thus, we are stressing this fund for the present year, since any donations you would be able and willing to make would have a multiplied impact on our ability to fund graduate training for the next generation of teachers and scholars in Slavic languages, literatures and cultures.

I wish you all a happy and healthy year! We look forward to hearing about how you are doing.

Herbert (Herb) Eagle  
*hjeagle@umich.edu*

# The Slavic Scene

## Feature

### Founder of the Russian Patriarchate Choir Visits Ann Arbor

By Brad Damaré

In October the Russian Patriarchate Choir came to Michigan for a concert performance at the St. Francis Church. The concert, sponsored by the University Musical Society, featured a mix of medieval and modern liturgical choral music, as well as folk songs in original arrangements. Before the performance, choir master Anatoly Grindenkosat down with members of the Michigan community to discuss the creation of his choir, the rich history of Russian liturgical music, and the reawakening of interest in this still understudied field.

Grindenko, himself an accomplished performer on the viola di gamba, created the choir in 1983, when it was not easy to research or restore liturgical music due to the Soviet government cultural policies. During his studies at the Moscow Conservatory, Grindenko was frustrated with the lack of attention to old Russian music, despite its rich heritage. "Studying Russian music before the 18th century was nearly a dissident activity," he noted. "Few people know that the 16th and 17th centuries were the Renaissance of Russian music."

As Grindenko noted, music formed an important part of religious culture in Russia from the moment Christianity was adopted. According to the account in the chronicles, Prince Vladimir chose Christianity because his emissaries to the Hagia Sophia were so overwhelmed by the music, "they did not know whether they were in heaven or on earth."

The most striking aspect of this religious music was its strong ties to the calendar year, which also affected the popular culture of music-making. Grindenko discussed the seasonal and ceremonial appropriateness of different pieces, limiting harvest songs to harvest time, or burial songs to burials ("nothing happy like they play nowadays.") The result was a musical culture that could be thought of as a giant whole rather than discrete parts: "We can say that the whole year is one majestic symphony, where all the different tones are distributed as color would be by a great painter, where every color is in the right place."

One of his greatest challenges involved studying the music, which was transcribed according to a complex system of notation. Unlike modern musical notation, whose notes specify tone and length, the old Russians used a special type of hook to indicate intonation. "Back then people didn't know what a 'note' was—they were singing with

intonation, and each intonation corresponds to a meaning. Old Egyptian services were built on this principle." Specifics of performance, however, were often passed down orally from generation to generation, which makes modern interpretation difficult.

Surprisingly, some of the greatest resistance Grindenko has met with has come from the church itself. "The old priests were so used to Romantic church music that the old ascetic music was rejected by them. It's the same story everywhere in Europe, in France or Germany, whenever I talk to people, especially older priests. But younger people want specifically church singing, specifically the older kind." Grindenko is pleased that younger musicians are helping reawaken an interest in this music, and the Conservatory now offers courses in old Russian music as well.

Grindenko, who like many of his generation was raised atheist, came to the church and its music after a long period of searching. He considers the church's music an exercise in freedom, since the individual listeners are not led to certain specific emotional reactions the way a talented composer might lead them. "Friendship with the world is enmity with God; so the church has to be a different world, in smells, in touch, in everything that happens there. The church in Byzantium's understanding is like a hospital in which all five senses have to be cured. I don't understand how I can be cured by music written by Rachmaninov or Tchaikovsky, who, while very sincere, are very sick in their spiritual life."



Anatoly Grindenko

# The Slavic Scene

## Classroom Spotlight

### No Way Back

By Ewa Malachowska-Pasek

'Student-Ewa'  
(center, behind the  
teacher) and her Summer  
School classmates



When in 2006 I decided to register for Czech Summer Language School in Brno the thought of teaching Czech did not even cross my mind. I had other goals to achieve. My personal goal was to master the language to the level where I could explore and enjoy Czech literature without translation. The second goal was related to my professional life—I wanted to study Czech to broaden my experience in the area of language pedagogy. As a lecturer of Polish I wanted to observe the methods of teaching another Slavic language, and do some research on second language acquisition in the most natural environment—by being one of the students.

I had already conducted similar research. A couple of years ago I took elementary Russian in the Slavic department. The class was taught by Mila Shevchenko and Kelly Miller who generously agreed to let me audit it. As a student in this class I gained enormous experience that I never would have gained as a teacher. I measured the amount of time each homework assignment took to complete, I assessed each assignment in terms of its efficiency, and I was able to observe (not as an instructor but as a participant) the ways that U-M students were acquiring the language. As a result, I totally reorganized my Polish teaching materials, and re-examined my approach towards teaching itself.

As I expected, my summer school experience in the Czech Republic was even more rewarding. However, I didn't expect to discover that a vast part of my identity is that of a teacher. I realized that the pleasure and carelessness of being a student would not be my privilege any longer. I had become a teacher, and there was no way back. Whenever I (the student) read Czech text, listened to Czech music, or watched Czech movies, the other me (the teacher) kept transforming these activities into classroom exercises. Innocent songs, poems, press articles, advertisements fell prey to the conditional mood or aspect of verbs. I could not stop thinking like a teacher; collecting teaching materials whose sole purpose would be for classroom use. I reached a kind of insanity because I was not a teacher of Czech!

As luck would have it, a year later I was offered the opportunity to teach Czech in our department. Suddenly, the question "What would I do if I were teaching?" turned from rhetoric into reality. But the student part of me never went away. To be effective as a teacher I have to allow the 'me-student' to learn and enjoy each and every activity that I introduce in class. Maintaining this dual role has become the very essence of my teaching (and learning) philosophy.

# The Slavic Scene

## Congratulations Graduates



Brad Damaré

Ph.D. in Slavic Languages and Literatures. The title of his dissertation is "Music and Literature in Silver Age Russia: Mikhail Kuzmin and Alexander Scriabin."

Brad has accepted an Assistant Professor position at the University of Southern California.

### Slavic Graduates

- Shobun Baile BS Russian (W08)
- Yuliya Malayev BS Russian (W08)
- Anna Moser BA Russian (W08)
- Mattison Brady Russian Lang, Lit, and Cul Minor (W08)
- Henry Julicher Russian Lang, Lit, and Cul Minor (W08)
- Halley Kim Russian Lang, Lit, and Cul Minor (W08)
- Steven Olsen Russian Lang, Lit, and Cul Minor (S08)
- Brian St. Charles Russian Lang, Lit, and Cul Minor (W08)
- Greta Bielaczyc Polish Lang, Lit, and Cul Minor (W08)
- Nicole Stefl Polish Lang, Lit, and Cul Minor (W08)



Robert Gasior  
Polish Lang, Lit, and  
Cul Minor (W08)



Emily Lawrence  
BA Russian (W08)



Natasha Luppov  
BA Russian (W08)



Benjamin Shepard  
BA Russian (W08)

### Undergraduate Award Winners

- Sonia Isard, Alfred G. Meyer Award
- Sam Zerín and Shannon Blaney,  
Best Paper Written in a Student's Native Language,  
Honorable Mention: Ariel Schepers and Alex Glowaski
- Adam Kolkman and Angela Wyse,  
Best Paper Written in a Slavic Language,  
Honorable Mention: Illiana Falkenstern and Anna Kleppe

- Thomas Frank Michniacki,  
Excellence in Polish Language Studies
- Mellisa Sonja Dimoski,  
Excellence in Bosnian/Croatian/Serbian Language Studies
- Lydia Czabaniuk,  
Excellence in Ukrainian Language Studies



(The winners are pictured in the order listed, with the exception of Angela Wyse, who is not pictured)

# The Slavic Scene

## Staying Connected

### The Evolution of Polish Studies

On March 15, five panelists joined moderator Piotr Westwalewicz for "Translation and Polish Literature in the West: A Round Table Discussion in Honor of Bogdana Carpenter." The panel was comprised of scholars that have contributed to the study of Polish, Polish translation, and comparative literature. Below is a brief introduction, a few of their accomplishments, and how they came to know Bogdana.



#### Margarita Nafpaktitis

Assistant Professor,  
Slavic Languages and  
Literatures, University  
of Virginia, Ph.D. in  
Slavic Languages and  
Literatures (U-M 2003)

- Currently translating Andrzej Stasiuk's Tales of Galicia

As Chair, Bogdana recruited Margarita, spending 45 minutes on the telephone with Margarita's father discussing why she should do her graduate studies at the University of Michigan. This, according to Margarita, led to her dedicated "dialogue with literature."

#### Magdalena Kay

Assistant Professor,  
Department of English,  
University of Victoria

- Specializes in modern and contemporary British poetry
- Worked with Stanislaw Baranczak while at Harvard
- Reviewer of Polish and Irish poetry for World Literature Today
- Initiating launch of Comparative Literature Department

As John and Bogdana's daughter, Magdalena has been under the influence of poetry her entire life. She hopes to publish her first book this year.

#### Madeline Levine

Kenan Professor of  
Slavic Languages and  
Literatures, University  
of North Carolina at  
Chapel Hill

- Polish prose translator
- Scholarly focus on post WWII writers, literary representations of the holocaust and Polish/US relations
- Current translation pending publication by Yale University Press

Bogdana and Madeline met at an AAASS conference in the 1970s. They shared a passion for teaching and translation. Bogdana and Madeline co-edited Czeslaw Milosz's To Begin Where I Am: Selected Essays.

#### Benjamin Paloff

Assistant Professor,  
Slavic Languages and  
Literatures and  
Comparative Literature,  
University of Michigan

- Poetry editor of the Boston Review
- Published poetry in The New Republic, The Paris Review, The Moscow Times, etc.
- Translator of the Polish novels Snow White and Russian Red and Tworki

During his undergraduate years Benjamin worked as an intern for Bogdana. The research that he did for her ultimately led to his thesis topic.

#### Ewa Wampuszyc

Lecturer, Germanic and  
Slavic Studies and  
Center for European  
Studies, University  
of Florida, Ph.D. in  
Slavic Languages and  
Literatures (U-M 2004)

- Specializes in symbolic and economic value of capital in literature and journalism of late 19th century Poland and Russia

Began her Ph.D. studies with Bogdana at the University of Michigan. Bogdana was the Director of her dissertation.

## UmichUkrainian.blogspot.com “goes offline” to Ukrainian Cultural Sites of Metro Detroit



The students of the Ukrainian Culture course enjoy the stained glass at St. Josaphat Ukrainian Catholic Church in Warren, MI. To visit their online community, point your browser to <http://umichukrainian.blogspot.com/>

As a requirement of the new mini-course “Introduction to Ukrainian Culture”, 30 students participated in an online discussion blog. Here students posted their lecture related research, original thoughts and ideas, shared their experiences, discussed, commented, and responded to one others’ postings. Many uploaded images, videos, and podcasts to illustrate their findings.

The course, which aimed toward exposing students to various research perspectives on the cultural traditions of Ukraine, resulted not only in building student’s own unique online community, but also created an opportunity to connect with the very real and local Ukrainian community of metro Detroit.

In April, the class visited the Ukrainian Museum and Immaculate Conception Catholic Church in Hamtramck, were introduced to the Ukrainian Credit Union movement by the Ukrainian Selfreliance Credit Union general manager Borys Bluj, listened to a lecture on the Ukrainian immigration experience given by Myroslava Stefaniuk, visited St.Josaphat Ukrainian Catholic Church and explored the awe-inspiring stained glass windows, filled with images that represent the history of the Catholic faith. They were provided a genuine Ukrainian meal prepared by Ukrainian National Women’s League members.

## Slavic Faculty Represents Completeness

This past winter five of our faculty members comprised the “Michigan” Roundtable “Microstrategies for Teaching Slavic Languages” at the AATSEEL (American Association of Teachers of Slavic and East European Languages) Conference in Chicago, Illinois.

Svitlana Rogovyk, Slavic Language Program Coordinator, initiated and chaired the panel, in which she introduced the U-M’s Slavic Pedagogy forum to conference participants.

Lecturers Ewa Malachowska-Pasek (Polish and Czech language), Piotr Westwalewicz (Polish), Nina Shkolnik (Russian), Maria Rosic (Bosnian, Serbian, and Croatian), and Laura Kline (Wayne State University senior lecturer of Russian and U-M alum) discussed topics on Slavic Language Pedagogy such as: addressing cultural differences in the second language classroom, use and effectiveness of songs and poetry for teaching grammar, games for language teaching, community interview project, and much more.

This was the the first time that all the panelists were teachers in or former students of a single department—representing a completeness and interdisciplinarity that is a hallmark of the Slavic department at the University of Michigan.

The conference welcomed more than 325 participants in more than 80 sessions on literature, pedagogy, linguistics, and cultural studies of Russia, Poland, the Czech Republic, Ukraine, Croatia, Romania, and Bulgaria.



From left to right: Piotr Westwalewicz, Svitlana Rogovyk, Marija Rosic, Nina Shkolnik, Laura Kline, Ewa Malachowska-Pasek.

# Highlights

## Polish Literature Translators Gather in Honor of Professor Carpenter

By Piotr Westwalewicz

The panel Translation and Polish Literature in the West in honor of Bogdana Carpenter, who is retiring from teaching at the University of Michigan Slavic Department, was, for obvious reasons, oriented toward the past. At the same time, true to Bogdana Carpenter's character and attitude, it was an adventurous journey into the future.

As much as the clear distinction between the two generations of Polonists participating in the panel was plain to see, the connection between the "old" and the "new guard" of Polish Studies scholars and teachers was firm and obvious.

Bogdana Carpenter and Madeline Levine are among the pioneers, the builders of Polish Studies in America. Continuing the tradition established by Adam Mickiewicz in 19th century France and Switzerland, Bogdana Carpenter and Madeline Levine have been translators, "popularizers," and "apologists" of all things Polish in a vastly indifferent environment. They carved out a niche in American academia which now can be protected and expanded by the "new guard."

Yet, even though the vibrant growth of Polish Studies at the University of Michigan and in America may be seen as an indication that the "young Polonists" will face new challenges and explore new territories, the truth is that they will fight the same battles as Bogdana Carpenter and Madeline Levine and colleagues from their generation.

The Polish Studies niche is bigger and more established than ever before but it remains a niche. The need to attract new students, to develop and present new materials, to market and promote Polish culture is just as imposing as ever before.

For this very reason, the tribute to Bogdana Carpenter and her scholarly and teaching achievements was not an act of closure. On the contrary, it was

really a reminder about the monumental efforts contributed by Bogdana Carpenter, Madeline Levine, Czeslaw Milosz, Krzysztof Baranczak, and several other "old guard" Polonists who secured an opportunity for the "new guard" Polonists to ... do the same. The battle for Polish Studies has not been won. It will continue, in all likelihood, forever. Polonists are eternal underdogs who have to fight for their small victories every day.

More than appropriately, the panel included Bogdana Carpenter's former students and research collaborators Margarita Nafpaktitis, Ewa Wampuszyc, Benjamin Paloff and her daughter Magdalena Kay. This is, again, not a sign of an end of one era and the beginning of a new one. This is a sign of cohesion and continuity.

If one can look at the future of Polish Studies in America with optimism and, to be true to Bogdana Carpenter's outlook on life—one should—it is precisely because, despite many apparent differences, the "old" and the "new guard" of Polonists have much more in common than it may seem. We may be ten, twenty, or thirty years apart but we are very close indeed in our ideas, hopes and circumstances.

The true tribute to Bogdana Carpenter will be not the panel but our continued effort to protect and to grow the niche for which she and her colleagues battled.



## The Ninth Annual Czech Workshop

The 9th Annual Czech Workshop was held at Northwestern University. The workshop is a forum for junior scholars and advanced graduate students from a variety of disciplines to share and develop their research on any aspect of the Czech Republic (or Slovakia) and its history and culture.

The keynote speaker was Professor Igor Lukes, of Boston University. His presentation was titled "Between Stalin and Truman: Czechoslovakia 1945-1948." Our own Professor Jindřich Toman also presented "Photopoetry: Czech Poetry Illustrated by Photography."

A complete listing of past Czech Workshop agendas and websites are available from our website; click on "About" then "News and Events."

[www.lsa.umich.edu/slavic](http://www.lsa.umich.edu/slavic)

## Russian Caricature and the 1905 Revolution— Hatcher Graduate Library Exhibits Extraordinary Graphics

Taken from exhibit brochure by Prof. Goldstein — With the breakdown in tsarist authority amidst the 1905 Russian revolution, an astounding 400 or more caricature journals blossomed (compared to fewer than 100 during the entire 19th century), many of them expressing in literally graphic terms a bitter hostility to the regime.

To complement the exhibit, Special Lectures were given by Margaret Betz, professor of Art History at the Savannah School of Art and Design and Robert Justin Goldstein, emeritus professor of political science at Oakland University and currently CREES Research Associate. Their talks were titled (respectively) "Russian Caricatures of Tsar Nicholas II and the 1905 Revolution: Coded Messages" and "Political Caricature and International Complications in Russia and Nineteenth-Century Europe."

Caricatures were feared even more than words by most because they were perceived as more powerful in impact and because, unlike the printed press, drawings could be understood by even the illiterate, who constituted a large percentage of the population and were concentrated among the especially-feared poor (55% of all Russian adults were illiterate as late as 1910). In 1852 the French Police Minister termed drawings "one of the most dangerous" of all means used to "shake up and destroy the sentiments of reserve and morality so essential to conserve in the bosom of a well ordered society, "because, while even the worst page in the worst book requires a certain degree of intelligence to understand it," caricatures presented "in a translation understandable to everyone the most dangerous of all seductions, that of example."



# The Slavic Scene

## In Print

### Julia Hartwig's *In Praise of the Unfinished* translated by John and Bogdana Carpenter

By Bogdana Carpenter

Julia Hartwig was born in 1921 in Lublin. During World War II she took part in the resistance movement while studying Polish literature at the underground Warsaw University. Throughout the years of communism, Hartwig has been a liberal voice in Polish poetry. During the years 1970-74, Hartwig was a guest at the Iowa International Writing Program, and she lectured as a visiting professor at American universities. Her poetry has been translated into German, French, Italian, Greek, Lithuanian, Russian, Serbian, and English. In addition to poetry, Hartwig published book-length studies on Apollinaire and Gérard de Nerval, and compiled two anthologies of American poetry in her own translation: *The Modern Man I Sing* and *Wild Peaches*. She is the recipient of numerous awards, among them the Thornton Wilder Prize, the Solidarity Prize and the Georg Trakl Prize. She lives in Warsaw.



*In Praise of the Unfinished* (above) is the precursor to *Translating Julia Hartwig*, (below) the Polish and English bilingual volume, being published in Poland later this month.



#### TRANSLATING JULIA HARTWIG

It all started with the volume *Seen* (Zobaczona, 1999). I appreciated Julia Hartwig's poetry before, but this time it was more than appreciation. A spark, a "flash." That fall I was teaching a "Workshop in Translation" (Polish 432/832), and I brought a few of Hartwig's poems to class, including one of my favorites "A Seated Woman." It happened that all of us in the class were women, among them some of our former doctoral students, themselves accomplished translators: Margarita Nafpaktitis, Rachel Harrell, and Ewa Wampuszyc. Although I was the only one that approximated the age of the woman in the title, everybody liked the poem and we started to work on its translation. Even if the published version of this poem differs from the initial translation, the work done that fall in Polish 832 was the first step toward the final project.

Translating a new poet is like an expedition into an unknown country. Everything is new: landscapes, places, language, tone, metaphors, rhythms, subjects, a way of thinking and feeling. Translation is a slow, gradual process of discovering that country, an attempt to understand its particular contours and culture. It is not simply a matter of finding the closest equivalents of words, the correct syntax and grammar, although it is all of these. It is also an attempt to recreate the author, and the making of a poem that lives and speaks in another language.

There is a difference between translating living poets, and poets of the past. When translating poems for the anthology *Monumenta Polonica: The First Four Centuries of Polish Poetry* (Michigan Slavic

Publications, 1989), I was deprived of personal acquaintance with the Polish poets from other centuries. This time we were lucky. We were able to meet with Julia Hartwig several times, and over the period of three years we exchanged close to a hundred emails. Not only was she helpful, reading our translations, and making suggestions about some technical issues, even more important were conversations we had with her in Warsaw. During our very first meeting we discussed the broader relationship of the writer to the contemporary world. Julia Hartwig observed that one should accept the world as it is. "One cannot set oneself apart from it and be alone like an underground man, or a misanthrope." These words opened for us a path into her poetry, into her "country." The meeting also confirmed our sense of closeness, of shared values that we felt while reading her poems. There were many other connections: art, music, French poetry. But there were also paths unknown to us, and these proved no less fascinating.

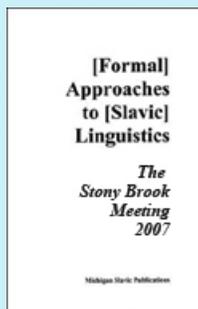
# The Slavic Scene

## Michigan Slavic Publications

### FASL 16: The Stony Brook Meeting

Michigan Slavic Publications is proud to announce the volume of proceedings from last year's FASL meeting at Stony Brook University in May 2007. FASL, the most up-to-date publication on modern Slavic linguistics, is now looking back at more than sixteen years of history. The present volume consists of 25 studies on semantics, syntax, and phonology of Bulgarian, Croatian, Russian, Slovenian, and other Slavic languages.

The volume includes a presentation by guest speaker Maria Polinsky. Editors are Andrei Antonenko, John F. Bailyn, and Christina Y. Bethin.



FASL 16 is available for purchase from Michigan Slavic Publications for \$35. Please email [michsp@umich.edu](mailto:michsp@umich.edu), or telephone (734) 763-4496 to order your copy. View the table of contents online at [www.lsa.umich.edu/slavic/msp/](http://www.lsa.umich.edu/slavic/msp/)

### Batrachomachia

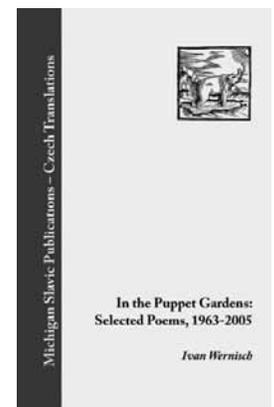
Smoke rises from the potato patches  
above the caved-in cellars.  
A frog-mouse. It has run over  
to the buried sewer.  
Just one more street  
and we'll be home.

The clock shows the way.  
We're almost at the corner.  
The pharmacy entrance.  
A dead frog-mouse.  
A telephone booth with a forgotten briefcase.  
An occasional gunshot.  
Just a little bit farther  
and we'll be home.

She pulls me by the sleeve.  
What. What is it, my dear.  
Look.  
On steel stilts painted vermilion  
three or four cat-storks  
are staggering by. They've pricked up their ears,  
are heading our way. Quickly we squeeze  
under an overturned gate. They pick  
through the rubble with their enormous beaks.

In the house at the end of the street  
the lights have come on. Mom  
stands by the window, waiting.  
From the pharmacy comes the scent of dry leaves.

From *In the Puppet Gardens: Selected Poems, 1963-2005* by Ivan Wernisch, translated by Jonathan Bolton, Ph.D. (U-M 2001)



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## Supporting Slavic Studies



U-M President  
Mary Sue Coleman

[www.giving.umich.edu/  
where/  
presidents\\_challenge.htm](http://www.giving.umich.edu/where/presidents_challenge.htm)

We have been presented with an exciting fundraising opportunity that we hope you will consider! President Mary Sue Coleman has announced a matching challenge that responds to the great departmental need Herb Eagle described in his Letter from the Chair — graduate student funding. We know that such funding is a key factor in helping graduate students decide where to pursue their studies, and we know that attracting these students is critical to the vibrancy of our department. In other words, the success of our program is largely dependent on the graduate students that we can attract! To address this need, President Coleman will match 50% of all gift and pledges made by December 31, 2008, including pledges which extend up to five years. For instance, a gift of \$1000 will be matched with \$500; and a pledge of \$5000 over five years will yield \$7500. With this kind of match in place, even small donations can make a significant impact on our department and the experience we strive to give our students. All such gifts should be designated to the Graduate Fellowship Fund, and will be combined to create annual support packages for our graduate students. Our goal is to establish a graduate fellowship endowment of \$50,000, with slightly over \$33,000 to be raised through alumni and friends of the Department. We hope that you will consider making a gift or bequest!



The Ukrainian Program continues to develop and expand. We are offering an advanced Ukrainian language course (F08); we hope to offer a Ukrainian minor in the near future; and the U-M Ukrainian community continues to grow.

Please consider contributing to the Ukrainian Studies Fund. Contact Language Program Coordinator and Lecturer in Ukrainian, Svitlana Rogovyk at 734-764-5355 or by email at [srogovyk@umich.edu](mailto:srogovyk@umich.edu)

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