

## WARM WISHES FROM ALL OF US AT PCC

May you have Joyous & Healthy Holiday! *Życzymy Spokojnych i Zdrowych Świąt!*

WE'RE DREAMING OF A WHITE CHRISTMAS...

*MARZYM O GWIAZDCE ZE SNIEGIEM...*

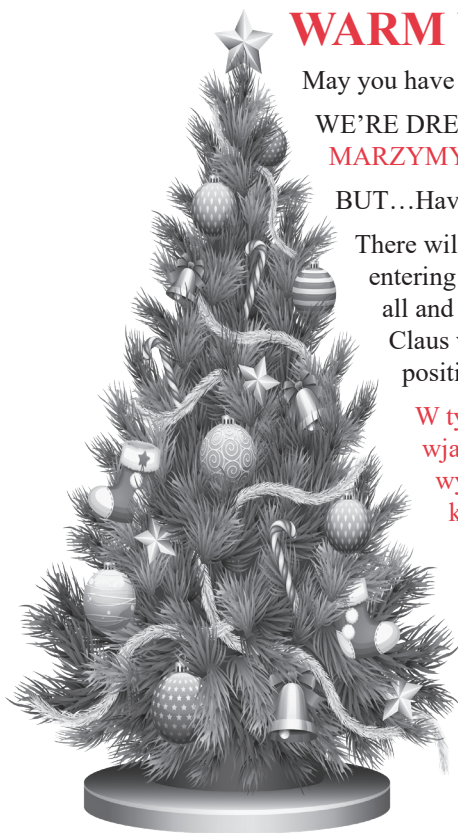
BUT...Have you just heard the recent rumors?

There will be no Holidays this year. The Three Wise Men from the East are banned from traveling and entering Europe or the USA. Shepherds work remotely. The Inn is closed, it does not accept guests at all and food is only to take away. The stable is disinfected and taped. Animals are in quarantine. Santa Claus will not come, because the six reindeer-in-harness exceed the five-person limit. Rudolph got a positive test because of the red nose, and the reindeer, himself, ended up in quarantine too.

*W tym roku nie będzie Świąt. Trzej Mędrcy ze Wschodu mają zakaz podróży służbowych i zakaz wjazdu do Europy czy Ameryki. Pasterze pracują zdalnie. Gospoda zamknięta, jedzenie tylko na wynos, a gości nie przyjmuje wcale. Stajenka zdezynfekowana i otaśmowana. Zwierzęta na kwarantannie. Święty Mikołaj też nie przyleci, bo sześć reniferów w zaprzęgu przekracza 5-osobowy limit. A Rudolfowi z powodu czerwonego nosa zrobili test, który wyszedł do datni, a sam renifer wyładował w izolatorium.*

Forget about rumors as we know Christmas is coming!

**On Wednesday, December 23, 6 PM, please listen to the broadcast on WQED.FM (89.3) and WQEJ-FM Johnstown (89.7) of POLISH CHRISTMAS CHEER hosted by Eva Tumiel-Kozak. The one hour special describes Polish Christmas traditions, and features music of Chopin, Polish choirs, ensembles, soloists, and favorite *koledy*. The program will be also streamed around the world.**



## MESSAGE FROM THE PRESIDENT

How can we, as an organization devoted to Polish culture, plan for future events when each day the future becomes ever murkier? In the past, where one only had to deal with evasive booking agents, temperamental movie directors, unpredictable actors and the myriad of other problems that fall into the category "maybe", life seemed hectic and somewhat uncertain. But suddenly the pandemic changed everything, redefining hectic and uncertainty. It's been a struggle trying to keep focus on our mission, but the good news is, we're still here, alive and evaluating various cultural offerings in the world of COVID-19.

The PCC has been an integral part of the Three Rivers Film Festival for almost fifteen years. This year, both the festival and our participation were virtual. Instead of screening in a designated theatre to

experience the film amidst the festival with anxious (excited?) festival goers, we were instructed to download the movie we wanted to see at a nominal cost and pop our own popcorn. This year, our participation included only one film, by the renowned film director, Maciej Pieprzyc: *ICARUS - The Legend of Mietek Kosz*. It is a fascinating story about the blind and gifted Polish jazz pianist, Mietek Kosz, the winner of the famous Montreaux Jazz Festival. The film was richly illustrated with music, composed and performed by Leszek Możdżer. We watched the movie on our computers or laptops and for that moment, we were again a part of the Polish Sidebar of the Three Rivers Film Festival. It was different than the past, not as fun because we weren't all together; but nonetheless, a cultural event occurred and we made a mark.

This year we can neither invite our family for the festive Polish Christmas Celebration nor to our Ostatki Party, but that doesn't mean we're down and out. Like so many other organizations, we are writing off 2020 and looking towards a brighter 2021.

We are currently working on a particularly interesting Polish historical exhibit, Enigma-Decipher Victory, prepared with Brittsburgh and Duquesne University, which was originally planned for March, 2020. The exhibit, with the recently-promised collaboration of CMU, is still a work in progress, nevertheless, a real possibility.

Please remember the PCC in your gift giving, now more than ever. Best wishes in the New Year. Stay safe.

—Rick Pierchalski

# Hundredth Anniversary of Consular Service of The Republic of Poland in Pittsburgh, Pennsylvania 1920 -- 2020

By Jan Napoleon Saykiewicz,  
*Honorary Consul, Republic of Poland*

During this year of 2020, we solemnly celebrate the hundredth anniversary of the establishment of a consular service for the Polish community in Pennsylvania. The Consulate General of the Republic of Poland was established in Pittsburgh on March, 1920, with Kazimierz Kurnikowski as its head. After the consulate in New York City, it was the second consulate of Poland in the United States established after Poland regained its independence in 1918.

The story of Poles in Pittsburgh connects to the story of the immigrants who helped to build the city and its region. More than 150 years ago, the individuals arriving to the bustling industries at the intersection of the three rivers and the area connecting three states were mainly Italian, Polish, German and Irish. Immigrants who arrived from Poland (which was then divided among Austria, Prussia, and Russia) had strong ties to their place of origin and their Polish identity. Attention to the needs of Polish immigrants intensified with the resurrection of the Polish state in 1918. Because Pittsburgh was among the American cities with the largest Polish populations, the mission in this city was the second to be established by Poland in the United States.

The Consulate of the Republic of Poland served the Polish and the Polish-American population in Pittsburgh and the Tri-State Area competently and with dignity until July, 1945, when the last Polish Consul in Pittsburgh, Heliodor Sztark, as well as all

Polish Consuls in the United States, repudiated the new government in Poland and resigned from his post.

In November, 1945, however, the Consulate in Pittsburgh was taken over by representatives of the communist regime. The Consulate, which was located at 217 N. Craig Street, operated until March, 1950. At the beginning of this month, the then-Consul of Poland in Pittsburgh, Józef Patryk, resigned in protest against the increased domination of Poland by the Soviet Union. Days later, it was announced that the Consulate would close on the last day of March, 1950 because of "the reorganization of Polish consular offices in the United States". The consular space in Pittsburgh became void and the needs of the large Polish population, especially the older Polish and Polish-American citizens and immigrants after WWII, were totally neglected in the period of 1950-2007, although Pittsburgh and the Tri-State Area formally were under the jurisdiction of the Consulate



Honorary Consul, Dr. Jan Napoleon Saykiewicz, at the Consulate of The Republic of Poland in Pittsburgh.

General of Poland in New York City.

Then, in the period after Poland gained access to NATO, a group of diplomats from the Embassy of Poland in Washington, D.C., led by minister-counsellor Bogusław Winid and later by minister-counsellor Andrzej Jaroszyński, favorably responded to the needs of thriving local Polonia. They saw the benefits of a more pro-active stance of Polish diplomacy regarding relations with traditionally strong Polish-American centers. They supported the idea of restoring a Polish consular presence in Pittsburgh. A person well known locally, a professor from the School of Business, Duquesne University, Jan Napoleon Saykiewicz, Ph. D.; D. Sc., was approved as Honorary Consul of the Republic of Poland in October 2007. Dr. Saykiewicz has proudly served the illustrious Republic of Poland in Pittsburgh since then through the present, completing a hundred years of Polish Consular services in Pittsburgh.

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"The opinions expressed by authors do not always reflect the views of the PCC."

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We always cherish our Board members and are sorry to let them go.  
Many thanks to **Mary (Cookie) Hughes** for her involvement on our Board.

# REVISITING JAKUB POLACZYK

By Eva Tumiel-Kozak

Anytime I hear music which sounds different but is especially captivating, I usually think about Jakub Polaczyk and his music, definitely wooing the listener and always full of surprises. So is the composer himself.

I presume that most of us remember Jakub, the composer, pianist and musicologist from Poland, who, in 2013, obtained his Artist Diploma in Composition at Carnegie Mellon University. In those short 7 years since, he has established himself in New York, where he is teaching at the Manhattan's Conservatory of Music, and is a music pedagogue, and a Steinway & Sons teaching partner. His music has been performed in ten countries in Europe, in Asia, (Japan, China and South Korea), and in 16 states in the US, including a couple of performances at Carnegie Hall in New York City.

In 2018, he was appointed the Artistic Director of the International Festival, **Chopin & Friends**. This FESTIVAL encompasses various

forms of music, including jazz. There he is directing the **New Vision International Composition Competition**.

Jakub often traverses Europe, giving interesting lectures and returning each time to his beloved Poland. He is the laureate of many established competitions, for example, the recent 4th in the **SIMC International Composition Competition for Harpsichord** at the **Castello Sforesco in Milano** (2019), the **MACRO Contest** in Madison (2018), and the **Moniuszko Composition Contest in Poland**, (2018), just to name a few.

It is difficult to expect artists to take on new projects in the year of the world-wide pandemic. Not Jakub. The **XXII Festival** (October 27-November 22) was full of renowned performers, performing live for approximately 300 people in the audience of New York's Consulate General of Poland. It was streamed across the world via channel NYDAI! His newest work, the pra-premiere



Composer Jakub Polaczyk

of **Jeremiah SMS**, dedicated to the victims of Coronavirus, was received with long, enthusiastic applause.

Fresh from the triumph of winning **The American Prize in Composition**, 2019-20, instrumental chamber music division for his work **Ojibbeway** (dedicated to Eva Tumiel-Kozak), he didn't relax, but has continued to surprise us with new works, accolades from around the world, and an unending quest for inspiration in various areas of art. BRAVO!

## *Polish Language Classes*

by Richard Howland

The Polish Cultural Council's mission is to showcase the finest achievements in the Polish arts and sciences, and to help promote unity among the region's Polish-American community. The Council achieves its mission by presenting Polish-themed cultural events, programs, lectures, and exhibits. Since a nation's culture is expressed in its language, the Council has for many years offered instruction in the Polish language for adults, and through the Kids Club, exposure to the Polish language for children.

The adult classes are open to any member of the Polish Cultural Council. No prior exposure to Polish language or culture is assumed. People take these classes for a variety of reasons, though nearly all students have some connection to Poland. Most have a Polish heritage from one or more parents or grandparents, but did not learn Polish as a child and want to acquire it. Some have a significant other with a Polish heritage, and want to share in it. Polish is the cradle tongue of a few, who have forgotten much of it for lack of use, and in any case the language has changed somewhat in vocabulary and usage since their childhoods.

At present, there are two tracks: the beginners' track, and

the advanced track. These tracks are taught by Pani Elżbieta Dorkhom and Pani Małgorzata Wojcieszńska, respectively. Both are native Poles and speakers of Polish. The beginners' track emphasizes the alphabet, pronunciation, simple sentences and phrases for everyday living, and Polish culture, especially traditions at holidays. Using that as a starting point, Pani Wojcieszńska, who has a Master's degree in Polish language elementary education and has taught Polish in Poland, and more recently in the United States, expands the possibilities for students to communicate in Polish by gently easing into grammar and a richer vocabulary. The classes unite for parties at holiday times, where the cooks among the students furnish Polish delicacies.

Currently, the classes are being taught remotely over Zoom. The students in the class voted for remote learning over returning to the Senior Citizens' Center where classes were held before the pandemic.

There is room for more students in both classes, whether in-person or remotely. If you would like to begin to learn or re-learn Polish, or know somebody who falls into the categories above, please consider your Council's own courses, or tell your friend about them.

We plan to continue the Spring semester starting in January. For more information please contact: [pccorg.ms@gmail.com](mailto:pccorg.ms@gmail.com).



# Found in Translation: a conversation with Małgorzata and John Markoff

By Eva Tumiel-Kozak

*After a long hiatus, welcome back to my regular column highlighting our local talents in various walks of life. Real life happens, in between times...*

I just learned that September 30th was celebrated in Poland as International Translation Day. Lorene Vinski, our Board member, alerted me recently about an interesting interview with Marek Kazmierski. Kazmierski, after 30 years in England, moved back to Góra Kalwaria, Poland, and published on-line his great compendium of Polish classics of children's literature, songs and poems. All 2,200 of them are translated into English. It is fascinating to discover Kazmierski's goal, and the sheer variety and volume of this work. You can easily access it on line: <https://www.givetheworld.org/professorinkblot>.

In these perilous times, books have specific meanings, especially works of literature. I quickly realized that we have among us a husband and wife team, translators of Polish literature, Małgorzata and John Markoff. Małgorzata is a journalist and a Polish translator, with at least 10 translations of books to her account, and her husband, John, is a Distinguished University Professor at the University of Pittsburgh.

I had a chance to chat with them recently (virtually, of course), on the happy occasion of their recent accomplishment: ***Poland 1945, War and Peace***, by Magdalena Grzebałkowska. The book, translated by them, was published by the University of Pittsburgh Press in 2020.

**ETK:** Congratulations to both of you. It is the second of your books published by the University of Pittsburgh Press. What inspired you to start translating some of the works of Polish literature?

**MAŁGORZATA AND JOHN MARKOFF:** There are texts that are important to us that we want to share with readers, including friends, who could not otherwise read them.

**ETK:** There are many books on World War II, on its beginnings and its end. Why did you choose this particular one? Why is it important for Anglo-speaking people to read it?

**MJM:** We were moved by the stories Magda Grzebałkowska tells of the diversity of human experience of those who were alive in Poland in 1945, and we ourselves know some who were there. Much of what they tell us will be unknown outside of Poland, and some will not be well known in Poland as well. We found ourselves passing on these accounts in conversation. Writing the translation was an extension of this.

**ETK:** I noticed that even Olga Tokarczuk, the recent Nobel Prize winner, praised the book's content and Grzebałkowska's reporter style. To what extent is this translation a co-operation between the two of you? Please describe it.

**MJM:** From the time we embarked on the project of bringing this work to the attention of the University of Pittsburgh Press to concluding our proofreading of the book in production, we felt that we were living inside this collection of stories. Over a period of about 18 months we were discussing it every day, thinking about how to improve what we wrote yesterday, or trying to understand the next paragraph to be translated, or figuring out what someone who isn't Polish might miss. Since one of us is Polish and one of us isn't, we brought complementary experiences to the job.

**ETK:** How interesting! What is of importance to you while you are translating? Do you usually try to capture the author's voice, or do you intermingle your own interpretations?

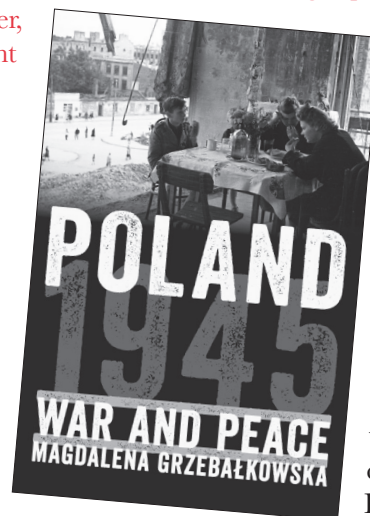
**MJM:** Fidelity to the evocative reporter's voice of Magda Grzebałkowska was important, and fidelity as well to the many distinctive voices she has given us. But it was also important to hold in view that what she was writing for Polish readers needed to be recreated for new readers who would not have an everyday familiarity with innumerable commonplaces of history, geography, and culture. And, particularly for a book that so strikingly shows us life emerging out of so much death, by the final draft we needed something that would be alive in English.

**ETK:** I'm sure it was not an easy task! What is most difficult about the process of translation? I presume Polish idioms and slang expressions are often impossible to translate. How do you deal with it? Do you consult the author?

**MJM:** The most difficult task for us was frequently accepting that translation means making choices, sometimes among alternatives that are imperfect in different ways. There's not only the challenge of dealing with Polish idioms or slang, but working out how to deal

with different distinctions made by Polish verbs and English ones. Or how to render the wooden speech or writing by a Communist official. Or how to handle the imperfect Polish of some of those in Poland in 1945 who Grzebałkowska presents to us. Or how to render into English the prose of an eminent writer who sprinkles his written text with the spoken idioms specifically of Warsaw (we transmuted this into the speech of Brooklyn). Or the space-saving terseness of newspaper announcements. Or words fallen into disuse.

We did consult the author at points, especially when we wanted to be sure our recreation wasn't deforming the



facts of some situation and sometimes when we were unsure which choice in English would better correspond to a choice she made in Polish.

**ETK:** What an enormous effort and such a prolonged process. I'm curious how you choose books which you consider to be worthy of translation. Is there any thematic common denominator?

**MJM:** There are many things we'd like to see someone translate into English. But books we'd like to spend every day living with over some significant stretch of time are a much smaller number. We'll soon be thinking about our next project. Perhaps a novel? One challenge will be the reluctance of US publishers to bring out translations.

**ETK:** How has the pandemic affected you? Besides your work, please share with our readers some interesting bits of your life, your favorite foods, your travels to Poland and Spain, or your best ways for relaxation.

**MJM:** Like everyone else we know, we'd like to spend a lot less time staring at the screen or trying to read the expressions on masked faces and we miss hugging friends and travelling. In recent years, we've mostly spent time in Spain and Poland. Relaxation today means getting away from screens, running in the streets or walking in the parks. And since we have to be on the screen so much in any event, keeping in touch with distant friends, or reconnecting with friends not seen for years, goes a long way.

**ETK:** Thank you for your insightful and fascinating explanation. None of us probably realizes how difficult and long the entire process could be! Looking forward to your next project, especially if it's a novel. In the meantime, keep strong and healthy!

## REFLECTIONS FROM THIS YEAR'S THREE RIVERS FILM FESTIVAL

by Patrycja Jaworska-Garrett

Behind us is another **Three Rivers Film Festival** in Pittsburgh. Participants in producing this year's festival included: **Film Pittsburgh;** the **Three Rivers Film Festival;** the **Polish Cultural Council;** **Pittsburgh Shorts;** **JFilm;** and **Reel Abilities.**

Since my husband and I moved to Pittsburgh almost 14 years ago, November of each year has been marked by my birthday celebration and by spending a couple of evenings in either the Regent Square Theater or the Harris Theater, watching an incredible array of films from all around the globe.

Unfortunately, small independent movie theaters like these have been dying. Not only here in the US, but also everywhere in the world. With their rather small and stuffy movie rooms, lacking state-of-the-art visual and audio technology, they cannot compete with movie theaters from giant corporations designed for profit and for younger audiences.

And this is what happened to Pittsburgh's small theaters, the Regent Square and the Harris. Both closed down earlier this year, even before COVID changed our lives completely. This year's movie festival brought some joy to our lives, stripped of in-person conversation, hugs, and handshakes. The unprecedented times hit every aspect of our lives – even entertainment. Even though we could not buy a paper ticket and sit in a movie theater in the company of friends and family, the movies were “brought” to us by the Festival organizers. From the comfort of own couches, we were able to purchase tickets and memberships online, stream the content straight to our smart TVs, or watch it on laptops. What a convenience and a luxury!

Receiving the festival magazine in the mail helped immensely. Reading all the summaries of the movies helped us to pick favorite screenings and to decide that we needed a block of tickets, not just one or two. I wish we'd had time to watch more.

We picked *Antigone* (Canadian

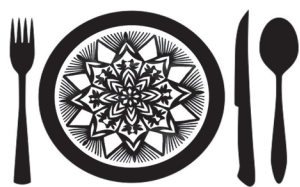
Oscar Nominee), *Boy Meets Gun* (Dutch winner of two European movie festivals), *Havel*, a Czech movie about Vaclav Havel, and *Icarus – the Legend of Mietek Kosz.*

The festival also offered a couple of free selections, including the *All Ages Shorts* (which we watched with our children), and the Jewish Film Festival presentation, *Prosecuting Evil: The Extraordinary Work of Ben Ferencz* (official entry to the Toronto International Film Festival).

All international. All precious. Educating us about individuals that we didn't even know existed. Looking at the surrounding reality through their eyes provides so much more perspective. We become sensitive to their needs and priorities and can change our own perspectives to experience empathy with their emotions and experience. This is what those movies are all about. They touch you to the core, they bring tears, they bring genuine laughter, and make you reevaluate what is important.

The Polish movie, *Icarus*, told the story of a Polish pianist and composer, super-talented and blind, who struggled in the Polish music scene in the early 1970s. I'd never heard about his story or his music. Thanks to movies like this, we learn so much about the hero archetype. This movie reminded me of last year's Three Rivers Festival screening of *Breaking the Limits/Najlepszy* – the story of Jerzy Gorski, a Polish sports legend who struggled all his life with alcohol and drug addiction, who, despite all the odds, turned his life around to become a winner of Ironman Triathlons. Both movies were so similar in showing human struggles and in condemning our own demons and weaknesses.

My husband and I have been supporting this local movie festival for many years. We will continue to do so as long as there is a group of people who are willing to put it together. Living in the US comes with its shortcomings – one of them is access to Polish Culture. Thank you Polish Cultural Council for your constant involvement and willingness to share Polish Culture.



Kącik Kulinaryny

Polish Culinary Corner

by Dave Motak

## Healing Herbs

Poland, like all other countries around the world, is currently dealing with COVID-19 as best as it can. As with any disease or outbreak, whenever there is a major health crisis people often espouse various folk remedies rather than listen to the medical experts. However, I wonder how our ancestors handled various health issues before the advent of modern health services. Our ancient Slavic ancestors lived on the land and through generations of trial and error, developed various folk remedies that were sometimes surprisingly effective in curing numerous ailments. Folk remedies were passed along over the generations and were employed at various times to treat illness when doctors were not generally available. Some treatments, however, were not too effective and can even strike us today as rather humorous.

Many of these treatments were derived from the fields and forests. Herbs, plants and weeds were used for such traditional remedies. In most cases, there was a regimen as to how to gather, store and prepare these plants. The “magical” properties of these plant-based remedies - their healing power - were determined not only by the type of plant, but also when, where and how they were harvested. The ideal time was on clear, rainless days in the late morning after the drying of morning dew. This applied to most plants, with the exception of rhizomes and roots which could be harvested regardless of the weather. However, it was important to say a specific prayer while picking the plants, and to avoid saying the final “amen,” which apparently had a detrimental effect on the plant’s potency. Also, plants were gathered by women for use by their own immediate family; any woman picking herbs for someone else’s use was often considered a witch.

Plant preparations included *napary* (infusions) which were prepared by pouring boiling water over the herb and covering it for approximately 15 minutes. *Napary* were not suitable for storage and were prepared

fresh each time; *wywar* (decoctions) were liquid extracts obtained by boiling ground raw materials; like infusions, *wywar* had to be prepared on an ongoing basis; *wyciąg* (extracts) were obtained by pouring boiled water over herbs and steeping them for several hours; *nalewki* (tinctures), were derived by pouring alcohol over the herb or soaking it in the liquid; *maści* (ointments) were comprised of ground herbs in a paste of butter, honey or oil (often from a religious ceremony.)

The most common form of the drug used in herbal treatments was the liquid form. Drugs consumed in this way were used, among others, for ailments of the digestive tract, liver and bile ducts, urinary system, heart and kidneys. The second way to take the drug internally was by consuming the solid “drug” (i.e. plant) such as garlic, onion, pears, apples, plums, elderberry and carrots. These “herbal remedies” usually were taken for diseases of the upper respiratory tract and internal diseases as well as for tooth aches or gum disease.

In addition to introducing the drug internally, there was also the external route. The most frequently used methods were: cold compresses from plantain leaves, birch, black alder, coltsfoot, beetroot, yarrow, stonecrop, horseradish leaves, comfrey and others; warm compresses were used for skin diseases, injuries, headaches, throat problems, sore teeth, rheumatism, edema, colic and female disorders

Another method was lubrication - spreading the ointment over the surface of the body. This method was used for skin diseases. These folk remedies included burned tobacco, spruce resin, pine resin and comfrey root. External rubbing was also used. This entailed spreading the substance on the surface of the body until it was absorbed. It was used for arthritic and rheumatic pains. Plants used for these purposes were toadstools, flowers and various fruits, horse chestnut, spruce shoots, horseradish roots, birch leaves and comfrey root. Washing or a short-term action of applying the liquid to the surface of the body were used for rinsing the eyes and hair; the ears and throat, and washing the genitals. For rinsing remedies, Polish peasants often used decoctions of oak bark (for wounds, scabies, eczema) and infusions of chamomile (for wounds and ulcers).

Baths - including sitz baths, provided longer body contact with the substance liquid. Called *nasiadówki*, these were used for women’s disorders over hot steam water in a decoction of oak bark, mistletoe, heather, or an infusion of thyme or sage. Baths were also

used for childhood diseases (rickets, parasitic worms) and utilized heather, thyme, oats, peas, ivy and/or oat straw.

The strange practice of “smacking” (*smaganie się*) involved hitting the body with a freshly broken nettle. This was supposed to cure arthritic and rheumatic diseases.

Patients also maintained contact with the herbal remedy by carrying it or holding it in the hand. These methods were used, for example, in the treatment of rheumatism (chestnut fruit) and toothache (oak fruit). Children suffering from epilepsy were encouraged to play in peony petals.

If you had respiratory problems, you could burn appropriate herbs and inhale the fumes. The most common infusions were chamomile infusions (sore throat, runny nose, fever) and lovage (angina, coughing, tooth ache).

Many of the plants that played a leading role in folk medicine were subject to numerous superstitions:

- Basil (*bazyli*) which comes from Jerusalem, the place of Christ’s crucifixion, was to be placed around the room in the form of a cross and used as sprinklers for holy water;
- Periwinkle (*barwinek*) was considered a flower of love and an emblem of virginity;
- It was believed that if you boil ivy (*bluszcz*) six times in one pot, pour out the decoction, and on the seventh time cook meat in it and eat it, you will understand the speech of animals and birds;
- Mugwort (*bylica*) was stuffed with thatch to defend the household from a devil’s attack;
- Oak (*dąb*) should not be planted as whoever does this will die when the tree reaches maturity;
- Peas (*groch*) come from the tears of the Blessed Virgin Mary;
- Children bathed in hazel (*leszczyna*) are beautiful and healthy;
- Ferns (*paprocie*) possess strange and wonderful properties and take the lead in healing;
- Sniffing pine branches were supposed to be good for adult tuberculosis and the traditional method of wearing a string of garlic about one’s neck probably did not ward off vampires, but the odor was supposed to cure rhinitis.

Unfortunately, our Slavic ancestors had no cure for COVID-19, so it’s up to us to listen to the medical experts, social distance, wear our masks and stay safe!

*Bądźcie bezpieczni!*

Source material for this article was taken from an article by Aneta Domańska in “*Zeszyty Wiejskie*”, 2016.



# Speaking Polish – Piece of Cake

by Veronica Wojnarowski

## TIME – CZAS

Time is on my mind. *Myślę o czasie teraźniejszym* (I'm thinking about the present time). Because the ways in which we are spending our time have changed so much during the COVID pandemic. We are used to time moving on a continuum from past to present with our routines, our activities and our associations. Things have changed dramatically. In some ways, time seems to have stopped. In other ways, there is not enough time to complete all of the new tasks which we must do.

Time is an age-old subject of study for philosophers, scientists, and religious scholars. Not for us, today. Let's look just linguistically at some words and phrases which express the concept of time in Polish.

## WORDS AND PHRASES

*Czas*, the Polish noun for *time* can be the moment (hour, day, or year), as indicated by a clock or a calendar. In the plural, *czasy*, it means *epoch or era* (epoka lub era), a historical period, a notable duration of time. It is used to characterize a period of time, as in *dobre/złe/dawne czasy* (good/bad/old times).

Some phrases describe a *specific* time. *Najwyższy czas* is *high time* or it's *about time*. *W samą porę* is *just in time, in the nick of time*, or *timely*. *W tym samym czasie* is *at the same time*. *Komu w drogę, temu czas* means *it's time to go* (literally, the faster you start doing something, the faster you'll finish).

Here are some adverbs and adverbial phrases. *Na czas* or *w porę* means *in* or *on time, on schedule*, or *soon enough*. *Od czasu do czasu* is *from time to time, every now and again*. Similarly, *czasami* means *sometimes* and *czasem* means *sometimes* or *by any chance*. *Przez długi czas* is *for a long time*, while *na razie* is *for the time being*. *Z czasem* means *eventually*. *Podczas* is an adverb, which means *during*.

A few adjectives which derive from *czas* are *czasochłonny, time consuming; odnoszący się do czasu, temporal; czasowy, temporary, within a time limit; and ponadczasowy, timeless*.

There are also some nouns: *czasopismo, a periodical; czasownik, a verb; and czasomierz, a regulator or a timer*.



Some phrases correspond well with English phrases:

<i>Jak ten czas leci.</i>	<i>(How) time flies.</i>
<i>Czas minął!</i>	<i>Time's up!</i>
	<i>(Time has passed.)</i>
<i>Dobrze się baw!</i>	<i>Have fun! Have a good time! (Play well.)</i>
<i>Marnujesz czas.</i>	<i>You're wasting your time. (Verb, marnować)</i>
<i>To strata czasu.</i>	<i>It's a waste of time. (Noun: strata, loss)</i>
<i>Czas to pieniądź</i>	<i>Time is money.</i>
<i>Czas leczy wszystkie rany.</i>	<i>Time heals all wounds.</i>

## HOW WE ARE SPENDING OUR TIME

So how, during the pandemic, *podczas pandemii*, have we been spending our time (*spędzać czas, to spend time*). Forced to *stay home, zmuszeni pozostawać w domu*, some of us are baking, *pieczemy (piec - to bake)*, even learning how to make a sourdough starter, *zakwas*, when yeast, *drożdże*, was unavailable, *są niedostępne*. We are all cooking more, maybe for the first time, but we also get take-out sometimes.

*Gotujemy więcej, może po raz pierwszy, ale czasami kupujemy "na wynos"*. Some of us have the extra responsibility, *bierzemy odpowiedzialność* of helping our children study remotely from school, *uczyć się zdalnie*, while we are also working from home, *także pracujemy z domu*. Movie theaters and libraries, *kina i biblioteki*, are closed, *zostały zamknięte*, so we rely upon, *polegamy na* Netflix and *książkach i magazynach elektronicznych*, electronic books and magazines. A lot of musical groups entertained us, *wiele zespołów muzycznych dostarcza nam rozrywkę* na YouTube. We meet family, friends and colleagues via Zoom. *Spotykamy się z rodziną, przyjaciółmi i kolegami przez Zoom*.

However you are spending your time, we hope that you are well and that we can soon meet again. *Obojętnie jak państwo spędzacie czas, mamy nadzieję że wszyscy będziemy zdrowi i wkrótce znów się spotkamy!*

**RENEW  
TODAY!**

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## News briefs

### Writer Radek Rak wins Poland's top literary award

A novel by Radek Rak has won the Nike award, Poland's most prestigious literary prize. The title is *Baśń o węzowym sercu, albo wtóre słowo o Jakobie Szeli*, *A fairy tale about a serpent's heart, or another word about Jakub Szela*. The book is based on the story of Jakub Szela, who was a Polish leader of a peasant uprising against the Polish gentry in Galicia in the 19th century. The perspective of the book is from the point of view of the peasants, not the Galician landowners. The Nike jury described the book as a precise, discretely crafted construction, which works softly, like a well-oiled mechanism.



### Emerging Europe's Artistic Achievement 2020

Olga Tokarczuk has recently published her latest book, *The Tender Narrator*. The book contains six essays and six lectures, including the author's acceptance speech for the Nobel Prize for literature. These writings express Tokarczuk's observations about miscommunication in contemporary society. For her concept of the tender narrator, her work has been named Emerging Europe's Artistic Achievement for 2020.

### Two Polish filmmakers nominated for European Film Awards

Jan Komasa's drama, *Corpus Christi* is in the running in the European Film, Director, and Screenwriter categories. Agnieszka Holland's *Charlatan* is vying for an award for best director. The members of the European Film Academy will announce the winners in a series of virtual events between December 8 and December 12.

Another Polish feature film directed by Jan Komasa *The Hater*, won Best International Narrative Feature at this year's Tribeca Film Festival (April 29th announced).

It is now available on Netflix because it has bought global rights to this movie.