

Although the material on the Ruthenians is fascinating and valuable in its own right, Skovira's treatment of the group is too general and too diversified to provide the reader with a clear assessment of the group, especially with regard to the dynamics of ethnicity and to the persistence and change of the folk symbols. Perhaps a closer study is warranted: an analysis of the specific religious and cultural symbols of a single parish might yield more evocative conclusions.

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### SONNETS POLONAISE II\*

Averting our Polish eyes  
rose-bordered self-owned homesteads  
compounded with Slavic sweat  
trooping to eight o'clock mass  
that propaganda warren  
abrogation of custom  
all for the greater glory

we skulked past those whitened  
fashioned of Anglo wealth  
benighted hooligans  
then on to convent school  
where surrender was taught  
language pagan mores  
of social adjustment.

Set loose like hungry rabbits  
against tomato patches.  
revenge for degradations  
with the northern oppressor  
for more acclimatizing.  
than all of those skirmishes

we'd instigate forays  
Rebelliously we sought  
continued our duel  
then back to school again  
That taught us more of stealth  
which left us so frightened.

—Albert Solomon

\*The editor notes that the author notes: A word of explanation about the form [of SONNETS POLONAISE II] . . . a traditional sonnet is fourteen lines of iambic pentameter (10 syllables per line). However, I experimented with the form. In Polish poetry a thirteen syllable line is popular; 7 syllables, a pause (caesura), and 6 syllables. Unlike English there is not as much emphasis on the regularity of the stressed syllable. Thirteen, then, became the magic number for my sonnets: a 13 syllable line; 13 lines for the sonnet; rhymes for lines 1-13, 2-12, 3-11, 4-10, 5-9, 6-8, 7 unrhymed. There is a natural pause after the first seven syllables of each line and a pause (though lesser) after the second six. It is an experimental form, unique to my proposed sonnet cycle.