

liberum veto can be found in J. J. Rousseau's *Considérations sur le gouvernement de Pologne* (1772).

9. Skinner, *Foundations*, 176. For the Polish reflection on this value the formative fragment of Cicero's *De officiis* should be recalled: "Anyone who looks after the interests of only one part of a citizen body while neglecting the rest, introduces into the government of a city the most pernicious element of all, namely sedition and discord." Quoted from Skinner, *Visions of Politics*, 24.

10. Jan Kochanowski, *Dismissal of Greek Envoys*, translated by Bill Johnston (Kraków: Księgarnia Akademicka, 2007).

11. Skinner's *Vision of Politics*, vol. 2 is devoted to the question of virtues in the political reflection of Renaissance writers. The foundational work that describes the connection between political success and virtue is Cicero's *Tusculanae Disputationes* in which we read that "where is the passion for virtues, the attainment of glory will necessarily follow, even if it is not our objective." *Tusculanae Disputationes*, II:XVIII.43.

12. Hans Baron, *The Crisis of the Early Italian Renaissance* (Princeton, NJ: Princeton Univ. Press, 1966).

13. Skinner, *Foundations*, 177.

14. Gaspare Contarini's *De Magistratus et Republica Venetorum* (1543) and Pier Paolo Vergerio's *De Republica Veneta* (1400) were popular in Poland.

15. Krzysztof Warszawicki and anonymous, *Uwagi o wolności szlacheckiej* (Kraków: Ignatianum, 2010).

Inne wyzwania. Poezja Bogdana Czaykowskiego i Andrzeja Buszy w perspektywie dwukulturowości

(Other challenges: Bogdan Czaykowski's and Andrzej Busza's poetry in bicultural perspective) **By Janusz Pasterski.** Rzeszów: Rzeszów University Press, 2011. 360 pages. Bibliography, Index of names, English summary. ISBN 978-83-7338-611-2. Paper. In Polish.

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After initial vivid interest in émigré writing, more than twenty years after the end of communist control of Eastern Europe Polish literary critics and academics seldom explore émigré literature in their quest for new or previously overlooked themes. With only a few exceptions, Polish writers in exile have had limited impact on literary processes in today's Poland. Moreover, the idea of exile has undergone significant changes in recent years. The end of politically motivated emigration from the Soviet bloc coincided with changes in postmodern and modern societies, opening them up to multicultural settings. Cultural

hybridity has become accepted, at least nominally, and immigrants are hopefully seen as valuable members and contributors to the cultures of the countries in which they have settled.

Dispersed around the world, postwar Polish exiles contributed both to their new homelands and to their native Polish culture. Because of the tightly controlled publishing market in Soviet-occupied countries, many émigré writers were virtually unknown in their homelands outside of a small circle of specialists. Many of them deserve critical attention both for their works and their lives. This is the case of Bogdan Czaykowski and Andrzej Busza, the two poets discussed by Janusz Pasterski in his recent book. The choice of publisher seems rather obvious since, in their last years, both poets established close relations with the academic community of the University of Rzeszów and cooperated with the region's literary journal *Fraza* publishing a number of their works in it. They visited Rzeszów several times in recent years, thus affording Dr. Pasterski an opportunity to discuss issues with them.

By bringing Busza and Czaykowski to the attention of Polish readers and the scholarly community, the critic begins to fill the gap between the importance of both writers to the literary life of the so-called London émigré circles and their absence in Polish contemporary critical thought. Pasterski notes two distinct but not entirely separate areas of significance in Czaykowski's and Busza's literary activities. He divides his book accordingly, first discussing the phenomenon of young émigrés who consciously choose Polish literature as the literary context of their writing despite having only a dim memory (or rather postmemory in Busza's case) of their homeland, and despite growing up partly in the Polish Diaspora and partly in an English-speaking environment. Pasterski devotes the remainder of his book to Czaykowski's and Busza's poetry within the context of what he calls "biculturalism." The critic thus intuitively understands that the value of their oeuvres lies not in their literary texts alone, but also in their comparable biographies and similar fates.

In the 1950s Bogdan Czaykowski and Andrzej Busza, together with other young Poles who found themselves in the United Kingdom after the war, initiated a literary group called "Merkuriusz," later reorganized and renamed "Kontynenty." In the early 1960s the two moved to Vancouver, Canada, where they continued their literary careers as faculty members at the University of British Columbia. In terms of the consecutive countries in which they lived, they belong to what Ruben G. Rumbaut has called the "one-and-a-

half generation,” the generation of children who emigrated at a very young age and grew up in the country of immigration. However, instead of being equally at home in their Polish and English-speaking environments, they consciously chose Polish language and literature as their primary tradition. This placed them in opposition to both the Polish “London” exiles of their parents’ generation and to the sympathizers of the communist government in Poland. In spite of maintaining close ties with the Paris-based Instytut Literacki and *Kultura* circles, members of the Kontynenty group became intellectually isolated and had to serve each other as readers and critics. This turned out to be a lifelong task; though the group did not survive when its members left London, many of the friendships continued as private and professional alliances. The émigré poets who grew up outside Poland became writers and readers, or the interpretive community for both their own poetry and the writings of others. Those Poles who themselves experienced exile were their implied “other” readers. For Polish readers abroad it was the experience shared with the writers that was of primary importance; however, the poets themselves aimed at a wider audience in hopes of eventually reaching readers in their Polish homeland.

When Busza began to write his poems exclusively in English, he worked with Czaykowski on their Polish versions. After Czaykowski’s death Andrzej Busza has continued to translate and promote his older colleague’s poetry in English translation. Moreover, in absence of his lifetime poetic colleague, Busza chose an aspiring émigré writer living in Canada instead a professional translator to render his own poems into Polish. One may only speculate as to the extent this has served to fulfill the need to recreate the mutual roles Busza and Czaykowski played for each other during their long literary friendship.

Pasterski rightly discusses both poets together. The critic sees them primarily as intellectuals “positioned between two cultures” and by the same token “occupying a liminal space where two sets of values meet and often permeate each other” (358). The fact that they belonged to Polish and Canadian cultures becomes the main argument that allows Pasterski to adopt a “bicultural perspective.” However, a lack of a clear definition of biculturalism provokes several questions and undermines many of the arguments. Canada itself is a bicultural country with two official languages and heritage cultures. Its social policies are quite different from those in the United States, making many of Pasterski’s observations based on the situation

in the United States irrelevant to that of Czaykowski and Busza. Also, policies regarding minorities differ from province to province, allowing only limited generalizations. Moreover, contrary to Pasterski’s claims (93–94) Canada, and especially British Columbia where the two poets lived, did not abolish official policies of multiculturalism in the 1990s. Just the opposite; the last twenty years brought significant demographic changes to its population, resulting in Caucasians being a minority in today’s Vancouver. When Czaykowski and Busza came to Vancouver, Canada was a British dominion in all meanings of the term. In some ways, as newcomers from Great Britain both of them cherished a certain sense of superiority (for instance, they considered their British MAs superior to American PhDs). In their encounters with the rising Canadian multiculturalism, they initially saw themselves primarily as Europeans and only then as Poles. This attitude changed over the years.

Similarly, the *Kresy*, or eastern borderlands of Poland where Czaykowski spent his early childhood, were characterized by their multiculturalism. Additionally, both poets grew up among Polish exiles of different cultural backgrounds. In Czaykowski’s case the situation was further complicated by the fact that the political changes after the war removed his birthplace (Równe) from its location in Poland and shifted it first to the Soviet Union, and then to independent Ukraine. Thus Busza’s and Czaykowski’s connections with Polish culture are multilayered and conditioned by their unique position in their heritage culture. Unfortunately, Pasterski’s focus on the poets’ childhoods and its importance for their later poetic development proves too feeble a tool. It does not allow him to look at the complexity of Czaykowski’s and Busza’s positions as writers living in various multicultural settings; nor is it able to do justice to their lifelong struggle to find an audience (and critics) who could understand their poetic task. One can only hope that the critic will continue his interest in Busza’s and Czaykowski’s oeuvres and will eventually examine their works from the standpoint of those approaches that are characteristic of the English-speaking countries in which the two poets spend most of their lives. Δ

Scotland and Poland

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