

*COLLOQUIA NORWIDIANA XIV. ITALIAM, ITALIAM...*  
SANSEPOLCRO 16-24 SEPTEMBER 2015.  
CONFERENCE REPORT

The 14<sup>th</sup> Colloquia Norwidiana organized by Ośrodek Badań nad Twórczością Cypriana Norwida KUL [the Institute for the Study of Cyprian Norwid's Literature at John Paul II Catholic University of Lublin] with the support of the Norwid Foundation and the Museion Norwid Foundation, took place on September 16-24, 2015 in Tuscany, Italy. They are, therefore, a part of the idea of a conference organized outside of Poland, in places particularly important for Norwid like the Colloquia which took place in Rome in 2007. The 14th Conference from this series was devoted to Italian motifs and themes in the works of the author of *Quidam*. It covered Norwid's broad interest in Italy: Italian culture and art, customs, language, landscape, as well as the papal issue, Rome and the Empire. The speakers' speeches also took into account Norwid's interests in the Italian political scene, the unification issue and, in this context, the Polish question.

XIV Colloquia Norwidiana gathered researchers of Norwid's work from many scientific centers in Poland (Lublin, Toruń, Warsaw, Kraków, Poznań, Białystok, Łódź, Rzeszów, Sanok) and abroad (Paris, Amsterdam). The Italian climate was conducive to the Debate and the Tuscan landscape was admired every day by the conference participants. The panorama of the town of Sansepolcro, extending picturesquely at the foot of the mountain and the La Conca farm - the main base of the conference - enhanced the positive dimension of the Norwid meeting. The special nature of talks devoted to Norwid was supplemented by numerous trips tracing the footsteps of the poet. The trips to Florence (with a visit to the Uffizi Gallery), Cortona, Lucca, Bargi, San Gimignano, Monterchi, Arezzo, Siena, San Galgano and Assisi are worth mentioning. *Italy* as Norwid Trail was revealed to participants of the conference in a new, interesting way, and probably close to the vision of the poet's mind.

On 16<sup>th</sup> September, Piotr Chlebowski officially inaugurated the conference on behalf of his, Edyta Chlebowska, Łukasz Niewczas and the Norwid Foundation's, welcoming all participants and speakers. The narrow report's framework does

not allow extensive presentation of all the lectures announced by the Director of Ośrodek Badań nad Twórczością Cypriana Norwida KUL [Institute for the Study of Cyprian Norwid's Literature at John Paul II Catholic University of Lublin] (32 addresses), nevertheless, it seems necessary to bring the problem area of the symposium closer, reflecting the scope of interest of the author of *Quidam*. It caused inspiring discussions and invoked the 'spirit of disputes' about Norwid in accordance with the tradition of conferences devoted to him. The rich program of the Italian Colloquia began with Sławomir Sojak's speech entitled *Luca Pacioli z Sansepolcro* [*Luca Pacioli from Sansepolcro*]. It became a kind of introduction into the atmosphere of the Italian Colloquia. Sławomir Sojak presented the listeners with the figure of Luca Pacioli, a Franciscan, mathematician, the founding father of accounting associated with Sansepolcro, the author of key work in the field of accounting - especially the Treaty of Double Entry Bookkeeping issued in 1494. As the researcher argued, this work became a compendium of merchant knowledge and the principles of the Renaissance scholar proposed in it are still applicable today. The memory of their originator, whose monument is located in the town of Sansepolcro, was rightly considered necessary. The address of Sławomir Sojak, a professor of economics, provided an interdisciplinary dimension to the conference.

Magdalena Karamucka's presentation: *Wymiary Norwidowego zakorzenia w Italii* [*The Dimensions of Norwid's Rootedness in Italy*] began a series of morning session talks devoted to a broad perspective of Italy in the thoughts of Cyprian Norwid. The researcher pointed out the relationship of the poet with Italy as his second homeland. She emphasized Norwid's Roman citizenship, and pointed to the *Roma Pagana - Roma Christiana* [Pagan Rome - Christian Rome] specific opposition, highlighting Norwid's thinking about Italy as a whole. The thesis was put forward in the paper that the poet had created the myth of Italy in his work, which kept coming back in his writings. This is also evidenced by the fact that the Italian novel triptych was made in the last years of the poet's life and after many years of separation from Italy.

Marek Stanisław delivered a lecture entitled: *Czy Włochy Norwida są krainą Południa?* [*Is Italy Norwid's Land of the South?*] The researcher wondered about the opposition of a man of the North - a man of the South. He also looked for answers to questions about how the idyllic, sublime Italian landscape in Norwid's work functions. The author of the presentation made a consideration on the geopoetics of the author of *Assunta*, also taking into account the east-west axis and, thus, reconstructing Norwid imaginary map.

In the next speech, contemplation of Norwid's Italy was taken as a whole. The author of the paper, Bernadetta Kuczera-Chachulska searched for determinants of the cohesion and unity of the poet's world pointing out specific Norwid's texts (for

example, *Czarne kwiaty* [*Black Flowers*], *Ostatni despotyzm* [*The Last Despotism*]. She stressed the legitimacy of using the notion of theological aesthetics in inquiries about Norwid spiritual experience of time and place - human life. She pointed to the inspirational value of Urs von Balthasar's reflection.

Michał Masłowski began the afternoon session on the first day of the meeting with the lecture *Interakcyjna filozofia kultury w nowelach włoskich Norwida* [*Interactional Philosophy of Culture in Italian Novels of Norwid*]. The researcher sought for an interpretation key to Italian novels in terms of theatricality and the culture of the salon recalling the fundamental works of Irena Sławińska. At the same time, he pointed to Norwid's desire for the ideal of interpersonal communion which is possible in an authentic encounter with another human being. This thread resounds, according to the researcher, in *Stygmata* [*Stigma*]. The ideal of interpersonal priesthood, but also the priesthood of art is emphasized in *Ad leones!*; Norwid places an emphasis on ethical universalism in *Tajemnica lorda Singelworth* [*Lord Singelworth's Secret*].

Elżbieta Dąbrowicz entitled her performance *Lud – tłum – publiczność we włoskim doświadczeniu Norwida* [*People - Crowd - Audience in Norwid's Italian Experience*]. The researcher asked questions about how Norwid's stays in Italy affected his work, how they had formed him as a human being? She pointed to the rank of events from 1848, which forced Norwid to leave Italy forever. Analyzing *Zarysy z Rzymu* [*Sketches from Rome*], she pointed to Norwid's reflection on nationality, which in Norwid's art was shaped primarily with reference to the Eternal City. Various motifs also led the researcher to make comparisons with Mickiewicz's topics. A leaf motif was specially examined.

Dominika Wojtasińska, while giving a speech *Włosi w pismach Norwida* [*The Italians in Norwid's Journals*], decided to include the subject by pointing to three aspects of the problem: religious, historiosophical and aesthetic. The author of the paper emphasized Norwid's evaluations that glorified Italy and the poet's call for a return to the sources seen in the land of the South.

Anna Kozłowska devoted her speech to Norwid's attitude towards the Italian language. The researcher pointed to Norwid's statements about the Italian language with the knowledge of which he boasted, as she argued. Probably, he had such a good command of it just like of French. It is difficult to say when he learned Italian, perhaps in the years of his living in Warsaw, but it is known that he used to receive Italian correspondence and translated literary works from Italian (Dante, Tasso). Anna Kozłowska showed that in Norwid's language one can find a lexicon derived from Italian language, as well as many quotes from the works of Italian masters and maxims. All of them are subject to a special Norwid's 'treatment', and they perform various functions, for example, they are used by the poet in verbal games, (e.g. *Menego*).

Anna Skubaczewska-Pniewska, the author of the speech entitled *To arcydzieł jest władza. Hamletyzm i hamletyzowanie u Norwida (z Italią w tle)* [*This is the Power of Masterpieces. Norwid's Hamletism and Hamletizing (with Italy in the background)*], researched the work of Norwid from another perspective. The speaker argued that although Hamlet's figure became the emblem of Polish Romanticism, Hamletism is rarely mentioned in the context of Norwid. Nonetheless, the author of *Promethidion* repeatedly referred to the dramas of Shakespeare. Hamlet patronizes Norwid's reflection on artistry, the role of art, the essence of theatre - the researcher argued. In the speech, the author undertook an analysis of works related to Norwid's Italian journeys. In addition to *Moja piosnka I* [*My song I*], written in Florence in 1844, she discussed *Noc tysięczna druga* [*One Thousand Second Night*] and *Aktor* [*Actor*], exposing motifs allowing to see a more mature and deeper approach to problems signalled by events in the tavern in Castel-Fermo near Verona.

After a day of trips tracing the footsteps of Norwid, the debate was resumed on 18th September. The morning session was opened by Barbara Stelmaszczyk, *Myśli podróżne Norwida-wędrowca. O lirykach włoskich* [*Travel Thoughts of Norwid the Wanderer about Italian Lyrics*]. The researcher took up the subject of the poet's self-reflection in the early Italian poems. She pointed to various ways of viewing reality by the lyrical 'I' in Norwid's poetry, emphasizing on the one hand, his entanglement in the community, and on the other hand, the sense of alienation and loneliness in fulfilling the poetic mission. The researcher also emphasized Norwid's recognition of the quality of 'human matter': destruction and salvation, perfection and mastery, recognizing in them the permanent determinants of human existence.

Grażyna Halkiewicz-Sojak titled her performance of the *Włoskie "miejsca pamięci" w liryce Norwida* [*Italian 'Memorial Sites' in Norwid's poetry*]. In the center of her reflections, she posed questions about the dimensions of Norwid's rootedness. She drew attention to two extremely different ways of capturing memorial sites: emphasizing the radical difference between the places of literary and non-literary existence of memorial sites and the conviction of their direct convergence and identity. The scholar paid attention to the possibility of looking at places of remembrance from various perspectives, for example anthropological or performative. In the speech, the author of the paper analyzed Norwid memorials focusing on the poems: *W Weronie* [*In Verons*] and *Ruiny* [*Ruins*].

On 18<sup>th</sup> September, Tomasz Chachulski took the floor in the morning session and gave a lecture entitled *Grób z marmuru. Wokół dwóch wierszy do Stanisławy Hornowskiej* [*Marble Tomb. On Two Poems to Stanisława Hornowska*]. The researcher reconstructed the biography of Stanisława Hornowska thoroughly documenting Norwid's relationship with Hornowski. He pointed to the directions of

the poet's theological thinking present in the poem dedicated to her and to those elements of the work that can be read as a contribution to the portrait of the addressee. In addition, the author presented the figure of Saint Stanislaus Kostka, the protagonist of the second of the poems discussed, which was documented with a detailed analysis of the convergence and divergence of the description and presentation of the places associated with the characters and their poetic exemplification by Norwid.

Agata Brajerska-Mazur gave a lecture on translation. In the presentation titled *Italiam! Italiam! Język – interpretacja – przekład* [*Italiam! Italiam! Language - Interpretation – Translation*], she presented the effects of research on the translation of the poem into English using the katena method. The author emphasized that the method she uses, consisting of juxtaposing comments and interpretations accumulated around the source text, serves primarily to capture the most important structural features of the poem and its sense. The researcher analyzed the English version of the poem *Italiam! Italiam!* pointing to the difficulties associated with the art of translation.

The masterpiece of Norwid's lyric poetry was also a subject of research by Łukasz Niewczas. The researcher gave a lecture entitled *Pokusa i epifania. Italiam! Italiam! Siemieńskiego i Norwida* [*Temptation and Epiphany. Italiam! Italiam! by Siemieński and Norwid*]. He attempted to compile texts and examine their possible dependencies. He noticed the differences that were most conspicuous, but he also saw the affinity of allusions and motives, which bring the poems closer to each other. The speaker acknowledged that Siemieński's poem could become an inspiration for Norwid to implement the Italian theme. In addition, he sought the title exemplifications of temptation and epiphany in a detailed analysis and interpretation of the work, and pointed to those fragments of the poem which were questioned for artistic reasons.

On that day, the debate was resumed in the afternoon by Zdzisław Łapiński: *Włoskie źródła wyobraźni rzeźbiarskiej Norwida* [*Italian Sources of Sculptural Imagination by Norwid*]. The speech of the author of the monograph *Norwid* opened a series of speeches devoted to the issues of art in Norwid's work and its Italian roots. They were continued on the next day of the meeting, 21<sup>st</sup> September. Zdzisław Łapiński pointed to the ubiquity of traces of sculptural imagination in the work of the author of *Vade-mecum*. He proved how, from the early poems, such as *Adam Krafft*, the art of sculpture permeated Norwid's way of describing reality, and also generated questions about its mission of expressing religious experiences.

Bartłomiej Łuczak gave the lecture *Motywy muzyczne w dyptyku dramatycznym 'Tyrtęj - Za kulisami'* [*Musical Motifs in the Dramatic Diptych, Tyrtęj - Za kulisami*']. Bearing in mind the research of Irena Sławińska and Tadeusz Makow-

iecki, the author of the presentation faced the problem of parallel musical motifs in both works, including revealing the depth of the choir's expression, which he juxtaposed with Norwid's philosophy of continuity. He also indicated the roles of musical instruments used by Norwid and explained the meanings of 'bar', 'truth', 'rhythm'. In the finale of the performance, he searched for contemporary analogies, juxtaposing Norwid's drama with Zbigniew Herbert's *Pieśń o bębnie* [*Song on the Drum*].

Marek Buś devoted his speech to editing problems related to the work on the critical edition of the next volume of Norwid's *Dzieła wszystkie* [*Complete Works*] in the Lublin edition. The subject of the researcher's interest was the text *O rzeźbiarzach florenckich* [*About Florentine Sculptors*]. The afternoon session of the day ended with Adam Cedro's address entitled *Fasces. Norwida intuicje czytania symbol* [*Fasces. Norwid's Intuitions about Reading a Symbol*]. The speech was accompanied by a media presentation of various approaches to the attributes of lictors in architectural, plastic and graphic art. The author, beginning with the etymological explanations of the fasces concept, pointed to Norwid's ways of presenting the motif in *Quidam*.

On 21<sup>st</sup> September, the debate was inaugurated by Olga Płaszczewska's lecture, *Norwid wobec sztuki włoskiej* [*Norwid on Italian Art*]. The researcher reconstructed Norwid's reception of Italian art. She pointed to positive comments uplifting its nature and impact widely discussed in the literature. At the same time, she argued that there were traces of criticism of Italian art and illegitimate reception of judgement in Norwid's writings. The poet distanced himself from and he referred with extreme caution to what he called *Italianism* or *Italianici*. You can find criticism of "italomania", for example, in *Noc tysięczna druga* [*One Thousand Second Night*], but according to Olga Płaszczewska's observations, it is also present in the poet's correspondence, and, probably, most fully manifested in comedy pictures, such as *Z marmuru nagrobek dla kochanej żony* [*A Marble Tombstone for a Beloved Wife*]. The theme of Italian art in Norwid's work also resounded in the speech of Dariusz Pniewski. The lecture titled *Sztuka Włoska oczami Norwida. Próba syntezy* [*Italian Art Through Norwid's Eyes. Outline Synthesis*] included the reconstruction of the poet's Italian biography, that is the source of his connections with Italian artists, his travels expressing the desire to improve his artistic skills, as well as the alleged fascinations or inspirations from specific works of the Italian masters. Dariusz Pniewski looked for the convergence between the painting of Giuseppe Bezzuoli and Norwid's art works. The key question of the researcher was the impact of Italian art on Norwid's ideas, because Norwid, as Dariusz Pniewski pointed out, the poet was interested in them more than in a formal side of an original painting or sculpture.

Agnieszka Ziółowicz's speech: *Odkrycie człowieka. Norwid o kulturze włoskiego renesansu w czasach Jakuba Burckhardta* [*Man's Discovery. Norwid about the Culture of the Italian Renaissance in the Times of Jakub Burghardt*], introduced the listeners to the subject of reception of the art of Italian Renaissance. The researcher reconstructed Burckhardtian vision of the Renaissance emphasizing the importance of this period in the history of culture and art. Burckhardt saw in the period of the Renaissance the birth of modernity. He described individualism and development of a person as one of the most important topics of that time. According to the scholar, the concept of a man and an outstanding individual raises the similarities between Norwid's and Burckhardt's perspectives. Agnieszka Ziółowicz, pointing to the rank of the Italian Renaissance in Norwid's thought about art and man, justified the rightness of comparisons, and she subjected *Cellini Benvenuto's* text to detailed analyses.

Renata Gadamska-Serafin introduced Norwid's interests in Etruscan art to the listeners. In her speech *Norwid i Etruskowie* [*Norwid and Etruscans*], she thoroughly reconstructed, among other things, a well-known myth of Etruria, Polish sources of knowledge about the Etruscans and publications devoted to this issue. She also indicated traces of Norwid's interests in the Etruscans. She found them in *Notatki etnofilologiczne* [*Ethnophilological Notes*], *Notatki mitologiczne* [*Mythological Notes*], in *Album Orbis I* and *Album Orbis II*. The morning session of the day ended with Edward Kasperski's address *Norwid i Archeology. Włochy i gdzie indziej. Próba syntezy* [*Norwid and Archeology. Italy and Elsewhere. Outline Synthesis*]. The researcher emphasized the complex nature of Norwid's reflection on archaeology, and suggested that it ought to be considered in several dimensions. He pointed out nine areas on which studies on the problem suggested by the title can be based. They included definitions of negative archaeology and process archaeology, Norwid's anti-system holism, a new view of the writer's universalism and the extension of the scope and subject of the archaeological research. The afternoon session began with the speech of Bogusław Dopart's *Miasto w 'trylogii włoskiej' Norwida* [*A City in the 'Italian Trilogy' by Norwid*]. The author of the lecture focused primarily on the Italian trilogy, short stories that take place in Rome, Venice and the unnamed spa town, probably Bagni di Luca. He gave an outline of urban reflection in the social thought of the nineteenth century. He drew attention to the possibility that the images of Italian cities hide both the universal problems of the condition of the inhabitant of the modern metropolis, as well as a specific, intimate reference to realities of Venice and Rome (eg. organization of an urban life, the fate of art in a big city). The next speaker was Magdalena Woźniewska-Działak, who gave a lecture titled *Rzym - stolica dziejów. Wieczne Miasto w Norwidowskiej refleksji o narodzie* [*Rome - the Capital of History*].

*Eternal City in Norwid's Reflection on the Nation*]. Recalling the rank of Rome in Norwid's writings, the speaker pointed to the influence of the Roman experience of the poet and contacts with Italy on his concept of nation and Polishness. On the basis of texts from various stages of the poet's work, she emphasized the reflection on Polishness, the homeland, the nation in the Christian tradition, strongly associated with the Papacy and the Church. The author proved the convergence of Norwid's thoughts with the theology of the Resurrectionists and the specific dependence of Norwid's thought about the nation on the current state of affairs, the historical context and the situation on the international political scene.

The afternoon session of 21<sup>st</sup> September closed the speeches of Izabela Piskorska, Edyta Chlebowska and Piotr Chlebowski, for whom the portraits of Italian cities in the works of Cyprian Norwid were common themes. In the presentation *Widoki Rzymu a widoki innych miast włoskich w twórczości Norwida* [*Views of Rome and views of other Italian cities in the work of Norwid*], Izabela Piskorska analyzed the story *Menego*. Edyta Chlebowska, giving a lecture titled: *Gdzie przeszłość sztuki tak obfita. Norwid o Florencji* [*Where the Past of Art so Abundant. Norwid about Florence*], concentrated her speech on Norwid's inspirations with Italian art, especially the paintings of old masters. She pointed out that Norwid's initiation into art took place in Florence, a city that abounds with art, making it a kind of aesthetic phenomenon. Florence is a work of art - this thought was illustrated by the speaker with a media presentation. At the same time, she argued that Florentine themes and motifs in Norwid's work trigger out what could be called a 'faded memory'. The researcher recognized frequent and conscious Norwid's endeavour in the blurring of Florentine traces, which could be seen in the texts: *Bransoletka* [*Bracelet*] or *O rzeźbiarzach florenckich* [*On Florentine Sculptors*]. Piotr Chlebowski's speech *Wenecja* [*Venice*] was multidimensional. It absorbed listeners' attention in two ways. Multimedia presentation with music by Jordi Savall accompanied the analysis of Norwid texts and attempts to reconstruct the portrait of Venice, emerging from the story of *Menego* and the novel *Tajemnica lorda Singelworth* [*Lord Singelworth's Secret*]. The researcher pointed to the uniqueness of Venice, its richness and splendour, and at the same time its poverty, ruins and death. He argued that the dual paradigm of the view of the city emerges from Norwid's work, which does not allow for unambiguous interpretations and generalizations. They are broken up by the 'modus nadmiaru' (excess modus) and 'modus ascezy' (ascetic modus) present in the reflection of the poet over reality.

In the morning hours of 23<sup>rd</sup> September, the conference participants had the opportunity to see the town of Sansepolcro, and the last speeches were delivered in the afternoon. They preceded an exceptional journey to Assisi, planned for 24<sup>th</sup> September, on the day of Cyprian Norwid's birthday. On Thursday afternoon,



the first voice was taken by Evangelina Skalinska, who gave her speech on *O tajemnicy Lorda Singelworth raz jeszcze* [*About Lord Singelworth's Secret Once Again*]. The author of the paper argued that Norwid's Italian novella can be read as an autoironic text. The juxtaposition of the text of the novel with *Assunta* allowed the researcher to point out the central direction of both texts - *Assunta* up, *Lord Singelworth* down, which would illustrate the opposition of melancholy and irony and, at the same time, prove a different ideological tendency of late Norwid's work.

Magdalena Kowalska gave a lecture: *Kolumna Trajana – kolumna Vendome: rzymsko-francuskie paralele i kontynuacje w pismach Norwida* [*Trajan's Column – Vendome's Column: Roman-French Parallels and Continuations in Norwid's Works*]. The author of the lecture emphasized the use of the column motif in the poet's work, as one of his favorite elements of classical architecture, as Kazimierz Wyka pointed out. *Vendôme, Odpowiedź do Włoch, Szczęsna* [*Vendôme, Response to Italy, Szczęsna*] are the texts that allowed Magdalena Kowalska to emphasize Norwid's interests in the triumphal column. The researcher referred her thoughts to lectures on Hegel aesthetics and the concept of the column as an idea that *carries itself*. In this context, she sought an answer to the question about the power, which raises the column as a symbol of strength and victory.

Arent van Nieukerken entitled his lecture: *Wiersze i wypowiedzi epistolarne Norwida o Rzymie i Papiestwie w kontekście polemik francuskich* [*Poems and Epistolary Statements of Norwid about Rome and the Papacy in the Context of French Polemics*]. The researcher stressed the problem of the idea of a nation that is connected with the ideal of the Christian community in Norwid's work. Against this background, he reconstructed Norwid's criticism for role models, such as Garibaldi or Cavour, and stressed the poet's attachment to Rome and the papacy. Włodzimierz Toruń devoted his attention to the papacy. The speech of *Wierny „piusista”* [*Faithful 'Piusist'*] had closed the entire conference on repeatedly undertaken subject of Norwid's relationship with Rome and the Pope as the head of the Church. The researcher scrupulously justified Norwid's belief in papal power, his uncompromising nature and conservative attitude towards views on the institutional dimension of the Church against the background of the era.

*Colloquia Norwidiana XIV* was exceptional. It gathered many scientists from Poland and abroad who had been dealing with the work of the author of *Quidam* for a long time, investigating its mysteries, restoring it to the memory of contemporaries. There were also PhD students, adepts of studies of the works of *Vademecum's* author. In the course of conference discussions or lobby discussions, absent scholars were often mentioned; prof. Stefan Sawicki, prof. Jadwiga Puzynina; their names, publications and research were referred to. *Colloquia* was special due

to the place where it was held. The effort of the conference organizers is really difficult to estimate, but no one probably has any doubts that it was tremendous. Piotr Chlebowski together with Łukasz Niewczas cared for all the details bound with organizing the symposium. The goal of their action was to fill the time of the conference with fruitful and extraordinary intellectual experiences, their mission to make every day of stay in Italy a real encounter – in a Norwidian way - with a person and art. The atmosphere of the meeting created favourable conditions for the integration of the scientific community, enabled creative polemics and long evening conversations. Edyta Chlebowska was the guide in all the trips; she introduced the participants of the conference to the secrets of Italian art, she explained the phenomenon of paintings by Piero della Francesca, monumentalism and the beauty of the cathedral in Florence, Siena ... the unforgettable events of this extraordinary conference should include, especially, the Holy Mass, with the participation of conference participants in one of the chapels of the Franciscan monastery in Assisi. The musical frame, the prayer of the faithful, prepared and read by Anna Kozłowska and Edyta Chlebowska, the loud reading of the poem *Moja Piosnka I* [*My song I*] by Barbara Stelmaszczyk gave an exceptionally touching character to this event. A separate attraction of the conference was the presentation of songs by Kazimierz Lubomirski, to which the texts were most probably written by Cyprian Norwid in his Berlin time of his migrations. Thanks to Elżbieta Stanisław, who read both songs from the scores and sang them, the participants of the symposium could literally familiarize themselves with the discovery of Lublin researchers. In addition, all Colloquia speakers were endowed, on the initiative of Jacency Matysiak from the Museion Norwid Foundation, with name calendars with the facsimile of the poet on the cover.

The Italian Colloquia Norwidiana undoubtedly forms a part of a series of important meetings, unique scientific holidays, serving to discover the intellectual depth of Cyprian Norwid's work. It will probably remain in the memory of the conference participants as an extraordinary time of encounters with the Italian biography of the Poet and the Magician.

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*Translated by Bogdan Malec*

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