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DEPARTMENT OF LITERARY, LINGUISTICS AND COMPARATIVE
STUDIES

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**POLISH REPORTS IN SOUTHERN ITALY TODAY: DARIUSZ CZAJA,
JAROSŁAW MIKOŁAJEWSKI AND PAWEŁ SMOLEŃSKI**

Over the past few years, the Polish publishing house “Czarne”, specializing in reportage and non-fiction literature, has published several texts relating to Italy. The most obvious element that unites them is undoubtedly the area of the country on which these books focus, which we could (vastly) define as the South of the Peninsula. Although the publications related to “Czarne” are not exhaustive of the kind of reportage linked to our country in Poland, it is also true that the Polish publishing house currently most renowned on the subject gives a precise indication of what interests from Italy today: its southern part, or more broadly central-southern part. After years of glances placed only fleetingly by Polish tourists and artists (with some praiseworthy exceptions) on our South, then – suddenly – it becomes a source of profound socio-cultural reflections, as well as a reference point for reading current events. In this speech we will discuss the reasons for this change in the approach to southern Italy starting from the texts by Dariusz Czaja and that (written by four hands) by Jarosław Mikołajewski and Paweł Smoleński, where ethnography goes hand in hand with poetics and the social.

Alessandro Ajres is an adjunct professor at the University of Turin and Bari, where he teaches Polish language. In addition to language, he is particularly interested in contemporary Polish literature, studying (among others) the work of Gustaw Herling-Grudziński and Wisława Szymborska. Recently he was able to delve into the analysis of Polish rap, and its links with literature, thanks to a seven-month scholarship for scientists made available by the Polish government agency NAWA in Katowice, as part of the project: “Polonista”.

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THE ITALIAN PALIMPSEST OF M. GORKY'S CREATIVITY IN CAPRI

The "Italian text" of Russian literature has always attracted researchers. A lot of serious works are devoted to this topic. Russian writers aspired to visit Italy and drew inspiration from the beautiful landscapes, architecture, painting, art and literature of the country-myth, the eternal summer of mankind. Gorky, who arrived in the south of Italy in the autumn of 1906, was struck by the beauty and creative atmosphere of the coast of the Gulf of Naples, the extraordinary vitality and artistry of the southerners. The short 7 years spent in the South of Italy gave a new impetus to his work. Neither before nor after his work was distinguished by such a joyful attitude, as it was on the island of Capri. His fellow tribesmen, "Russian Capri", writers Mikhail Pervukhin and Alexei Zolotarev created a series of short stories and essays dedicated to Capri and the South of Italy. Gorky at that time wrote about Russian life, but his works of this period have an Italian palimpsest, which was first noticed by A. Zolotarev. M. Pervukhin, who reproached Gorky for being deaf to the beauties and history of Italy and did not create works testifying to knowledge of Italian life, limiting himself to "fairy tales", did not feel a special frame of mind in Gorky's stories "Confession" and "Summer" written in Capri. Undoubtedly, the Italian palimpsest can also be found in the works of other Russian writers who worked in the South of Italy, I. Bunin and L. Andreev.

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**“A WONDERFUL CORNER OF EUROPE” DMITRIJ MILJUTIN’S STAY
IN NAPLES IN 1841**

The Russian general and future Ministry of War (1861-1881) Dmitrij Aleseevič Miljutin on 7 January 1841 landed in Naples, where he stayed for about a month. He was profoundly impressed by the beauty of the town which “can perhaps only compete with Constantinople” and its surroundings, which also arose his wonder. His strong interest in the geological aspect of the volcanic area and the manifestation of the chthonic forces of nature led him to the crater of Vesuvius, from which he would admire an extraordinary panorama against the backdrop of a terse sky. Although he considered it pointless to repeat what had already been reported many times by other more skilled pens he declared his intention to limit himself to reporting only his personal memories; in his *Vospominanija* Miljutin meticulously reported every impression arisen by what he saw and described his travel experience with precision and abundance of details. His recollections and impressions of his trip to Naples are contained in the first volume (*Vospominanija*, edited by G. G. Christiani, Tomsk, 1919) of his vast and valuable memoir, which covers a period of time between 1839 and 1881 and which so far does not seem to have received any particular attention from odeporsists. The aim of this paper is to analyze the cultural, sociological and artistic portrait of Naples and its surroundings drawn by Dmitrij Miljutin, with the intention of stressing the Author’s cultural perception, determined by an intense yet contradictory sensation of extraneousness mixed with the inexplicable and indefinite nostalgia that fuelled his regret at his detachment.

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THE SUBLIME HORROR: VESUVIUS BETWEEN *LOCUS HORRIDUS*
AND TOURIST ATTRACTION

Beyond stereotypes such as "Earthly paradise", "Arcadia" and "Kraj čudes", Southern Italy also has a dark and disturbing, not to say perturbing, face, with places that fall into the category of "sublime horror" and sites where the breath of death blows, the supreme "sublime horror". A long excursus is devoted to the genesis, in the Anglo-Saxon context, of the modern interpretation of notions such as "horror" and "sublime", which converge in the oxymoronic concept of "sublime horror". At the same time, the transition from the topos widely treated in painting and literature of the *locus amoenus* to that of the *locus horridus* is illustrated. A region such as Campania is rich in "horrid" places, ennobled with the epithet "sublime". In order to illustrate the itinerary, we will mention some paintings and notes by Russian travelers who, following the footsteps of those who preceded them, especially Goethe and Gregorovius, are confronted with the "sublime horror", which is expressed in grandiose spectacles of a nature not yet tamed by man, and also in the ruins of archaeological sites no longer subject to the power of man. Due to time constraints, the itinerary will be limited to the descriptions in notes by travelers not only from Russia of Vesuvius, perhaps the most emblematic *locus horridus*, which combines all the characteristics of "sublime horror".

Michaela Böhmig has been full professor at the University of Naples – "L'Orientale", where until November 2017 she taught Russian literature. She is a scholar of Russian culture of the 19th and 20th centuries, author of several articles, essays and monographs, and editor of many Proceedings of international conferences. She has studied the Russian avant-garde and the relationships between literature and visual arts. She also dealt with Russian emigration in Berlin. For many years she studied the life and work of Russian artists and writers in Italy, as well as the myth of Southern Italy in Russian literature and art.

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**“HALF AN HOUR MORE AND HERE IS BLESSED APULIA!”: NOTES
ON RUSSIAN TRAVELLERS IN APULIA BETWEEN THE 19TH AND
20TH CENTURIES**

The present paper provides some data on the trips experiences through Apulia by Russian travellers between the second half of the 19th century and the early 20th century. Some of the most important reports and literary representations (Ževachov, Muratov, Kekin, Dmitrievskij, Nemirovič-Dančenko) will be taken into consideration with the aim of defining the peculiarities of the Russian point of view on Apulia’s land, on its inhabitants and on the phenomenon of the Nicolaan cult, which at that time was already attracting two important flows of Russian tourists, that of the more affluent solitary travellers and that of groups of poor pilgrims.

Marco Caratozzolo is Associate Professor of Slavistics and has been teaching Russian language and literature at the «Aldo Moro» University of Bari since 2006. He is the scientific director of the Apulian literary festival *Pagine di Russia* and of the eponymous series of studies and translations from Russian at Stilo Editrice. He has written monographs, articles and essays on various aspects of Russian literature, especially on Dostoevsky’s works and XX century Russian emigration to France and Italy. He edited the new edition of Griboedov’s play *Woe from Witt* (Marchese editore, 2017), for which he received the ‘Lorenzo Claris Appiani’ Prize; he is also the author of the critical edition of Gor’kij’s recollections of Lenin (*Lenin un uomo*, Sellerio, 2018). In recent years, he has devoted himself to studying the legacy of Thomas Fiore, with a focus on his ideas on Russian literature.

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**BETWEEN TOMBS AND RUINS. NAPLES AND ITS SURROUNDINGS
IN J.I. KRASZEWSKI'S WORKS**

Naples and its surroundings with the ruins telling the story of antique past not only offers a probe into the sense of existence but also helps to grasp the sense and direction of modern transformations. The speech will focus on some aspects of Kraszewski's trip to Italy contained in his *Kartki z podróży. 1858-1864* (Notes from Travels. 1858-1864). Kraszewski did not make it a secret that it was Pompeii, alongside to monuments of the first centuries of Christianity, that became the central point on the trace of his grand tour. Significant here is the fact that for Kraszewski this type of epistemological behaviour, marked by the desire of desire for knowledge, makes room for a gesture of choice and a consciously deep reflection which, paradoxically, in a great cemetery seeks for tracks of life and old splendour as well as creative inspiration.

Andrea F. De Carlo teaches Polish Language and Literature at "L'Orientale" University of Naples. He received his PhD from the University of Salento with a thesis on Dante in 19th-century Poland (a comparison between the different translations of *The Divine Comedy* by Kraszewski, Korsak, Stanisławski and Porębowicz). His research interests include Polish literature, cultural relationships between Italy and Poland, and poetic translation. His publications appear in several Polish and Italian academic journals. He is a member of the AIS (Italian Association of Slavists) and a board member of the AIP (Italian Association of Polonists).

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SOUTHERN ITALY IN MAXIM GORKY'S HOUSE IN MOSCOW

The present paper is devoted to the "Italian" collection of the M. Gorky Museum in Moscow. The theme of Southern Italy is one of the brightest in the museum's collection. M. Gorky lived in Italy for almost fifteen years - in Capri (1906-1913) and in Sorrento (1924-1933). In the Moscow house of the writer, much reminds of Italy, which was very dear to Gorky. There are, among others, a copy of the painting by Leonardo da Vinci *Madonna Litta* by A.D. Korina, *Panorama of Sorrento* by his brother, view of the coastal cliffs near the Villa Il Sorito by N.A. Benoit; depicted by Gorky in *Tales of Italy* Capri Piazzetta, Monte Solaro, the church of St. Teresa; Naples embankment of Santa Lucia, Victory Square, the central market; Sorrento, Salerno, Amalfi, Castellammare. The artists who visited Gorky tried to capture everything they saw. In addition to landscapes, the attention of artists was also attracted by Gorky, who was drawn by A. Moriani, E.I. Vashkov, I.E. Dmitriev-Chelyabinsky, O. Begas, F.I. Chaliapin, V.D. Falileev. In the halls of the second floor you can see the famous portrait of Gorky by B.D. Grigoriev and the work of W. Haagen-Muller, made in Sorrento. An important section of the photographic collection is its Italian part: photographs of ordinary Capri, Gorky's friends. Many visitors come to the writer's Moscow house to hear about his life and work. This story is impossible without images of beautiful Italy, which meant so much to M. Gorky.

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NAPLES AND THE CAMPANIA IN THE MEMORIES OF VLADIMIR

VEIDLE

Vladimir Veidle, literary critic, art historian, essayist and poet made his first trip to Italy at seventeen in 1912 with his mother and his friend and school companion Alexander Kurenkov. He described the event in his memories *Sto dnei schastiia ili Moia pervoia Italiia* (One Hundred Days of Happiness or My first Italy). The first chapter with the emblematic title *Obetovannaia zemlia* (The promised Land) clearly declared that this essay belonged to the tradition of Italian text of Russian culture. One notices especially its affinity with *Obrazy Italii* (Images of Italy) by Pavel Muratov with whom he shared the idea (although in different terms) that Russia belonged to Europe through its common classical and Christian heredity. The first stage of the trip included Capri, Naples, and Paestum. He was fascinated by Paestum and his landscape comparing them to Greek culture. In the chapter *Neapolitanskaia nedelia* (A Neapolitan week) Naples is represented by the contrasting literary images of Paradise and Hell to which the author brings back, on the one hand, happy memories such as dawns immersed in gilded azzurite and the nights perfumed by the sea and a jocularity, dominating the city streets and the visits to museums and on the other the personal experiences that have upset his naivety.

Patrizia Deotto has been Associate Professor of Russian Language and Literature at the University of Trieste. Her research activity has been mainly aimed at investigating the period of the XX century, with a particular focus on Russian emigration and cultural ties between Italy and Russia, a subject that has been further developed in her monographic work *In viaggio per realizzare un sogno. L'Italia e il testo italiano nella cultura russa* (2002), as well as in a number of articles relating to the reception of Italian culture as emerging from Russian literates and painters' correspondence and autobiographic works. She has also been editor of the section "Performance", specifically subsections "Opera" and "Artists", of the website *Arte e cultura russa a Milano e Lombardia*. Over the last few years she has extended her research field to the literary genres of diary, biography and autobiography, devoting particular attention to the autobiographic genre on request. She is member of the Editorial Board of the online journal "Avtobiografija".

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**"FOR THE SAKE OF RELIGION". THE PROJECT OF UNIFICATION OF
THE CATHOLIC AND ORTHODOX CHURCHES BY THE EMPEROR
PAUL I AND THE ROLE OF NEAPOLITAN DIPLOMACY**

On 30 November 1800, the Duke of Serracapriola sent a secret dispatch to General Acton entitled *A meeting of views on the Greek and Catholic Church for the religion of Malta*. The long letter, kept in the "Fondo Esteri" of the State Archives of Naples (fs. 4240) and whose content is still unpublished, adds new elements to the history of the project of union between the Roman Catholic and Orthodox Churches wanted by Paul I, to the recognition of his role as Defensor fidei as Grand Master of the Order of Malta and protector of the Jesuit Order in Russia. The work of reconstruction of this episode within the brief reign of Paul I also sheds light on the relationship of trust that the Russian Sovereign has with the Serracapriola, favored by his specificity of "Neapolitan-Russian" minister, faithful servant of the House of the Bourbons on the one hand, and Russian noble by adoption, on the other, after marrying Anna Vyazemskaya, member of a powerful noble family. But Paul's ecumenical dream about the new role to which Orthodox-Catholic Russia would rise among the European states "to validate the very existence of religion and thrones" will be shattered only a year later, with his death. The political background of the narrative are the maneuvers to enlarge Russia on the Mediterranean, the support to the Bourbon dynasty against Bonaparte's France, and the liberation of Naples thanks to the intervention of a Russian army.

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**THE SOUTH OF ITALY AND THE ISLAND OF SICILY IN THE
*JOURNAL OF MY JOURNEY BY A.D. CHERTKOV***

Alexander Dmitrievich Chertkov (1789-1858), is a famous Russian historian, archaeologist, numismatist, Slavist, bibliophile and collector that also became famous as the compiler of the first Russian detailed guidebook to the cities and attractions of Italy. Chertkov is also known in Russian historiography as the first Etruscologist and archaeologist to publish his thoughts on Italian antiquities, including numerous monuments of ancient art and architecture, carefully studied and described in Southern Italy and the island of Sicily. The *Journal of My Journey in Austria, Italy, Sicily, Switzerland etc. in 1823-1825* consists of handwritten notebooks in 2 parts stored in the Department of Written Sources of the State Historical Museum in Moscow (fund 445, storage units 302, 303). The manuscript is accompanied by magnificent watercolors with views of Sicily and the island's attractions, created by the artist Stange, which Chertkov brought from his trip (stored in the Central State Public Historical Library). It is known that Chertkov did not set out to publish these notes. Only 10 years later he published fragments of the manuscript *Memoirs of Sicily* with an atlas of drawings (M., 1835-1836) and *Palermo and its Surroundings* – an essay published in the magazine "Moscow Observer" in 1835 (part I, pp. 521-564). Chertkov's publications about Italy had a great influence on the development of Russian historical science, artistic culture and literature.

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NAPLES IN THE IMAGINARY OF THE RUSSIAN MUSICIANS: THE CASE OF MIKHAIL GLINKA

Mikhail I. Glinka is considered the equivalent, in the musical field, of the poet Aleksandr S. Pushkin. For a certain period, this “parallel myth” symbolized the birth of an exclusively Russian music. Today this image is subjected to revisionism, with a look that highlights Glinka’s synthesis of the major trends of the coeval musical language. This more complex image includes elements coming from the western koiné, – which in music is called the “code Rossini” –, as well as coexisting elements of Russian origin. Between 1830 and 1833 the composer stayed in Italy and spread in several cities of the peninsula, including Rome and Naples. In his mature years, he collected the impressions drawn from this journey in a volume of memoirs (1854), and more specifically in the chapter entitled *Puteshestviye za granitsu i vozvrashcheniye na rodinu* (Travel abroad. Return to the homeland) of his *Zapiski* (Memoirs), which is currently underway the first Italian translation. This paper will investigate the effect that Italy in the first third of the 19th century had on the composer as a “Russian traveler”, in relation to the extent that he was able to understand the country and its culture, and according to the mental categories through which he could “read” the places he visited during his youth, and to later write about them, reconstructing an imaginary that was therefore the result of a work in two stages.

Anna Giust is Associate Professor of Russian studies at the University of Verona (Italy) and teaches Music Theory at University Ca’ Foscari of Venice. Her educational history includes a PhD in Visual and Performing arts (*Towards Russian Opera: Growing National Consciousness in 18th-Century Operatic Repertoire*, 2012), a master’s degree in Musicology (2008), a diploma in classical guitar (2005). Her main field of research is Russian music, notably opera. She has authored two monographs: *Ivan Susanin di Catterino Cavos, Un’opera russa prima dell’opera russa* (Turin 2011) and *Cercando l’opera russa. La formazione di una coscienza nazionale nel teatro musicale del Settecento* (Milan, 2014), as well as several articles on Russian opera from the 18th to the 21st centuries. Her research interests include music nationalism, inter-semiotic translation, music mobility towards and from Russia and the reception of Italian opera in Russia.

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IMAGES OF AMALFI IN RUSSIAN CULTURE

The report is devoted to the travels of famous Russian writers and artists to the Amalfi coast of Southern Italy. The “images of Amalfi” in Russian culture are being investigated.

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**“THE VIEW IS MAGNIFICENT”. PREVIOUSLY UNKNOWN
DRAWINGS OF SOUTHERN ITALY BY THE YOUNG COUNT PAVEL
STROGANOV (1839-1841)**

Back in 1925, 132 drawings were discovered in the Stroganov Palace on Nevsky Prospekt, representing mainly views of Southern Italy: the environs of Naples and Sorrento, as well as the Austrian Alps in several drawings. Their author, as it finally turned out in 2019, was Count Pavel Sergeevich Stroganoff (1823-1911), who in 1839 traveled with his family to Dresden – Innsbruck – Verona – Florence – Rome – Naples. From the beginning of November 1839 until mid-May 1840, the Stroganovs lived in Naples, and then they moved to the island of Ischia where remained until the end of July 1840. From there they made a week-long trip to Salerno via Sorrento, and these important days of awakening the artistic sense of the young count were recorded by Pavel and thus served for us as a kind of key to understanding the circumstances of the appearance of the drawings and determining the contacts of the young draftsman. The development of interest in art is associated with the “Posillipo school”, the work of whose representatives dominated that part of Italy where the Stroganovs, in different composition, spent a year. August–September 1840 the family spent between Sorrento and Meta. The Stroganovs occupied a villa of the Maresca Donnorso family, Duca di Serracapriola called Sopramare. It was during the period in Sorrento that the main body of Stroganov’s work was completed using pencil, watercolor and whitewash. Some ethnographic sketches, as well as genre scenes, refer to Naples and Rome.

Sergey Kuznetsov is a graduate of St. Petersburg State University (1987), Doctor of History, has been working at the State Russian Museum for thirty years. For a considerable time, he taught at St. Petersburg State University. He studies mainly Russian art of the 18th-19th centuries, the author of books about the history of the Stroganov family and their possessions.

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AN UNUSUAL CAPRI: *THE GENTLEMAN FROM SAN FRANCISCO* (1915)

BY IVAN BUNIN

The aim of the paper is to analyse the short story *The Gentleman from San Francisco* (1915) of Ivan Bunin by focusing on the descriptions of the Island of Capri found therein. The author departs from the myth of Capri popular in Russian emigré literature and beyond to replace it with a different “text of Capri” elaborated by other Russian emigrant writers. Unlike most literary emigrant works devoted to Capri, Bunin’s image of the island is a symbol of death.

Giuseppina Larocca is Associate Professor of Russian literature and language at the University of Macerata. Her research interests include literary criticism in 20th century Russia, Russian emigration literature, and literary and intellectual relationships between Italy and Russia in the 18th-20th centuries. She is author of the monograph *The double-headed eagle and the tender iris: Traces of Russian Culture in Florence (1899-1939)* published in 2018 by Pisa University Press.

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**CAPRI, КАПРИ, КАПРИ. THE INTERSECTIONS OF MAXIM GORKY
AND MYCHAILO KOCIUBYNSKY IN SOUTHERN ITALY BETWEEN
LIFE AND FICTIONAL PROSE**

My paper aims to compare the brief fictional prose of Maxim Gorky (1868-1936) and Mychailo Kociubynsky (1864-1913), which was written between 1911 and 1913. Both authors took inspiration from their long staying in Capri. At that time, Gorky and Kociubynsky were both subjects of the Russian Tsar, belonged to the same generation and subsequently became part of the Russian and Ukrainian literary canon respectively. It's precisely on the Italian island, with its sea and 'faraglioni' in the background, that they had the opportunity to meet and to begin a friendship based on a great and mutual respect. It's possible to remark a certain affinity between Gorky and Kociubynsky, regarding both aesthetics and ideology. Nevertheless, their ways of representing Southern Italy in general (and Capri in particular) are completely different and reflect typical features of modernist prose about the European South. After telling briefly about the common experience that the two writers shared on the Italian island, also quoting their 'ego-documents' (letters and others materials), I'm going to analyze some extracts of the well-known Italian Tales by Gorky and the less famous tales *Son, Na ostrove* and *Chvala žyttju* by Kociubynsky, trying to show how Gorky's texts are more characterized by a realistic approach with social elements, while in Kociubynsky's texts the landscape's details blur in a sort of literary impressionism with fairy features.

Francesca Lazzarin obtained her PhD in Slavic Studies from the University of Padua in 2012. From 2012 till 2020 she lived in Moscow, where she worked as a teacher at the National Research University "Higher School of Economics", as well as at the Gorky Literary Institute. She subsequently taught Russian Language at the University of Naples "L'Orientale". Her main field of expertise is Russian culture of the early XX century, about which she published many articles in both Italian and Russian journals and books.

MATTEO LOSAPIO

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**ON THE SAME BARRICADE. THE ANARCHIST MOVEMENT
BETWEEN RUSSIA AND SOUTHERN ITALY**

“Anarchism is essentially a russian product”. In this way Nikolai Berdyaev express himself in his *The Russian Idea*. Effectively, anarchism as an historical movement, as a political idea, as lifestyle, is essentially a russian phenomenon, which sees particularly in Mikhail Bakunin, its maximum exponent. Our reflection will start from the historical period in which Mikhail Bakunin arrives in Italy, in Naples, where he defines more clearly his political thought and he recolects around himself the main members of the International Association of Workers, who will contribute to the history of italian anarchism in the South of Italy. Using Bakunin’s, Enrico Covelli’s, Carlo Cafiero’s and Errico Malatesta’s writings, we will discuss the common traits of russian ad italian anarchism throught the key concept of freedom, people and contradiction in order to re-elaborate Russian and Italian anarchism in terms of local activism and associative commitent when and where it is needed.

Matteo Losapio is a priest of the Archidiocese of Trani, Barletta and Bisceglie. He has degree in Philosophy from the University of Bari and in Theology from the Apulian Theological Faculty. He is a member of the Italian Philosophical Society, section of Bari. He is ad editor at the philosophy journal “Logoi.ph” and at the political culture journal “Cercasi un fine”. He is a scholar of anarchist thought as well as Russian religious thought, he has published a lot of article and essays, including *Pavel A. Florenskij. I due mondi dell'icona fra prospettiva rovesciata e metafisica concreta* (Aracne, Roma 2016) e *Gregorio Palamas. Crocevia d’Oriente* (Aracne, Roma 2020). He also deals with urban philosophy and the study of city on his website www.makovec.it

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KAROL SZYMANOWSKI E LA SICILIA COME METAFORA

“If Italy didn’t exist, I couldn’t exist either”, wrote the 28-year-old Karol Szymanowski (1882-1937) in 1910. The composer was in Italy three times, but his stay in Sicily in 1911 marked a definitive turning point in his career. If from a personal point of view, it represented the moment of becoming aware of his sexuality, from an artistic point of view the suggestions that came from it influenced his works for the whole decade to come. The titles of the works tell us so, which refer to those places that for Szymanowski meant the discovery of a new self: Metope, Fonte Aretusa, Tarantella, to naturally arrive at the opera *Re Ruggero*, set between the Cathedral of Palermo and the amphitheater of Segesta. The intervention will try to show the meaning of Sicily, also as a mythical, ‘metaphorical’ place in Szymanowski’s production, both as a composer and as the author of the novel *Efebos*.

Leonardo Masi was born in Florence, graduated in classical guitar and achieved a doctorate in Slavic Literatures. He currently works at the Italian Studies Department at Cardinal Wyszyński University in Warsaw (Poland). He has written many essays about Polish music and literature and translated into Italian some of the major Polish contemporary poets and writers. His main research fields are Translation/Translator Studies, Music and Literature, Progressive Rock.

DARYA MOSKOVSKAYA

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THE ITALIAN MYTH OF THE SOVIET LITERATURE

As known, Southern Italy for Russian writers and artists was not only the promised land, with its wonderful landscapes and ancient culture, but also a place where even the low-income strata of the Russian *intelligentsia* could find a safe haven and fraternal relations with both the local population and their own kind of exiles, travelers or emigrants. After the October Revolution, for most of the inhabitants of the USSR, Italy became not just a remote, but, in fact, an unattainable, dreamy-utopian locus. Nevertheless, the images of Southern Italy did not leave the imagination of Soviet writers, who until 1932 were divided into fellow travelers who belonged to the creative pre-revolutionary temper of the *intelligentsia*, and proletarian writers – writers of the new “draft”, and after 1934 differentiated into officially recognized members of the SSP and “underground” writers who wrote “to the table”. The paper will examine the main archetypes of the spatial appearance of Southern Italy from the point of view of the “border” of the Russian and non-Russian world, from the point of view of the breakthrough of the enclosed space as the boundaries of life and death, the real and utopian world – the world of “second nature”. The subject of the analysis will be the works of N. Aseev, N.P. Antsiferov, A.A. Akhmatova, V. Vishnevsky, A.M. Gorky, A.A. Zolotarev, O.E. Mandelstam, S.S. Smirnov, A.P. Platonov, A. Tarasov and other authors.

Darya Moskovskaya – Doctor of Philology, Chief Researcher of IMLI RAS, Head of the Department of Manuscripts of IMLI RAS (from 2010 to the present), Deputy. Director of Science of IMLI RAS (from 2016 to the present). Graduated from Moscow State University M.V. Lomonosov, graduate school of IMLI RAS. Author of more than 160 publications, including 16 monographs. Her scientific interests include Russian literature, literary theory, textual studies, source studies of Russian literature of the twentieth century, poetics of the Russian avant-garde and post-avant-garde, history of literary studies, institutional aspects of the literary process, archival work.

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**THE IMAGE OF SOUTHERN ITALY IN POLISH TRANSLATIONS OF
THE NOVELS OF RENÉE REGGIANI AND LUCIANA MARTINI**

In Polish translations of Italian literature for children and young people, Southern Italy is almost absent. Readers from across the Vistula perhaps remember most the character of the Calabrian boy from the pages of Edmondo De Amicis's novel, coming from "a glorious land, which has given illustrious men to Italy, and which now furnishes her with stout laborers and brave soldiers" (cf. De Amicis, 1922, p. 8). This makes the picture that appears from two novels published in the 1970s by Nasza Księgarnia even more interesting. The authors of both works are writers of non-southern origin: the Milanese Renée Reggiani and the Florentine Luciana Martini. The first of these, in the novel *Tomorrow and the next day* (1964), set in the reality of the picturesque Lucanian Dolomites and translated into Polish in 1974 by Olga Nowakowska, deals with education and social inequality. The second, in the novel *Marco in Sicily* (1972), translated into Polish in 1976 by Krystyna and Eugeniusz Kabatc and after reissued twice (1980, 1985), depicts an industrialising Sicily. In both cases, the South was described by the newcomers arriving from other, more developed parts of Italy: a young teacher and a boy from Rome. Alike the poor Monte Bruno in Basilicata and the backward Sicilian Gela seem to visitors mysterious and exotic. These are semi-fairy tale worlds in which the age-old laws of nature and ancient superstitions and rituals still reign supreme. However, before the eyes of the protagonists of both novels – with the progressive industrialisation and development of the country – these are becoming irrevocably outdated.

Ewa Nicewicz is Literary scholar, Italianist, literary translator from Italian, PhD in humanities (University of Warsaw/University of Padua), Adjunct Professor in the Department of Italian Studies, Cardinal Stefan Wyszyński University in Warsaw, member of the Laboratory of Literature for Children and Youth at the University of Warsaw. She researches 19th and 20th century Italian literature, including books for children and young adults. She is also a member of the Leopold Staff Literary Award.

CLAUDIA OLIVIERI

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**TRAVELLERS, GLOBETROTTERS AND INSTAGRAMMERS IN AND
ON THE “LAND WHERE THE LEMONS BLOOM”**

In my speech I will propose a comparison between the Grand tour of Sicily yesterday and today. I will conduct my investigation on the basis of some works of classical odeporic (from A. Norov to M. Puare), a selection of Russian television programs dedicated to travelling around the world, and social networks such as Instagram and Youtube. An essential overview of examples will show that, despite technological progress and different ways of sharing travel experiences, the image of the island does not seem to have changed or, rather, that the receptive variations correspond to those already developed in the past and the (few) novelties are incorporated into a consolidated paradigm in accordance with stereotypes and previous forms.

Claudia Olivieri teaches Russian Language and Literature at the University of Catania. She has carried out research on 19th and 20th century Russian literature, Russian contemporary culture, Russian cinema and theatre. Her publications include several articles and the monographs *Dostoesvkij. L'occhio e il segno* (Rubbettino 2003), *O. Somov, Gajdamak* (translation, afterword and appendix by C. Olivieri, Terzomillennio 2004), *Cinema russo da oggi a ieri* (Lithos 2015) and the volume edited with Olga Strada *Italia-Russia. Un secolo di cinema / Italiija-Rossija. Vek kino* (PNB Print 2020). She is a member of the editorial and scientific board of several journals and book series (*Studi Slavistici*, *eSamizdat*, *Masterskaja 20*, *Slavica Tergestina*), and cofounder of the Inter-University Centre for the Study of Post-Soviet Culture and Counterculture.

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SOUTHERN ITALY IN THE LETTERS OF M. GORKY

A.M. Gorky Institute of World Literature of the Russian Academy of Sciences is currently publishing the Complete Works and Letters of M. Gorky in 24 volumes. Gorky's letters are valuable sources of information not only about the writer's biography, but also about the historical and cultural context of the early 20th century. The life of Maxim Gorky is closely connected with Southern Italy, where he spent many years, from 1906 to 1913 and from 1924 to 1933. The letters contain many Italian toponyms: Capri, Sorrento, Sicily, Calabria, Alassio, Montecalvo, Villanovo, Ariano de Puglia and others. A significant part of the writer's life was connected with Amalfi and Alassio, where his wife and son lived for several years, and he used to visit often. The descriptions of Vesuvius that appeared in Gorky's letters were then developed in the writer's prose – in *Tales of Italy* and in some articles. The descriptions of Naples and the Neapolitans in Gorky's letters is compelling, the writer sincerely admired their energy and liveliness. We can learn much from Gorky's letters about his humanitarian work during the earthquakes in 1908 and 1930 in Southern Italy. His essay *Terremoto* was written about one of them, it is filled with naturalistic descriptions. The long-term stay in Italy deeply influenced Maxim Gorky, a man and a writer, on the formation of his artistic system and his civic position.

Anastasiya Plotnikova is PhD in Philology, Senior Researcher of the Department for the Study and Publication of A.M. Gorky, Executive Secretary of the Complete Works of M. Gorky.

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**SOUTHERN ITALY IN DIFFERENT VERSIONS OF
MODERNIST SYMBOLIZATION: FROM MEREZHKOVSKY
TO BUNIN**

The paper will dwell on the different semiotic potentials that the imagology of Southern Italy reveals, on the one hand, in travelogues and prose writings of the Symbolist Dmitry Merezhkovsky, on the other hand, in the texts of the “anti-Symbolist” Ivan Bunin, revealing in many respects the High Modernism attitudes towards reality “ontologizing”. The complex dialectic of different strategies of Modernist rhetorization of the image of Southern Italy will be analyzed as: 1. a key to the Mediterranean archaic and Greco-Latin classics; 2. embodiments of the geography of “Eternal”; 3. an inseparable and unmerged part of the all-Italian Romanticist and Symbolist myths; 4. a model correlated with other geo-images dominant for the Belle époque and associated with the semantics of escapism and the antithesis of bourgeois urbanism and idyllic organics (the poetics of the South of Italy / the poetics of the Scandinavian North of the example of Knut Hamsun and Sibelius). It is supposed to project the observations on a broad international cultural context and to pair them with the complex issue of Modernism’s adaptation of the classical heritage (in this case, transposed into spatial geopoetics).

Vadim Polonskiy is the Director of A.M. Gorky Institute of World literature of the Russian Academy of Sciences (Moscow, Russia) and professor at Sichuan University and Shenzhen MSU-BIT University (China). He received a PhD degree from Moscow State University and his doctorate habilitation in Russian literature and Literary Theory from IWL RAS. He was selected corresponding member of the Russian Academy of Sciences and granted the highest academic award of China “Chang Jiang Scholar”. Author of over 250 published works, he is interested in Russian and Comparative literatures as well as Literary Theory.

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THE RETURN'S MYTH IN THE SICILIAN WORKS OF JAROSŁAW IWASZKIEWICZ

Among all the Italian lands he loved, Sicily in particular represented for Iwaszkiewicz the synthesis and integration of his personal experience in the cultural landscape, the achievement of a creative state in which experiences, facts, apparently distant people acquired poetic significance. In my speech I intend to deepen the concept of the return understood as a stylistic principle and origin myth of the writing of Jarosław Iwaszkiewicz looking for its occurrences and elaborations in particular in his Sicilian works (in *the Sonnets of Sicily*, short stories *Return of Proserpina* and *Hotel Minerva*, chapters XI and XII of the novel *Red shields*, as well as in lyrics written throughout his long life). The aim is to demonstrate how the writer tried to re-establish the worn-out romantic myth of Southern Italy by contaminating it with elements of his personal poetics and with the founding myth of *heimat* Ukraine. In this way, Iwaszkiewicz has developed an original multicultural myth that is particularly suitable for interpreting the challenges of the contemporary world.

Dario Prola is an Assistant Professor of Polish language and literature at the University of Turin. He received a PhD in 2008 from Turin University, with a thesis on the theme of myth and representation of the city in Polish literature after 1989. His research interests include contemporary Polish literature, literary translation, and literary relationships between Italy and Poland. He is the author of numerous articles and two monographs: *Mito e rappresentazione della città nella letteratura polacca* (2014) and *Sposato dalla bellezza: l'Italia nella scrittura di Jarosław Iwaszkiewicz* (2018). He translated into Italian the works of Polish writers, such as Witold Gombrowicz, Jarosław Iwaszkiewicz, Tadeusz Konwicki and others. He is the Deputy Editor-in-Chief of the journal "Kwartalnik Neofilologiczny" and member of various scientific committees and editorial boards.

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**A JOURNEY TO THE SOUTH. SOUTHERN ITALY IN
POLISH LITERATURE PROVINCE OR CRADLE OF
EUROPEAN CULTURES?**

Over the centuries, Italy captured the attention of different writers, especially foreigners. Polish authors too, inspired by tradition, have chosen this country as the destination and subject of their works. My report is an attempt to present a journey to the South and especially to Apulia through the eyes of the emerging Polish female poet, a travel lover, fascinated by Italy, Anna Maria Goławska.

Rosalba Satalino is PhD student at Institute of Culture Studies (Instytut Nauk o Kulturze) at Faculty of Humanities of the University of Silesia in Katowice, Poland. She attended postgraduate education for the Teaching of Polish Culture and Language as Foreign Language (Podyplomowe Studia Kwalifikacyjne Nauczania Kultury Polskiej i Języka Polskiego jako Obcego) at University of Silesia, Katowice, Poland. She studied Modern Language and Literature at Università degli Studi di Bari A. Moro, Italy (master's degree). She is a member of journal redaction "Fabrica Litterarum Polono-Italica". She is interested in the cultural image of province and centre in polish literature, above all about the Italian province in the polish literary works and published several articles including: *La Puglia, una terra da scoprire. Un viaggio* con Kazimiera Alberti. In: "Fabrica Litterarum Polono-Italica", 2019, nr 1 (1) *Alberti sconosciuta*.

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GUSTAW HERLING AND NEAPOLITAN LEGENDS

The lecture will be an attempt to interpret Gustaw Herling's short stories, for which the Neapolitan legends constitute an important background. Fascinated by the history and architecture of Naples, Herling turns out to be not only a careful observer of the city's customs but also a meticulous reader of Benedetto Croce's *Storie e leggende napoletane* or Alexander Dumas's *Le Corricolo*.

Magdalena Śniedziewska is Assistant Professor at the Department of Literary Theory at the Institute of Polish Philology, University of Wrocław. Author of the books: *Wierność rzeczywistości. Zbigniew Herbert o postawie wobec świata i problemach jego reprezentacji* (Kraków 2013), *Siedemnastowieczne malarstwo holenderskie w literaturze polskiej po 1918 roku* (Toruń 2014), *"Osobiste sprawy i tematy". Gustaw Herling-Grudziński wobec dwudziestowiecznej literatury włoskiej* (Warszawa 2019), *"Nuta autobiograficzna". O twórczości Gustawa Herlinga-Grudzińskiego* (Warszawa-Kraków 2019). She conducts research and studies about the reception of Italian literature in Poland, the relations between literature and painting, and bird motifs in Polish literature.

MICHAÏL TALALAY

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**IMAGES OF THE ITALIAN SOUTH IN THE WORK OF THE
WARSAW ARTIST IRENA KOWALSKA (1905-1991)**

The artist Irena Kowalska (the Italian spelling of her surname became mistakenly Kowaliska) (1905-1991) was a bright representative of the cosmopolitan bohemia that found its cultural niche in the Italian South in the 1920s. Born in a Russian-speaking community in Warsaw, she moved to Vienna after WWI, and after marrying an anti-fascist German, Armin Wegner, moved to the Amalfi Coast (she settled in Vietri sul Mare). In the 1930s she became one of the leaders of local ceramic art, adopting the traditions and motifs of the Italian South. At the end of the WWII, having lost her ceramics workshop in Vietri due to bombing, Kowalska opened an atelier in Positano, specializing in painted fabrics (batik) and became one of the founders of the *Positano Style* artistic movement.

Michail Talalay was born in Leningrad in 1956. Since the 1990s, after his first trips to Italy, his interests have centred on the subject of Italian-Russian cultural relations, and he has been involved in literary translations, journalism and related historical research. He has published a series of books and essays on the Russian presence in Italy and Italian-Russian relations. Since 1997 he has been a researcher at the Russian Academy of Sciences (doctoral thesis: *The History of Russian Orthodox Communities in Italy in the 19th century*) and presented his final dissertation in May 2002. Since June 2003 he is a member of the Institute of Universal History of the Russian Academy of Sciences (Moscow).

LUCIA TONINI

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**BENEATH THE VOLCANO: HOW RUSSIAN TRAVELERS SAW,
DESCRIBED AND DREW SOUTHERN ITALY**

Travel diaries of members of successive generations of the Demidoff family from the mid eighteenth century onwards (Aleksandr, Pavel and Petr between 1751 and 1761, and Nikita Akinfevic in 1771-1773.), shed light on how Russian travellers visited Naples and the surrounding area, what distinguished those visits as well as their perceptions of Vesuvius.

Lucia Tonini has taught Russian Literature and Art at the University of Naples "L'Orientale" and at present teaches Russian Literature at the University of Pisa. She has worked with many institutions in Italy and abroad including the Gabinetto G.P. Vieusseux. She works on themes that relate to relationships between Russia and Italy in the nineteenth and early twentieth centuries, especially travel writing, collecting and the graphics of journals of the early nineteenth century.

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**TWO POLISH WRITERS IN CALABRIA: THE CASE OF ZOFIA
SOKOŁOWSKA AND KAZIMIERA ALBERTI**

Over the centuries, Italy captured the attention of different writers, especially foreigners. Polish authors too, inspired by tradition, have chosen this country as the destination and subject of their works. My report is an attempt to present a journey to the South and especially to Apulia through the eyes of the emerging Polish female poet, a travel lover, fascinated by Italy, Anna Maria Goławska.

Anna Tylusińska-Kowalska is Titular Professor of Italian literature at the Department of Specialized and Intercultural Communication of the University of Warsaw, ex vice president of the Faculty of Applied Linguistics, is the author of over 150 publications on Italian literature and the Risorgimento and also of 10 monographs, the most important (2012) published with the Lussographic publishing house *Polish Travelers' in Sicily and Malta between the sixteenth and nineteenth centuries*. For over ten years he has collaborated with the "Rassegna della Letteratura italiana" and is still collaborating with other Italian literary criticism magazines. Member of the Scientific Committee of about ten Polish, Italian and Spanish historical and literary reviews.

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ALEKSEY LOZINA-LOZINSKIY: A "SOUL TRAVELLER" IN THE EARLY 19TH CENTURY'S CAPRI

Lozinskiy is considered the *outcast* of the late '800 Petersburg society, whose upheavals, nonetheless, he reflects by mirroring all the tribulations left by the *Sehnsucht* as legacy to the *fin de siècle* men. Like his numerous eminent contemporary colleagues, Lozinskiy reckons that constitutive elements of this "setting" are perfectly reflected and sublimated by the island of Capri, where the author stays for a short period of time (1913-1914). The island's *realia*, both folkloristic and imbued with melancholy and concern, become functional pillars for the prose halfway between the travel memoirs and the aesthetic essay on life – *Odinočestvo* (Solitude). The paper aims at recalling the poetics and the artistic peculiarities of a refined author, unique for the sensitiveness and the feverish tone of his artistic flair. Meanwhile, the work sets itself the goal of highlighting the intimate connections the author weaves with the island of Capri. It will be made an in-depth analysis of some passages from the prose work *Odinočestvo* and a few lyric poems, linked to the island of Capri and from it inspired, as well as a spotlight of the contradictory and multifaceted literary refraction of the island, whose imaginative power makes it the depiction of Southern Italy, unwitting inspiration of arts and constitutive part of what determines the *toska po Italii* (nostalgia for Italy).

Antonio Valentino obtained a Bachelor's degree in Comparative Foreign Languages and Literatures at the University of Naples "L'Orientale", is an independent researcher in Russian literature. Once obtained the Master degree, he spent five months in Russia and one year in England. He has worked with Russian institutions; currently works for a company and carries on his interests like interpreting, calligraphy, teaching and singing.

Conference Schedule

Wednesday, September 7, 2022

14.00 – Welcome speeches

Roberto Tottoli, Rector of the University of Naples “L’Orientale”

Augusto Guarino, Deputy Rector with responsibility for Internationalization

Carmela Maria Laudando, Head of the Department of Literary, Linguistics and Comparative Studies

Maria Grazia Guido, Head of the Department of Humanities (University of Salento)

Guido Carpi, Dean of the Slavic Sector (“L’Orientale” University)

First session: *Southern Italy in Russian literature*

Chair: Donatella Di Leo (Naples)

14.30 Michaela Böhmig (Naples): *The sublime horror: Vesuvius between locus horridus and tourist attraction*

14.50 Vadim Polonskij (Moscow): *Southern Italy in different Versions of Modernist Symbolization: from Merezhkovsky to Bunin*

15.10 Kirill Gavrilin (Moscow): *Southern Italy and the island of Sicily in A.D. Chertkov's “Zhurnal moego putesthestviya”*

15.30 Dar’ja Moskovskaja (Moscow): *The Italian Myth of the Soviet literature*

15.50 Discussion

16.10 *Coffee break*

Chair: Michaela Böhmig (Naples)

16.40 Marina Arias Vichil’ (Moscow): *The Italian Palimpsest of M. Gorky’s Creativity in Capri*

17.00 Giulia Baselica (Turin): *“A wonderful corner of Europe” Dmitrij Miljutin’s stay in Naples in 1841*

- 17.20 Marco Caratozzolo (Bari): *“Half an hour more and here is blessed Apulia!”: Notes on Russian Travelers in Apulia between the 19th and 20th Centuries*
- 17.40 Discussion

Thursday, September 8, 2022

Second session: *Images of Campania in Russian Literature*

Chair: Gloria Politi (Lecce)

- 9.30 Lucia Tonini (Pisa): *Beneath the Volcano: How Russian Travelers saw, described and drew Southern Italy*
- 9.50 Patrizia Deotto (Trieste): *Naples and the Campania in the “Memories” of Vladimir Veidle*
- 10.10 Giuseppina Larocca (Macerata): *An Unusual Capri. “The Gentleman from San Francisco” (1915) by Ivan Bunin*
- 10.30 Discussion
- 10.50 Break

Chair: Tatiana Lekova (Naples)

- 11.20 Francesca Lazzarin (Naples): *Capri, Kanpu, Kanpi. The Intersections of Maxim Gorky and Mychailo Kociubynsky in Southern Italy between Life and Fictional Prose.*
- 11.40 Antonio Valentino (Naples): *Aleksej Lozina-Lozinskij: A “Soul traveler” in the Early 20th Century Capri*
- 12.00 Discussion
- 12.30 *Light lunch*

Third session: *Southern Italy in Polish literature*

Chair: Anna Tylusińska-Kowalska (Warsaw)

- 14.00 Dario Prola (Turin): *The return's myth in the Sicilian works of Jarosław Iwaszkiewicz*
- 14.20 Andrea De Carlo (Naples): *Tra tombe e rovine. Napoli e dintorni nell'opera di J.I. Kraszewski*
- 14.40 Magdalena Śniedziewska (Wrocław): *Herling-Grudziński i legendy neapolitańskie*
- 15.00 Discussion
- 15.30 *Coffee break*

Chair: Andrea De Carlo (Naples)

- 16.00 Anna Tylusińska-Kowalska (Warsaw): *Two Polish Writers in Calabria: The Case of Zofia Sokółowska and Kazimiera Alberti*
- 16.20 Ewa Nicewicz (Warsaw): *The Image of Southern Italy in Polish Translations of the Novels of Renée Reggiani and Luciana Martini*
- 16.40 Rosalba Satalino (Katowice): *A Journey to the South. Southern Italy in Polish Literature. Province or Cradle of European cultures?*
- 17.00 Discussion
- 20.00 *Social dinner*

Friday, September 9, 2022

Fourth session: *Artistic impressions and historical relationships*

Chair: Michail Talalay (Moscow)

- 9.30 Sergei Kuznetsov (Saint-Petersburg): *"The view is magnificent". Previously unknown drawings of southern Italy by the young Count Pavel Stroganov (1839-1841)*
- 9.50 Anna Giust (Verona): *Neaples in the Imaginary of the Russian Musicians: The Case of Mikhail Glinka*
- 10.10 Leonardo Masi (Warsaw): *Karol Szymanowski and Sicily as a Metaphor*
- 10.30 Discussion
- 10.50 Break

Chair: Rosanna Morabito (Naples)

- 11.20 Michail Talalay (Moscow): *Images of the Italian South in the work of Warsaw artist Irena Kowalska (1905-1991)*
- 11.40 Marina di Filippo (Naples): *"For the sake of Religion". The Project of Unification of the Catholic and Orthodox Churches by the Emperor Paul I and the Role of Neapolitan diplomacy*
- 12.00 Matteo Losapio (Bari): *On the same barricade: The Anarchist Movement between Russia and Southern Italy*
- 12.20 Discussion
- 12.40 *Light lunch*

**Fifth session: *Cultural intersections between Southern Italy,
Russia and Poland***

Chair: Lucia Tonini (Pisa)

- 14.00 Aleksej Kara-Murza (Moscow): *Images of Amalfi in Russian culture*
- 14.20 Svetlana Demkina (Moscow): *Južnaja Italija v moskovskom dome Maksima Gor'kogo*
- 14.40 Anastasija Plotnikova (Moscow): *Southern Italy in the Letters of M. Gorky*
- 15.00 Discussion
- 15.20 Break

Chair: Marina di Filippo (Naples)

- 15.50 Claudia Olivieri (Catania): *Travelers, globetrotters and instagrammers in and on the "Land where the Lemons bloom"*
- 16.10 Alessandro Ajres (Bari): *Polish Reports in Southern Italy Today: Dariusz Czaja, Jarosław Mikotajewski and Paweł Smoleński*
- 16.30 Closing remarks

Contacts

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