

## **Contents**

Introduction	3
<b>Articles</b>	
<i>Izabella Frąckowiak</i>	
The daily lives of pilgrims along the Francigena Way in the Middle Ages	<b>5</b>
<i>Daria Kowalczyk</i>	
The relationship between Pietro Bembo and Poles	<b>17</b>
<i>Francesco Cabras</i>	
<i>Goffred – Gerusalemme Liberata XII</i> 59–68. A stylistical interpretation and some methodological observations	<b>26</b>
<i>Paulina Kwaśniewska-Urban</i>	
Truffaldino – servant of two stomachs	<b>40</b>
<i>Luca Palmarini</i>	
Poland in the literary works of Giacomo Casanova	<b>53</b>
<i>Fabio Boni</i>	
The case of the Countess Cornelia Zangheri ne' Bandi in two 18 <sup>th</sup> century works from non-fiction point of view	<b>68</b>
<i>Anna Dybiec</i>	
Italy in perspective of Dickens and the 19 <sup>th</sup> century Polish writers	<b>79</b>
<i>Magdalena Sadlik</i>	
"To see Heaven praised by poets of the whole world, to see Italy" – Northern Italy, as described by Stanisław and Władysław Bełza	<b>94</b>
<i>Kazimierz Gajda</i>	
D'Annunzio in Koneczny's reviews	<b>105</b>
<i>Aleksandra Schymalla</i>	
Charles Swann and Athos Fadigati: the figure of the Jew and the lover in Proust and Bassani	<b>115</b>
<i>Katarzyna Woźniak</i>	
Pirandello as professional spectator	<b>126</b>
<i>Ewa Łubienińska</i>	
Televisions Play with Pirandello	<b>135</b>
<i>Aleksandra Koman</i>	
Ophelia of Pirandello: reflections around female madness	<b>150</b>
<i>Krystyna Latawiec</i>	
Behind the scenes of Court. Ugo Betti, <i>Corruzione al Palazzo di Giustizia</i>	<b>159</b>

Spis treści	[273]
<b><i>Agnieszka Liszka-Drażkiewicz</i></b>	
Various faces of Kurt Suckert – Curzio Malaparte's works in Poland	<b>171</b>
<b><i>Natalia Chwaja</i></b>	
„It was all there already, from the beginning” – <i>Microcosms</i> by Claudio Magris as a Triestine auto/bio/geography	<b>183</b>
<b><i>Katarzyna Bielewicz</i></b>	
Autobiographical narration and spacial relations in prose of Magdalena Tulli	<b>200</b>
<b><i>Artur Gałkowski</i></b>	
The onymic world in the Andrzej Sapkowski's saga of the Witcher, translated into Italian	<b>210</b>
<b><i>Ewelina Pytel</i></b>	
The myth of lovely Italy and handsome Italian men in the contemporary Polish romance novels	<b>220</b>
Critical reviews	
<b><i>Aleksandra Starowicz</i></b>	
From Italy to Poland. Old Polish translations of Italian drama	<b>235</b>
<b><i>Aleksandra Koman</i></b>	
Commedia dell'arte: between localism and globalism	<b>241</b>
<b><i>Adam Kowalczyk</i></b>	
Far away from nowhere	<b>245</b>
<b><i>Joanna Nazimek</i></b>	
Models of testimony: “re-writing the Holocaust literature”	<b>250</b>
<b><i>Ewelina Pytel</i></b>	
Among the rubble	<b>257</b>
<b><i>Agnieszka Liszka-Drażkiewicz</i></b>	
All that is human	<b>261</b>
Varia	
<b><i>Bartłomiej Juszczak</i></b>	
„Reżyserzy scen krakowskich lat 1945–1989: znani, mniej znani, godni przypomnienia”... (sprawozdanie)	<b>267</b>