

## Abstract

### *Elegiarum Libri Quattuor. Edizione critica commentata*

Jan Kochanowski (1530-1584) was the greatest poet of the Polish Renaissance. He left us poems both in Polish and in Latin but the scholars focused their attention above all on his vernacular production. Yet, he proved to be an outstanding poet also when writing in Latin.

This book is the critical edition with commentary of his four books of latin elegies. The work presented here allows some assessments.

1. The role played by Propertius in inspiring Kochanowski is now substantially confirmed. The intuitions some scholars had in the past thanks to research focused on single elegies or on a restricted group of them are now confirmed on the basis of a complete and thorough analysis of the entire *corpus*. The stress the commentary lays on some stylistic features, although not modifying the basic assessment that Propertius was the main author to imitate for Kochanowski, nevertheless shows how Kochanowski was able to be independent from the ancient poet if not even 'annoyed' by some features of his style (e.g.: the typical Propertius' mythological lavishness, in Kochanowski has always been systematically moderated).
2. Tibullus (with his bucolic atmosphere) and Ovid (especially as the poet of the *Ars Amatoria*) played a great role in inspiring Kochanowski. As far as it was possible, the commentary collects *loci paralleli* with the Neo Latin poetry. Attention is paid also to the relations between the elegies and Kochanowski's vernacular poetry.
3. Horace and Pindar are the most important authors for the third book. This book is the most 'metapoetic' one, since the major part of the elegies deals with poetry itself (Kochanowski discusses such topics as: the worth of his own poetry; the ability his poetry has to eternize the personalities to whom is dedicated; the relations between his Latin and vernacular poetry).
4. The commentary investigates on a large scale the poet's Hellenism, demonstrating analytically (singling out one by one the imitated textual fragments), the fact that Kochanowski imitated directly the Greek Poetry, without the intermediation of the Latin poets and, what is more important, the imitation is not confined to the Hellenistic epigrams (the presence of the *Greek Anthology* in Kochanowski's *Foricoenia*, a collection of Latin epigrams, is probably the better known feature of his Hellenism), but involves also the lyric and the epic poetry (Pindar and Homer above all).
5. Particular attention has been paid to the presence of Petrarca in Kochanowski's poems. As a result, it's possible to maintain the absence of the vernacular Petrarca in Kochanowski's elegies. Kochanowski is rather interested in ancient or neolatin poets and, if he quotes or imitates Petrarca, he imitates and quotes his latin works.