

Summary

This dissertation is an analysis of the poetics and literary sources of the collection of eclogues *Adolescentia* by the Italian Carmelite Battista Spagnoli ("Mantuan", 1447–1516) and an interpretation of this work in the context of Renaissance bucolic theory and practice.

The dissertation consists of ten chapters. Chapter I presents the definition of bucolics, the methodology and research methods. Chapter II discusses the life of Battista Mantovano as well as his bucolic collection. The content of *Adolescentia* (1498), history of its composition and reception is presented. Chapter III presents the theory of bucolics from late antiquity to the times of Mantuan. Theoretical references in late antiquity commentaries on Virgil's *Eclogues* (Servius and Donatus), the theory of bucolic poetry in Middle Ages and 15th-century Renaissance commentaries (in particular those of Cristoforo Landino and Badius Ascensius) are discussed. The theory of bucolic poetry of Giulio Scaligero is discussed and Mantuan's vision of bucolics is reconstructed based on his meta-literary works. Chapter IV presents bucolic poetry from the late antique collections of Calpurnius and Nemesianus to the bucolic works of the 15th century. This chapter also proposes a classification of 15th-century bucolics in the context of three *continua*: allegory–lack of allegory, realism–idealization, didacticism–lack of didacticism. This classification became the basis for the analysis of *Adolescentia* as a Renaissance bucolic collection in the next chapter (V). It discusses Mantuan's imitation of Virgil's *Eclogues* and selected emulative tendencies in the collection by analyzing its structure and the form of individual eclogues in the context of bucolic theories of the *genera dicendi*. *Adolescentia* is also analyzed in the context of three *continua*. Chapter VI presents a triple vision of Arcadia in *Adolescentia*: the lost paradise, the monastic paradise and the heavenly Arcadia. The world presented in *Adolescentia* is analyzed: the structure of bucolic space (*loci amoeni/loci horridi*), the cult of locality, the characters inhabiting Arcadia Mantuana and the pastoral song. The next three chapters are devoted to three broad genre traditions that are most prominent in *Adolescentia*. Each is accompanied by an introduction that outlines the interactions between bucolics and a genre tradition. Chapter VII discusses the presence of elegiac topics and imagery in *Adolescentia* and their moral interpretation. Chapter VIII analyzes images and motifs taken from *Georgics* and their function in the collection. Chapter IX is devoted to four satirical traditions used by Mantuanus: ancient satire, medieval misogynistic satire, *satira contro il villano* and anti-curial satire. The last chapter (X) discusses small literary forms present in *Adolescentia*: *ekphrasis*, folk tale and fable, proverb, prayer and epigram. The work ends with a summary ("Final Conclusions").

Keywords: *Adolescentia*, Battista Spagnoli (Mantovano), Neo-Latin Bucolic Poetry, Theory of Pastoral, *aemulatio*, Genre Syncretism, Shepherd, Arcadia

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