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The Elogium: An Uncanonical Genre

While characterizing the modern form of the elogium, one needs to bear in mind that it is not a purely literary phenomenon but also a cultural one, situated in the borderland between word and image. Elogia understood as laudatory inscriptions had already accompanied various forms of visual representations in antiquity, and later on, a specific graphic form became one of the distinctive features of the genre. The centered text typical for elogia was meant to be reminiscent of stone tablet inscriptions. In the early modern period, elogium inscriptions appeared not only on durable materials, but also as part of occasional decorations, which now are mostly lost. The elogium was also used as a means of artistic expression in occasional books.¹

The Latin word *elogium* comes from Greek. In the Latin of the classical period, it meant an inscription underneath a likeness or on a tomb.² In post-classical Latin, *elogium*, or *eulogium*, functioned as a rhetorical term for laudatory speech. The verb *elogiare* meant “to summarize a thought” or “to describe something briefly,” whereas the word *elogium* referred to the assessment of a patient’s condition, among other things. As a legal term, it signified a specification of an offence or indictment, and *ultimum elogium* referred to a last will or to a clause in a will.³ In the poetry of the Italian quattrocento, *eulogium* appeared in titles of Latin-language funerary elegies by several authors.⁴

¹ See I. Kajanto, “On Lapidary Style in Epigraphy and Literature in the Sixteenth and Seventeenth Centuries,” *Humanistica Lovaniensia*, 43 (1994), pp. 137–172.

² *Thesaurus Linguae Latinae*, vol. V/2 (Leipzig, 1988), col. 404–406; E. Forcellini, *Totius Latinitatis lexicon*, vol. 2 (Schneebergae, 1831), p. 156.

³ J. Sondel, *Słownik łacińsko-polski dla prawników i historyków* (Kraków, 1997), pp. 326–327.

⁴ See D. Dremierre, “Opłakiwać zmarłych w quattrocento. Poetyckie eulogium – zarys historii gatunku” (master’s thesis, University of Warsaw, 2012)—available at the library of the Classical Philology Department of the University of Warsaw, accession no. 487m.

Scholars speculate that the modern genre of the eulogy derives from inscriptions.⁵ It does share with tombstone inscriptions the lapidary style popular in the seventeenth century. Its typical features include antithetical structures, semantic and syntactic parallelisms, asyndetic constructions, ellipses, surprising epithets, paradoxes, anaphoras, and epistrophes, to list just the most notable devices.⁶ Some scholars, however, note some shakiness to the term's meaning. Jakub Niedźwiedź points out that the eulogy "is ill-fitted for oral delivery; it exists solely in writing."⁷ Barbara Otwinowska, referring, among other things, to a statement made by the Jesuit Jan Kwiatkiewicz in his treatise *Phoenix rhetorum*, observes that with respect to texts in prose, the term loses its generic connotation and becomes a name for the style.⁸ Jarosław Nowaszczuk enumerates examples of various meanings of the term in Jesuit literature.⁹ Finally, Thomas Neukirchen draws attention to the fact that an eulogy need not always take the characteristic visual form.¹⁰ Everyone agrees, however, that the eulogy became a very popular genre in the seventeenth century.

One of the seventeenth-century theorists of the genre, Ottavio Boldoni (1600–1680), a Barnabite, bishop of Teano, and rhetoric teacher who wrote the treatise *Epigraphica, sive eulogia inscriptionesque quodvis genus pangendi ratio*, expresses his views on the eulogy as follows: "Non unus est atque individuus character eulogii, quemadmodum non finis unus."¹¹ The author goes on to argue that histories are meant to educate, orations—to praise, and poetry—to admonish and entertain at the same time, or just as it is with the eulogy, to mix the pleasurable with the useful. Besides presenting a definition and history of the genre, Boldoni distinguishes four characteristic attributes of the eulogy: *perspicuitas*¹² (perspicuity), *brevitas*¹³ (brevity), *venustas*¹⁴ (charm), and *argutia*¹⁵ (wit).

⁵ See, e.g., B. Otwinowska, "Eulogy – *flos floris, anima et essentia* poetyki siedemnastowiecznego panegiryzmu," in M. Głowiński (ed.), *Studia z teorii i historii poezji. Seria I* (Wrocław, 1967), pp. 148–184, esp. p. 151; Kajanto, "On Lapidary Style," p. 158.

⁶ See Otwinowska, "Eulogy," p. 169.

⁷ J. Niedźwiedź, *Nieśmiertelne teatru sławy. Teoria i praktyka twórczości panegirycznej na Litwie w XVII–XVIII w.* (Kraków, 2003), p. 91.

⁸ Otwinowska, "Eulogy," p. 172.

⁹ See, e.g., J. Nowaszczuk, *Difficillimum poematis genus. Jezuicka teoria epigramatu* (Szczecin, 2013), p. 42.

¹⁰ T. Neukirchen, *Inscriptio: Rhetorik und Poetik der Scharfsinnigen Inschrift im Zeitalter des Barock* (Tübingen, 1999), pp. 22–23.

¹¹ O. Boldonius, *Epigraphica sive eulogia inscriptionesque quodvis genus pangendi ratio* (Augustae Perusiae: Ex typographia Camerali et Episcopali, apud Bartolos et Angelum Laurentium, 1660), p. 47.

¹² Boldonius, *Epigraphica*, pp. 385–416.

¹³ Boldonius, *Epigraphica*, pp. 417–532.

¹⁴ Boldonius, *Epigraphica*, pp. 533–652.

¹⁵ Boldonius, *Epigraphica*, pp. 653–732.

As far as literary form is concerned, the elogium blurs the boundaries between the *oratio soluta* and *oratio ligata* as well as between literary types. One can encounter elogia that are lyrical, epic, or dialogical. The space between rhetorical speech and historical account becomes hazy in the elogium as well. As a result, theorists usually distinguished between panegyric, religious, and historical elogia. The elogium was generally considered a multifaceted genre of practical literature addressed to a specific audience and meant to be exhibited at a specific location. The semantics of the text and its layout were meant to complement each other.

Due to the specific text arrangement, the elogium was easily recognizable for users of humanist culture. For example, frontispieces of books published in the seventeenth century frequently featured texts in the form of the elogium. In time, lapidary style came to be used for conveying religious and philosophical themes as well. Stanisław Herakliusz Lubomirski in *Ad-verbia moralia* extended the form of the elogium so as to cover moral subject matter, combining literary content with emblematic representation. Looking at his work, it is difficult to agree with the scholars who classify the elogium among short literary forms.¹⁶ While it is undeniably true that most elogia could fit onto inscription tablets, we can also find some that take up a dozen printed or manuscript pages or more. The abovementioned Kwiatkiewicz emphasizes in his *Phoenix rhetorum* that *brevitas* characteristic for the elogium refers to style rather than to speech [“*brevitas non orationis sed styli*”].¹⁷

A brief presentation of the genre’s practical realizations should point out that the Italian humanist and bishop of Nocera, Paolo Giovio, referred to the ancient word “elogium” in the sense of an inscription beneath a visual representation first in 1546 when he published *Elogia veris clarorum virorum imaginibus apposita* in Venice, and then in 1551 when his *Elogia virorum bellica virtuti illustrium veris imaginibus supposita* were printed in Florence. Giovio’s work consists of short laudatory biographies in prose, embellished with poems. It must be stressed that the biography was a kind of literature in line with Renaissance thought: humanists cherished good fame as being of great value. Other Renaissance authors, like Fulvio Orsini with his *Imagines et elogia virorum illustrium et eruditor[um] ex antiquis lapidibus et nomismatib[us] expressa* (Venice, 1570), trod in Giovio’s footsteps. It is also worth noting that the 1589 Cologne edition of Marcin Kromer’s *De origine et rebus gestis Polonorum libri XXX* contains a portrait of Stephen Báthory, who died in 1586, which is accompanied with a piece titled “Elogium Magni Stephani

¹⁶ Cf. U. Wich, *Poeta ludens. Problemy komunikacji literackiej i społecznej XIV–XVIII w.* (Kraków, 2011), p. 326.

¹⁷ J. Kwiatkiewicz, *Phoenix rhetorum* (Calissii: Typis Collegij Societatis Jesu repetitus, 1682), p. 144. Cf. Otwinowska, “Elogium,” p. 154. Also cf. I. Słomak, „*Phoenix rhetorum*” Jana Kwiatkiewicza (Warszawa, 2016), p. 194.

I Poloniae Regis.” The Latin composition exhibits stylistic features of the eulogium genre, such as segments of the text that begin with the anaphoric preposition “In.” It begins the following way:

In templo plus quam Sacerdos.
In Repub[lica] plus quam Rex.¹⁸

The text is not, however, arranged in the manner typical for the eulogium. In 1994, to commemorate Stephen Báthory, a fragment of the piece, this time with the characteristic center alignment of the column, was put on a tablet in the grand courtyard of the old complex of buildings of the University of Vilnius.

From the point of view of the genre’s development, one needs to take a closer look at a book published in Strasburg in 1587 by a Silesian lawyer, Mikołaj Reusner, which bears the title *Icones sive imagines virorum literis illustrium*. It referred, on the one hand, to the works by Giovio but, on the other hand, introduced an essential formal innovation to the genre of the printed laudatory biography. It can be seen when we set side by side the respective biographies of Albertus Magnus, which open both the *Elogia veris virorum clarorum imaginibus* by Giovio and the *Icones* by Reusner. The latter text was decorated with a portrait and pieces of verse, two of which were epigrams that had been quoted by Giovio as well. In Reusner’s book, however, the text of the laudatory biography was, unlike the one by Giovio, arranged so as to resemble an inscription tablet:¹⁹ the column was center-aligned, and the type set was varied. Such a visual form would soon become typical for the genre called *elogium* or *inscriptio arguta*, understood as a literary piece shaped to resemble an inscription and characterized by the wit of form and content. Most theorists equated *inscriptio arguta* with *elogium*, and, as has already been mentioned, the style typical for this kind of work, also called “lapidary style” (*stilus lapidarius*), became widely popular in the Baroque period.

The phenomenon of creating inscription-like texts can be observed across the whole seventeenth-century Europe. In reference to Polish literature it has been discussed by Otwinowska in the article “Elogium – *flos floris, anima et essentia* poetyki siedemnastowiecznego panegiryzmu”²⁰ that appeared in 1967, even before John Sparrow published his famous book *Visible Words: A Study of Inscriptions In and As Books and Works of Art* where one of the chapters focused on lapidary-style inscriptions.²¹ At the turn of the twenty-first century, the

¹⁸ M. Kromer, *Polonia, siue De origine et rebus gestis Polonorum libri XXX* (Coloniae Agrippinae: in officina Birckmannica sumptibus Arnoldi Mylii, 1589), n.pag. [12].

¹⁹ As noted in Kajanto, “On Lapidary Style,” p. 150.

²⁰ Otwinowska, “Elogium,” pp. 148–184.

²¹ J. Sparrow, *Visible Words: A Study of Inscriptions In and As Books and Works of Art* (Cambridge, 1969), pp. 101–135.

abovementioned book by Neukirchen, *Inscriptio: Rhetorik und Poetik der Scharfsinnigen Inschrift im Zeitalter des Barock*, appeared. Old inscriptions have been examined by other scholars as well.²² In Poland, the authors discussing the elogium include: Janusz Rećko, Jakub Niedźwiedź, Janusz Gruchała, Agnieszka Borysowska, and Monika Wójcik.²³ All the scholars pay attention to old theoretical enunciations about the *inscriptio arguta* and elogium, most notably those by Jacob Masen, Emanuele Tesauro, and Christian Weise. Masen, in the treatise *Ars nova argutiarum* published in 1649, developed a rhetorical theory of the inscription, whereas Tesauro discussed *ars lapidaria* in *Il cannocchiale aristotelico* in 1654. Weise focused on the qualities of the new genre in the book *De poesi hodiernorum politicorum, sive de argutis inscriptionibus libri II* published in 1678, where he located the elogium, as Tesauro did, between *ars poetica* and *ars rhetorica*. In his opinion, the authors of elogia needed to adhere to two principal rules. The first was to compose them in a way that would impress the reader with an appropriate witticism or serious point. The second advised brevity so that the reader would find more things to think about than to read.²⁴ It must, however, be stressed that the theoretical reflection merely reinforced an already established literary practice.²⁵

As has been mentioned, lapidary style emerged as one of the basic types of expression at the end of the sixteenth century and lived on until the mid-eighteenth century. In Poland, it reached the peak of popularity at the turn of the eighteenth century, at a time when, as Michał Janik, a literary historian from the beginning of the twentieth century, put it, “a whole wave of rotten taste was flowing in from Italy.”²⁶ One needs to stress the role played in the development of the genre by Jesuits, who first promoted such new and experimental literary forms and then guarded and maintained the new aesthetic.²⁷

²² See, e.g., R. Sarasti-Wilenius, “Latin Lapidary Style in Finland,” *Arctos: Acta Philologica Fennica*, 25 (1991), pp. 121–132.

²³ J. Rećko, *W kręgu poezji nagrobkowej polskiego baroku* (Zielona Góra, 1994), pp. 50–62; J. Gruchała, “Poezja Jezuitów czy poezja jezuicka? Od parodii horacjańskiej do elogium,” in J.Z. Lichański (ed.), *Maciej Kazimierz Sarbiewski i jego epoka. Próba syntezy* (Pułtusk, 2006), pp. 29–45; Niedźwiedź, *Nieśmiertelne teatru*, pp. 90–91, 178–183; see also J. Niedźwiedź, “Stemmaty elogiarnie Piotra Wijuka Kojalowicza,” *Terminus*, 2 (2004), pp. 151–156; A. Borysowska, *Jezuicki vates Marianus. Konterfekt osobowy i literacki Alberta Inesa (1619–1658)* (Warszawa, 2010), pp. 182–191; M. Wójcik, “Kilka słów o siedemnastowiecznych elogiach i ich zapisie,” in A. Ptak and K. Baran (eds), *Problemy edytorstwa, bibliologii i typografii* (Lublin, 2011), pp. 217–246.

²⁴ Ch. Weise, *De poesi hodiernorum politicorum sive de argutis inscriptionibus libri II* (Jenae: Johannes Brühl, 1678), p. 410.

²⁵ See Neukirchen, *Inscriptio*, p. 52.

²⁶ M. Janik, “Z dziejów wymowy w wieku XVII i XVIII,” *Pamiętnik Literacki*, 7/3–4 (1908), p. 446.

²⁷ See Gruchała, “Poezja Jezuitów,” p. 45; see also J. Niedźwiedź, “Inkultuacja szkolnictwa jezuickiego w Polsce i na Litwie w XVI–XVIII wieku,” in J. Dąbkowska-Kujko (ed.), *Formowanie kultury katolickiej w dobie potrydenckiej. Powszechność i narodowość katolicyzmu polskiego* (Warszawa, 2016), pp. 239–241.

The abovementioned Polish scholars emphasize that one of the first authors to introduce the eulogium into the literature published on the territory of the Polish-Lithuanian Commonwealth was the Jesuit Albert Ines, the author of *Lechias*.²⁸ Ines presented a catalogue of Polish rulers and chose to do so using the ode and the eulogium as his forms of expression. Even Daniel Morhof, author of the well-known treatise in literary theory, published in 1705, counted Ines among notable authors. The theorist insisted, however, that the pieces recounting the lives and deeds of Polish kings were too lengthy to count as eulogia proper.²⁹ It might be worth adding that the above-quoted Janik, critical about literary experiments of the seventeenth century, believed that Ines had botched his interesting poem with ridiculous tricks.³⁰

It needs to be stressed, however, that eulogia had been appearing in the Polish-Lithuanian Commonwealth even before Ines published *Lechias*. A Jesuit, Wojciech Piłowski, published *Elogia regum, praesulum, heroum heroinarumque* in 1640.³¹ The volume, meant to celebrate the centennial of the Society of Jesus, comprised pieces offered to the Society's benefactors. The whole book was dedicated to Jan "Sobiepan" Zamoyski, the starost of Kałusz. The first eulogium was devoted to Ignatius of Loyola, and it started off with antithetically arranged words, a telltale marker of the eulogium: "Minimae Societatis Iesu Maximus Patriarcha." This one as well as other texts in the volume exhibited visual and stylistic traits of the eulogium, and the collection concluded with an eulogium for the town of Cracow. Andrzej Kanon was another Jesuit eulogist; he included pieces he composed in lapidary style in the panegyric for Jerzy Sebastian Lubomirski, *Fluvius Lubomirscianus*, published in 1647. In 1654, *Elogia episcoporum Vlnensium* put together by Piotr Wijuk Kojalowicz appeared, which we know now only from a manuscript kept in the library of the University of Vilnius.³² The author of the work combined his eulogia with heraldic engravings. It must also be borne in mind that numerous commemorative inscriptions in the seventeenth century had that form, such as the inscriptions on Sigismund's Column in Warsaw, completed in 1644.

Piłowski's book caught the attention of a late theorist and practitioner of the genre, the Jesuit Adam Skarbek Malczewski, who was mentioned by

²⁸ A. Ines, *Lechias ducum, principum ac regum Poloniae* (Cracoviae: in officina viduae et heredum Francisci Caesarii, 1655).

²⁹ D.G. Morhof, *De arguta dictione tractatus* (Lubecae: sumptibus Petri Böckmanni, 1705), pp. 181–182.

³⁰ Janik, "Z dziejów wymowy," p. 445.

³¹ W. Piłowski, *Elogia regum, praesulum, heroum heroinarumque per Poloniae provinciam Societatis Jesu Fundatorum ac Fundatricum* (Cracoviae: in officina Valeriani Piątkowski, 1640).

³² See M. Antoniewicz, "Pochodzenie episkopatu litewskiego XV–XVI wieku w świetle katalogów biskupów wileńskich," *Studia Źródłoznawcze*, 39 (2001), pp. 48–49; see also Niedźwiedz, "Stemmaty elogiarne," pp. 151–156.

both Janik and Otwinowska.³³ Malczewski authored a noteworthy book on oratory, *Umbra ligatae, praecursio solutae eloquentiae proiecta in lucem*, published in 1747. The book is divided into two major parts: first, *Umbra ligatae* and second, *Praecursio soluta eloquentiae*. In the first part of *Praecursio soluta*, titled “Poesis soluta,” Malczewski discusses elogia from a theoretical standpoint and provides examples of the genre. He starts off by explaining the seemingly paradoxical expression “poesis soluta” (non-versified poetry).³⁴ Malczewski argues that literary antiquities contradict the thesis about its paradoxical nature. He claims that elogia and inscriptions on statues of famous personages, erected so they be remembered in their glory by posterity, are governed by the principles of poetry as much as emblems, symbols, and images. Since the principal goal of oratory is to persuade, and the goal of poetry is to admonish and give pleasure, then, Malczewski claimed, the elogium is no less appropriate for extolling qualities of famous men than are epigrams or epic poems about Aeneas or Achilles. The elogium is a poetic form—Malczewski contended—because it draws inspiration from the same sources as poetry, deploys the same stylistic devices and similarly harnesses the power of sharp-witted expression.³⁵ Meter does not apply to elogia, but neither does the periodicity typical for oratory. Instead of lines of verse, the elogium comprises short lines that do seem to form larger units. The author claims that it is analogical in this respect to elegiac distich, a verse meter where a thematic motif ends with a point at the conclusion of a couplet. Thus, the elogium takes after both forms: it draws the marrow of non-versified speech and the juice of verse into its bloodstream. Additionally, Malczewski points to the position of the elogium as situated between traditional and novel genres: “novum istud eloquii genus, antiquum est: novum exercitio, antiquum magisterio.”³⁶

In his argumentation Malczewski refers to the Jesuit Aloysius Juglares who authored the book *Christus Iesus hoc est Dei hominis elogia*, which gained much popularity, having been first published in Genoa in 1641 and then reprinted in Cracow in 1643. He also makes reference to *Elogia sacra* (1664) by Pierre Labbé and to the work of Tesauro, who, apart from having written a theoretical treatise, composed elogia as well.³⁷ The earliest elogium cycle by Tesauro, *Elogia et epigrammata in duodecim Caesares Suetonii*, was published in Milan in 1619. The book confirms that Tesauro had been writing elogia long before he presented his theoretical take on them in the treatise *Il canocchiale*

³³ Janik, “Z dziejów wymowy,” pp. 445–446; Otwinowska, “Elogium,” p. 174.

³⁴ A. Skarbek Malczewski, *Praecursio solutae eloquentiae in Umbra ligatae, praecursio solutae eloquentiae* (Posnaniae: typis S. R. M. Clari Collegii Societatis Jesu, 1747), pp. 1–3.

³⁵ Skarbek Malczewski, *Praecursio*, pp. 3–5.

³⁶ Skarbek Malczewski, *Praecursio*, p. 8.

³⁷ See Gruchała, “Poezja Jezuitów,” pp. 39–40.

aristotelico. The work, as the title suggested, referred to *Vitae* by Suetonius and was devoted to twelve Roman emperors. For each emperor, the author composed an elogium where he deployed syntactic and semantic antithetical constructions, wordplay, ellipses, and so on. Each elogium concluded with an apostrophe to the reader: “Disce lector,” and with a moral sententia. Every elogium was furthermore complemented with four epigrams, each provided with a title and composed of distichs whose number varied from two to four.

Malczewski then shows, as Tesauro has done before him, how to rearrange a text by an ancient author in order to transform it into an elogium. The author of *Il cannocchiale aristotelico* has demonstrated the elogistic potential of passages from Cicero’s fourteenth Philippic and from the life of Galba by Tacitus.³⁸ The author of *Umbra* composes his exemplary inscription in praise of Pompey from fragments of Cicero’s speech “Pro lege Manilia,” also known as “De imperio Gnei Pompei.” The Polish theorist makes an elogium out of chapters 27–29, 31, and 35 of the same oration. By picking appropriate formulations and applying varied typeface, Malczewski achieves the following result:

Cn[eius] Pomp[eius] M[agnus]
 Omnium, qui sunt, hominum Gloriam
 superavit:
Omnem Antiquitatis memoriam.
 Saepius cum hoste conflixit, quam alius cum inimico:
 Plura bella gessit, quam legerint alii:
Plures cepit Provincias, quam alii concupiverunt.
 Nemo Urbi quidquam novum adferet:
 Nemo inauditum:
Nemo Pompeio dignum.
 Imperatoria Virtute, vicit Imperatores.
 Quos vidimus, omnes:
Et quos audivimus.
 Suscepit bellum Imperator,
 Nec omnibus annis conficiendum ab Uno:
Nec uno, ab omnibus.
 Pompeius,
 Extrema hyeme apparuit,³⁹
 Ineunte vere, suscepit,
 Media aestate confecit.⁴⁰

³⁸ E. Tesauro, *Il cannocchiale aristotelico o sia idea delle argutezze heroiche* (Torino: per Giovanni Sinibaldo, 1654), pp. 660–662.

³⁹ In contemporary editions of Cicero’s oration, the verb is *apparavit* (Cic., Manil. 35).

⁴⁰ Skarbek Malczewski, *Praecursio*, p. 9.

Thanks to the clear visual arrangement, the reader first catches a glimpse of the two words that give the gist of the whole piece: “superavit ... Pompeius.” To emphasize Pompey’s qualities and achievements, the author employs various devices—such as synonymous words and expressions (*hoste—inimicos, conflixit—bella gessit—suscepit bellum*), an etymological figure (*imperatoria, imperatores, imperator*), antithetical expressions (*bella gessit—legerint alii, uno—omnibus*), and a homeoteleuton (*suscepit—confecit*). The text also features the anaphoric use of the “nemo” pronoun which emphasizes the uniqueness of Pompey as a peerless military leader. All the rhetorical devices serve to articulate the general intent of the text, which is to praise the Roman commander.

Next, Malczewski illustrates his theoretic discussion with a cycle of ten works he calls *elogia*⁴¹ and then goes on to the subchapter “De inscriptionibus.”⁴² He defines “inscriptions” as texts on monuments that are accompanied by visual representations. In his opinion, they differ from *elogia* in that they are briefer. While it is true that *elogia* are characterized by brevity as well, some of their authors are more liberal with their use of praise and acuity. Malczewski cites a few works by the abovementioned Piękowski as examples of inscriptions. Although the author of *Umbra ligatae, praecursio solutae eloquentiae proiecta in lucem* fails to mention the title of the work in question,⁴³ it must be stressed that the quotes come from the volume that has been referred to herein, whose title features the word *Elogia*.

It follows from the foregoing discussion that the *elogium*, or *inscriptio arguta*, constitutes a phenomenon typical for the Baroque period. It escapes any classical approach, and being situated at the intersection of literary history and visual arts, it is not governed by the rules of classical poetics. The visual layout that supports the word structure transforms the *elogium* into an architectural form and lends it a spatiality and multi-dimensionality that unfold before the reader a space that is both open and closed, that extends not only in the horizontal but also in the vertical plane. At the semantic level, *elogists* make use of polysemy, synonymy, and homonymy. The text has a specific syntactic structure that relies mostly on independent clauses. At the syntactic level, the authors also employ parallelisms, ellipses, rhetorical questions, and antitheses. Among numerous stylistic devices that can be found in *elogia*, one can name enumeration, gradation, parenthesis, anaphora and epistrophe, alliteration, and chiasmus. Rhymes that can frequently be found in *elogia* make the literary form gravitate towards verse, an effect that is characteristic for the *elogium*.

⁴¹ Skarbek Malczewski, *Praecursio*, pp. 14–47.

⁴² Skarbek Malczewski, *Praecursio*, pp. 48–63.

⁴³ Skarbek Malczewski, *Praecursio*, pp. 49–55.

It must, however, be stressed one more time that not every instance of “elogium” in a title of a seventeenth-century publication refers to a centered text that exhibits the syntactic and stylistic qualities that have just been described. Sometimes “elogium” is used to signify a laudatory oration, or eulogy, as in *Elogium funebre* by Jan Lipski.⁴⁴ Similarly, compositions collected in the book *Acroamata perennis gloriae illustrissimorum comitum a Tarnow e memoria vetustatis in breve compendium cum suis elogiis redacta*⁴⁵ by a Pauline Father, Jan Łobżyński—the fact that the author calls them “elogia” notwithstanding—are made up of an opening motto followed by an epigram and a short and highly rhetorical piece of prose that refers to the lemma. It might also be added that the author divulges in the preface that despite his plans to do so he was unable to include in his work illustrations depicting Counts Tarnowski.

It should be borne in mind that despite its popularity and widespread usage in public space, the seventeenth-century elogium was a genre addressed to well-educated elites. The elogia of the European Baroque were written almost exclusively in Latin. They were composed by many outstanding authors of the seventeenth and eighteenth centuries, such as Wespazjan Kochowski with his *Rubus Incombustus*,⁴⁶ or the aforementioned “Polish Solomon,” Stanisław Herakliusz Lubomirski. Mieczysław Mejor describes the style of Lubomirski’s *Adverbia moralia*, both concise and ambiguous, as “lapidary volubility.”⁴⁷ Let us add that the elogium as a genre was demanding both for the author—since it required *ars* as well as *ingenium*—and for the reader, of whom it required a thorough education in the humanities.

The elogium was a phenomenon stemming from the spirit of the post-Tridentine period, in which classical forms could no longer adequately express new ideas in art and literature. The propositions of new solutions that were appearing at the time took into account not only the linear model of communication but also aimed at conveying a message that would cut across diverse media in order to fulfill the aesthetic postulates and needs of the epoch. The elogium was just one of such proposals that proved attractive for both the addressers and the addressees.

Translated by Jan Hensel

⁴⁴ J. Lipski, *Elogium funebre Serenissimo D. Alexandro Carolo, Poloniae et Sueciae Principi* (Cracoviae: in officina Andreae Petricovii, 1635).

⁴⁵ J. Łobżyński, *Acroamata perennis gloriae illustrissimorum comitum a Tarnow e memoria vetustatis in breve compendium cum suis elogiis redacta* (Cracoviae: ex officina typographica Francisci Caesarii, 1647).

⁴⁶ See J. Gruchała, “*Rubus Incombustus* by Wespazjan Kochowski: An Episode in the History of Religious Imaginery,” in P. Urbański (ed.), *Pietas Humanistica. Neo-Latin Religious Poetry in Poland in European Context* (Frankfurt am Main, 2006), pp. 213–223.

⁴⁷ M. Mejor, “Stanislaus Heraclius Lubomirius – nobilis Polonus, scriptor Latinus. Uwagi o *latinitas* Lubomirskiego,” in A. Karpiński and E. Lasocińska (eds), *Stanisław Herakliusz Lubomirski – twórca i dzieła* (Warszawa, 2004), p. 66.