

EDITOR'S NOTE

We present to our Readers the second monographic issue of *Terminus* devoted to epic poetry and its derivatives. This time the studies are arranged in reverse-chronological order of the literary texts discussed.

The newest and the only Polish writer presented in this issue is Waclaw Potocki, the author of *Wojna chocimska*. The hitherto controversial genological identity of his other work, namely *Nowy zaciąg*, is subject to a thorough re-examination. In her article “Sacred, great and difficult work”. *Comments on the Genological Contexts of Waclaw Potocki's Nowy zaciąg*, Agnieszka Czechowicz polemicalises with former researchers, questioning the legitimacy of defining this work as a biblical epic or a messiad. She demonstrates that the proper referential frame for this poem on the Passion of Christ is constituted by meditative literature and ecclesiastical oratory prose.

Alberto Roncaccia, in his study *The Structure of Orlando furioso—Between Epic and Chivalric Romance*, reflects on the issue of narrative and structural coherence of Ludovico Ariosto's poem. Roncaccia assigns the subsequent thematic motifs in *Orlando* to two varieties of chivalric narrative: the adventure genre of the Breton Arthurian cycle and the epic genre undertaking the Carolingian wars, in order to prove that this tendency to duality—clear on the narrative plane—can be overcome at the macrotext level, as Ariosto combines the two genres and apportions their elements accordingly, depending on his compositional idea. The proposed interpretation of the poem indicates the possibility of inscribing also minor motifs into a coherent thematic whole of the work.

In the next paper, *God's Art and Its Meta-Poetic Character in Dante's Divine Comedy*, Maria Maślanka-Soro focuses on Dante's message concerning his own work in connection with the topos of *Deus Artifex*, popular in the Middle Ages. The aim of the reflections is to read this message, referring to the relationship between word and image, in the context of the impression caused by the sight of rock reliefs carved on the terrace of the proud in *Purgatorio*, where the poet, by presenting and imitating the work of God, actually shows the mastery of his own art. It is also the first analysis of the meta-poetic function of bas-reliefs from the X and XII songs of *Purgatory*.

The last work presented here is the anonymous *Legend of the Seven Infants of Lara* (*Leyenda de los Siete Infantes de Lara*), which is a prose version of the original epic song that has not survived until today. It is in a way an annex to the paper by Rozalia Sasor *The Lost Castilian Epic* published in the previous "epic issue" of *Terminus* 20 (2018), issue 3 (48). Here, we receive a colourful literary translation from old-Spanish made by Sasor and accompanied by an extensive commentary on the text and an introduction on the historicity of the events described in the *Song*, variants of the text, and potential sources of inspiration for the authors of subsequent variants of the legend.

Enjoy your reading!
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