

## Renaissance and Reformation Renaissance et Réforme



### Pico della Mirandola, Gianfrancesco. *Dialogus de adoratione*. Ed. and intro. Alessia Contarino

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plus complète possible de l'ensemble des éditions cornariennes. Il faut souligner ici la qualité de l'annotation qui anime l'ensemble du volume, la précision des références données et la justesse des traductions proposées. C'est un véritable régal pour l'esprit que cette découverte de ce médecin fondateur de la Renaissance et pourtant aujourd'hui si méconnu. Janus Cornarius n'apparaît jamais dans les ouvrages consacrés à la Renaissance ou à l'histoire médicale et figure seulement dans quelques grandes biographies de référence. Or, il a été un véritable homme de son temps par sa redécouverte des textes anciens et sa volonté de dépasser le galénisme tardif afin de soigner avec plus de succès les fièvres pestilentielles, dénommées plus tard les maladies infectieuses. Surtout, cet ouvrage montre que Cornarius a joué un rôle majeur dans la révolution copernicienne : il est probablement le « fou » (*der Narr*) dénoncé par Luther pour être à l'origine de la publication du *De revolutionibus orbium coelestium* (1543) et il correspond sans doute également au modèle historique du personnage de Panurge créé par Rabelais en 1532. Érudit, inédit, original, ce livre est à découvrir d'urgence !

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**Pico della Mirandola, Gianfrancesco.**

***Dialogus de adoratione*. Ed. and intro. Alessia Contarino.**

Studi picchiani 18. Florence: Leo S. Olschki, 2017. Pp. xi, 16. ISBN 978-88-222-6533-3 (paperback) €25.

A witch-hunter and a philosopher, a practising exorcist and a prolific Latin poet, Gianfrancesco Pico della Mirandola, Lord of Mirandola and Count of Concordia, defies conventional perceptions of the Italian Renaissance. Nephew of Giovanni Pico, the celebrated author of the so-called *Oration on the Dignity of Man*, before his violent death at the hand of a rival faction of his family, Gianfrancesco composed and, for the most part, published a massive, yet still largely unexplored, body of writings giving evidence of his omnivorous curiosity and tormented personality. By providing readers with the first modern edition of the unpublished dialogue *De Adoratione* and a rich contextualization of its themes, Alessia Contarino's book offers a substantial contribution to scholarly understanding of this often-neglected author.

The book is structured in two parts, the first comprising a long introduction to the context of *De Adoratione* (“Ortodossia e istanze riformatrici nel *Dialogus de Adoratione* di Gianfrancesco Pico della Mirandola,” 3–81) and the second including the text in Latin followed by an Italian translation. The Latin text is provided with footnotes that blend together *apparatus criticus* and *conspectus fontium*, whereas the Italian translation is accompanied by numerous exegetical footnotes, which are occasionally linked with the contexts examined in the introduction. Had the editor placed the translation facing the Latin text and organized the various kinds of notes used in the edition more systematically, her otherwise diligent philological work would have perhaps been easier to follow, and redundancies avoided (e.g., 95n48 and 125n172). Considering that the edition is conducted on a *codex unicus*, moreover, one would have hoped to find a longer description of the manuscript, possibly accompanied by a photograph illustrating the hand of the scribe.

At the heart of the introduction and overall interpretation of *De Adoratione* is this text’s polemical engagement with Luther and the Reformation. Indeed, in the first lines of the text, Nicolaus Schönberg (one of the two *personae* staged in the dialogue, corresponding to the Archbishop of Capua credited in the preface for having inspired the work) begins his conversation with Lilius Giraldi (Gianfrancesco’s old-time friend, frequently mentioned throughout his works) with a poetic description of Luther as a monster, which the introduction and commentary convincingly link with the prophetic topos of the “monster of Saxony.” Contarino also persuasively connects the dialogue’s erudite distinction between *veneratio* and *adoratio*, as well as its emphasis on the worship of images, to the rise of iconoclasm in northern Europe and the anxiety it generated among some of Gianfrancesco’s long-term interlocutors, including the Dominicans and the circle of Christian humanists based in Strasbourg.

The introduction, moreover, successfully links *De Adoratione*’s central theme not only with its theological sources but also with some of Gianfrancesco’s previous works. The worship of images and its relationship with prayer, for instance, is a motif Gianfrancesco had explored earlier, often in relation to the teachings of Savonarola on the subject, which in *De Adoratione* appear to have been cleansed of their most polemical edge. As for the reestablishment of Aquinas’s authority on *veneratio* and *adoratio*, Contarino connects it with still-enduring doubts concerning the orthodoxy of Gianfrancesco’s uncle, who had dealt with this in his ill-fated *Disputationes 900* and ensuing *Apologia*.

Perhaps too quickly, the introduction also notes a striking difference between the skeptical stance Gianfrancesco had adopted in his *De Rerum Prenotione* and the *Examen Vanitatis*, and the conventional Thomism of *De Adoratione*. Considering this text survives only in one copy penned by a later scribe, this inconsistency in the *usus philosophandi* raises the issue of authenticity, which this edition might have addressed more openly.

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**Presciutti, Diana Bullen, ed.**

***Space, Place, and Motion: Locating Confraternities in the Late Medieval and Early Modern City.***

Art and Material Culture in Medieval and Renaissance Europe 8. Leiden: Brill, 2017. Pp. xx, 450 + 117 ill. ISBN 978-90-04-29297-0 (hardcover) US\$207.

What difference did places of worship, charity, sociability, and ritual make to confraternal communities and the towns and cities they inhabited? Did movement through, around, and between them turn “space” into “practised place” as Michel de Certeau proposed? Was ritual and the custodianship of shrines a communal possession or mutually exclusive—a co-operative pious play that enlarged the community, or a zero-sum game played by rivals in the ritual arena?

This essay collection brings the spatial turn fully into the field of confraternity research. Fifteen essays by new and established scholars explore in a focused way the themes that have long figured in other studies but that have not yet been brought together for comparative analysis. The individual studies bring together history, art and architectural history, theatre, and theology, and range geographically across the Baltic, the Netherlands, England, Ireland, France, Spain, and Mexico, and move across all of northern and southern Italy. They are grouped together according to three themes: spaces of piety and charity, spaces of ritual and theatre, and spaces of identity and rivalry.

“Spaces of Piety and Charity” includes five essays that expand on how food was the vehicle turning the private spaces of confraternities into public communal places, either with periodic festivity in Tallinn (Ann Mänd) or as