devraient, en principe, la discréditer entièrement. On peut toutefois se demander si, par sa nature même, le corpus utilisé par notre auteur ne reflète pas mieux le point de vue des "fidèles" que celui des "détracteurs" du *Canon* (*id.*, p. 168-169).

La provenance de ces rééditions du *Canon* et de ces commentaires à l'usage des étudiants attire l'attention sur l'Italie du Nord, et principalement, sur les universités de Padoue et de Bologne. Comme Siraisi le montre très clairement dans la troisième partie de son étude (*id.*, p. 127-217), c'est dans ces centres que l'on ressentit le besoin de cette production ou reproduction. Cette troisième partie d'*Avicenna in Renaissance Italy* est précédée de quatre chapitres groupés en deux parties: la première présente le *Canon* et ses doctrines (*id.*, p. 19-40), la deuxième détermine sa place dans l'enseignement universitaire (*id.*, p. 43-124). Les deux derniers chapitres du livre (*id.*, p. 221-352) en constituent la quatrième partie, qui traite de l'effort de certains des professeurs de la Renaissance pour adapter, comme on l'a mentionné plus haut, certaines doctrines du *Canon*.

Sont ainsi évoquées les tentatives de Da Monte, Oddo Odi, Paterno et Giovanni Costeo. Mais le cas le plus séduisant à mon sens est celui de Santorio, professeur à Padoue de 1611 à 1624 (*id.*, p. 206 *sqq.*). Curieux de toutes les innovations scientifiques de son temps et saisi d'une ambition toute moderne de quantifier et mesurer l'ensemble des phénomènes médicaux et naturels, il se sent parfois mal à l'aise face à certaines doctrines exprimées dans le *Canon*: il s'élève ainsi contre l'astrologie judiciaire (*id.*, p. 284-286). Bien que plus remarquable que ses collègues par ses visées et sa vivacité, Santorio n'en demeure pas moins représentatif de tous les maîtres de la Renaissance et de leur dilemme face à ce classique de la médecine qu'était le *Canon*.

Au terme de cet examen d'*Avicenna in Renaissance Italy*, on mesure mieux à quel point nous fait défaut un livre similaire sur Avicenne au moyen âge. S'il y eut pourtant une époque où le *Canon* joua un rôle déterminant dans la vie universitaire et médicale de l'Europe, ce fut bien au cours des deux siècles qui précédèrent la période étudiée par Nancy G. Siraisi. L'un des grands mérites de son livre est d'ailleurs que son chapitre d'introduction constitue à ce jour la meilleure synthèse dont nous disposions sur l'Avicenne médiéval.

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Black, Christopher F. *Italian Confraternities in the Sixteenth Century*. Cambridge: Cambridge University Press, 1989. Pp. xiv, 321.

In recent years confraternities have attracted a growing amount of attention from historians of late Medieval and Renaissance Italy. This is undoubtedly a response to the realization that confraternities played a vital role in the fabric of late-Medieval and Renaissance society. While there have been previous important studies of Italian confraternities, both in Italian (Monti, Meersseman) and in English (Weissman, Pullman), professor Black's book is the first to offer a comprehensive view of confraternities

throughout the peninsula. As its author rightly points out, it is also "the first ... to look at them from many different angles and perspectives." (p.ix)

This study, therefore, is also a solid general introduction to the entire phenomenon of lay religious associations. Geographically, there is the inevitable emphasis on the major centres of confraternal activity (Naples, Rome, Perugia, Florence, Bologna, Venice, Milan), with their rich archival resources. Confraternities in smaller towns, however, are also considered and included (in Lecce, Teano, Todi, Mestre, to mention just a few). The author is thus able to point out, when necessary, the parallels and differences between confraternities in large urban centres and in smaller towns.

Though the author casts his net quite widely across the peninsula, the result is not a cursory, superficial description. On the contrary, exact references to specific situations and an ample critical apparatus allow for a clear, detailed understanding of particular as well as general situations.

The chronological limit is the "long" sixteenth century, that is, the period from about the middle of the fifteenth to the middle of the seventeenth century—a time of great upheavals and change in Italy, both political and religious. Earlier material is included, but only as background. The Council of Trent and the ensuing synodal reforms throughout the peninsula are, in fact, the key on which the place and role of confraternities in Italian life is seen to turn. Professor Black thus points out clearly the influence of reforming bishops (Giberti, Bellarmino, Borromeo) on the life of existing confraternities and on the establishment of new ones.

Given the variety of confraternities and their activities, professor Black has, quite judiciously, divided his chapters into clear sub-sections. Thus, for example, the chapter on the internal organization and religious life of confraternities has eight clearly defined sections: 1. Statutes and official; 2. Councils and general assemblies; 3. Enrolment, discipline and expulsion; 4. Feast-days and private confraternity devotion; 5. Forty-Hour devotions; 6. Flagellation; 7. Rosary devotion; 8. Death and the afterlife. This structure allows the reader not only to appreciate the complexity of the subject, but also to go directly to the description of a particular aspect of confraternal life and activities.

As the author himself points out, the scope and structure of the book do not allow for the presentation of "one particular thesis or point of view." His aim, instead, is "to argue that confraternities had a key role—often neglected by historians—in the religious, social, political and cultural lives of a large number of Italians in the period, with implications for the later evolution of Italian society" (p. 4-5).

Those of us working (either directly or indirectly) on Italian confraternities in the early modern period will find professor Black's richly detailed and highly perceptive study of the phenomenon to be a gold mine of information and insights for our own work in the field. The scope and grasp of his work make it an indispensable volume for Italian confraternity studies, one that will become a standard reference work for future scholars.

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Francesco Guardiani. *La meravigliosa retorica dell' Adone di G.B. Marino*. Florence: Olschki Editore, 1989, Pp. 165.

The concluding sentence of *La meravigliosa retorica dell' Adone* serves as the key to understanding its meaning and also its significance within the context of studies dealing with both Marino and, more importantly, the Italian Renaissance and Baroque. The final words of the book inform us that in final analysis Marino's poetics is a form of philosophical thinking: "... non resta che ... riconoscere che la poetica mariniana è filosofia." (p. 158). Guardiani is here troping on Ernesto Grassi's conviction that "rhetoric is philosophy." Such a critical attitude leads Guardiani to promote Marino the artist on the ontological scale: that is, from a mindless hedonistic juggler of words (as many a critic would have us view the Neapolitan) to a "cultore del pensiero" (p. 128), a poet who is acutely sensitive to the ontic relationships between the senses and thought. But this totally justified promotion is enough to spark a clash with the prevalent interpretation of both Marino's art and the Seicento which (save the rehabilitating efforts of scholars such as Giovanni Pozzi and Marzio Pieri) have been generally denigrated in Italy since the Arcadia. In a largely hidden sense, Guardiani's reading of the *Adone* also clashes with Heidegger's uncompromisingly negative assessment of Italian Renaissance thought. I will return to this latter point.

The external anatomy of *La meravigliosa retorica* is constructed under the muse of the three parts of rhetoric: Chapter 1, "Inventio: dal madrigale al 'poema grande'"; Chapter 2, "Dispositio: La narrazione negata"; Chapter 3, "Elocutio: la logica della parola." In the pages that precede the opening chapter Guardiani pinpoints the current of rhetorical ideology he will subscribe to: what will be favoured are the positions put forth by Ernesto Grassi and Renato Barilli both of whom have independently developed an "existential rhetoric." Such a choice is conditioned by the fact that Guardiani aims to show the great extent to which Marino's poetry is about the interplay between the *mundus* of the imagination and reason. But it is Northrop Frye who nourishes the aesthetic ideology that is defined in this monographic study.

The initial chapter deals with the artistic circumstances that give rise to the conception of an epic poem based on the mythological god. In the second chapter Guardiani traces the many details involved in the development and the realization of the *Adone*. The third chapter, unlike the first two which emphasize the macrocosmic picture of the poem, gravitates upon isolated fragments so as to flesh out their artistic bearing.

In less than one hundred and fifty pages of actual text Guardiani offers many insightful observations. These are supported by an arsenal of textual evidence and