SUMMARY

The doctoral thesis *Commento sopra una canzone d’amore in the Context of Its Times*, divided into four chapters, focuses on an analysis of the concept of love as perceived by the Italian humanist G. Pico della Mirandola (1463–1494). As Giovanni Pico was an author who lived and worked in the Italian Quattrocento, in the first chapter (“Italian Humanist Giovanni Pico: Portrait Attempt”) the attention is focused on the concept of *studia humanitatis*. His relation to the study of classical languages (Greek and Latin), rhetoric, philosophy and theology is examined in the first part (“Pico between Rhetoric and Philosophy”). Here we deal with the question whether Pico like other Italian humanists adopted the contemporary phenomenon, i. e. the discovery of sources of ancient wisdom (*ad fontes*). And thus Pico can be grouped with intellectuals of the type of M. Ficino and A. Poliziano, who set themselves the task of creating critical editions of philosophical texts, or, rather, whether Pico used humanist tools (especially rhetoric) to introduce his humanistic philosophical-theological concept. Pico seems to have selected the latter option and he systematically presented his humanistic conception in his works dating from 1486 to 1489 (e.g. *Oratio* 1486, *Conclusiones* 1486, *Apologia* 1487 and *Heptaplus* 1489). The analysis of his letters (addressed to E. Barbaro and Lorenzo Medici) leads us to the theme of the second part of the first chapter: “Pico’s Work in the ‘Parisian’ Style”. If there was a distinctive polished rhetorical style in some of Pico’s letters (e.g. *De genere dicendi* 1485) and his *Oratio*, a more technical style was more appropriate for his *Conclusiones*. Pico became acquainted with this during his stay in Paris and applied it both in his syncretic project in the form of *Nine Hundred Theses* and also used it for his defence of the thirteen, condemned theses, which he characteristically called *Apologia*.

Pico’s own theme of the concept of love follows. The first two chapters: “Pico’s and Ficino’s Controversy” and “Pico’s and Ficino’s Concept of True Friendship”, or the “unconventional” interpretation of Cavalcanti’s “Donna me prega”, focus on the comparison of Pico’s and Ficino’s concept of philosophical love. In this connection Pico’s work *Commento* and Ficino’s work *De amore* are especially analysed. The theme is examined here after the presentation of the different positions taken by modern researchers (Allen, Jayne, Garin). Firstly, the question of Pico’s and Ficino’s relation to the tradition of “prisca theologia” is dealt with. Secondly, the attention is focused on their concept of true friendship based on the interpretation of Cavalcanti’s poem “Donna me prega”. Ficino attempted to
embed this poem into his Platonic concept of philosophical love (see for example the character of Socrates), on the other hand Pico placed it at a lower level, i.e. into sensually experienced love. For this he took advantage of his knowledge of the Aristotelian philosophical tradition and Jewish philosophy and mysticism. Pico’s contemplation of the true form of love conclude the fourth chapter: “Jewish Sources of Pico’s Concept of Felicitas.” Here, his concept is compared both to Gersonides’ model, presented in his commentary on the Song of Songs, and also to Alemanno’s concept of *ultima felicitas.*