tradition de mécénat éclairé. Diversifiant quelque peu ses activités, il organise également des sessions d'études patronnées par l'Académie des Sciences et des Lettres de Milan. C'est dans ce cadre que Paul O. Kristeller, président honoraire de l'Institut, avait donné une conférence portant sur les "Teorie umanistiche della vita attiva e della vita contemplativa." Vu son grand intérêt, ce texte est repris dans le présent volume, même s'il ne relève pas directement de son objet propre.

Souhaitons au jeune Institut et à sa nouvelle collection une pleine réussite dans l'épanouissement de leurs virtualités, dont, au vu des présentes prémices, on ne peut douter.

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John Dixon Hunt. *Garden and Grove: The Italian Renaissance Garden in the English Imagination: 1600–1750*. Princeton: Princeton University Press, 1986.

Pp. ix, 268. Illustrations. Robert Munter and Clyde L. Grose. *Englishmen Abroad, Being an Account of Their Travels in the Seventeenth Century*.

Lewiston and Queenston: Edwin Mellen Press, 1987. Pp. ix, 483.

The history of travel has been recognized as an important aspect of intellectual and cultural history. In particular, the study of the influence of foreign places and peoples upon the English imagination has provided a useful entrée into the development of the island kingdom in the sixteenth and seventeenth centuries, a period of fundamental significance in the creation of an indigenous English Renaissance. The two books reviewed here add to this knowledge, but in very different ways. The first, *Garden and Grove* is a splendid analysis of the influence of the Italian Renaissance garden in England; the second, *Englishmen Abroad* is essentially a collection of readings selected out of the travel accounts written during the seventeenth century.

Garden and Grove is a wonderful book in many ways. In a relatively short text, richly illustrated, John Dixon Hunt has traced the attraction and the continuing influence of Italian gardens in England. It evokes the obsession with classical antiquity as illustrated in garden design, description and allusion. The Renaissance desire to recreate the ancient world extended very much to gardens; and the attempts to recover the gardens described by Pliny, Varro and others, as well as the introduction of statuary, specific buildings and, later, ruins all refer back to the classical conception of the *locus amoenus*.

Other elements were introduced into gardens in Italy; theatres which united art and nature, theatres which represented the *ars memoriae*, loggie which linked interior and exterior space, water jokes, fountains, grottos, musical instruments and much more. And, the influence of the Ovid of the *Metamorphoses* illustrated the

potential for marrying the literature of the classical past and the garden. Eventually, such diverse and rich elements coalesced to create “miniature worlds” in gardens, worlds not only evocative of the past but conducive to a rich variety of experience, sensation and form.

The addition of displays of curiosities, botanical collections, varied topographies, perspectives and hydraulic machinery blurred the distinctions between art and nature. Superimpose upon this the interrelation of garden and farm and the ideal of the italianate garden develops into more than an ideal of Renaissance sensibility and classical intent: it becomes a functional ideal, a real place which delights the senses, occupies the mind and sets a stage for a complete and cultivated life.

Hunt divides his study into two parts. The first is devoted to Italy and the English experience of gardens in Italy; the second concerns England and the attempt on the part of Englishmen to domesticate the italianate garden at home. This second section is as rich as the first, although heavily dependent upon it. In essence, the author develops in this section the changing concept of the garden in England, illustrating the importance of the garden as theatre and as a set for power and display. Country houses began to create self-consciously Italian gardens in the later sixteenth and seventeenth centuries. The contributions of Inigo Jones, Lord Arundel, Sir John Danvers and John Evelyn as well as the lesser theorists and patrons of the italianate garden are discussed as are the gardens of Aubrey, Shaftesbury, Burlington and Kent, among others.

One of the most provocative – and perhaps most contentious – elements of *Garden and Grove* is the suggestion that the “English” garden of the eighteenth century constitutes a kind of Whig symbol. England, according to Hunt, was seen as the true heir of the Romans and the English garden contained not only so many of the elements of the classical garden but also much of the cultural and ideological baggage of the Republic in opposition to the “fussy” Dutch and grand, imperial French gardens of Le Nôtre. Given this theory, Hunt is able to explain the introduction of gothic vocabulary into follies and ruins as a statement of the English accent in which the Roman truths were uttered. And, most interestingly, Hunt continues by suggesting the “English” garden is the landscape context of these truths, providing natural vistas and broad uncluttered walks as the setting for the classical and historical – and, indeed, political – allusions desired by the great Whig aristocrats who effected the Glorious Revolution.

Hunt’s study is, then, both informative and provocative. It is brilliantly researched and illustrated, supported by excellent notes and an index. The quality of the production is appropriate to his theme. In fact, in this age of poor proofreading and printing, I found only one minor error: Aubrey’s villa at Easton Piercy (p.30) is cited in an alternate spelling, Easton Pierse, nine pages later. The very insignificance of this observation illustrates the quality of the book in all regards.

Munter and Grose's *Englishmen Abroad* is very different in kind and intent. It is in no way a scholarly book and cannot be considered as such. Divided into ten sections containing primary source excerpts from explorers, colonists, merchants, royalty, grand tourists, diplomats, scientists, adventurers and "mere travellers," *Englishmen Abroad* attempts to be as inclusive as possible in discussing the experience of the 39 travellers represented in order to illustrate a "composite type" of the seventeenth-century traveller, according to Munter's preface. It is a fine ambition and an important subject; but the book falls so short of any acceptable level of scholarly standards that it can at best be seen as an interesting, if eccentric, piece of popular history.

First, the selections, each introduced by the editors, are often not cited by edition, page reference, or, indeed, any standard bibliographical information. There is no bibliography, so it is almost impossible to discover the sources in some cases. When some meagre material is provided it reads: "The following selections have been taken from that [edition] of J.A. Doyle, a photographic facsimile published in 1896"; or, "The following excerpts...have been taken from the first journal as printed in *Purchas his Pligrimes*. Second, the principles of edition used in the text are arbitrary and conform to no standard method. Third, the categories of travellers appear equally arbitrary. Why, for example, are there no students or artists; and why is the exclusion of religious exiles (whose travel accounts are often particularly useful) "logical?" Fourth, the lack of an index makes the volume virtually unusable for comparative research, despite the authors' intentions. Fifth, there are no footnotes or citations of any kind, making the selected texts less accessible and the introduction virtually worthless.

Indeed, the weakness of the introduction questions why it was even provided. It is full of unsubstantiated generalizations, out of date scholarship, and superficial observations. The authors apparently know almost nothing of the history of travel, especially in the sixteenth century, and little about the context of the genre they are seeking to elucidate. Some brief examples: Medieval men, as modern demographic and village studies have shown, were indeed mobile and did often "stray far from birthplace, glebe or glen"; continental travel and residence in the sixteenth century were extremely important to the history of the English Renaissance: the instances of Reginald Pole, Thomas Hoby, Richard Morison, Sir Thomas Wyatt (Elder and Younger) alone should indicate this; and it is strange to state with absolute conviction but no support such things as: "It became the thing to do for every literate sailor, venturing his life in unknown seas, to maintain a journal and to illustrate it as well...". If this is indeed true, I, for one, would be very much interested to see the results.

Finally, it is impossible to comment on the production of the book because it is so difficult to check the transcriptions. However, in the introduction, there are

examples of poor proofing: Papaacy (p.15), and Brent for what I assume is the Brenta river in Venice (p.18).

Thus, *Englishmen Abroad* represents a good idea unfulfilled. The history of travel is a very important and useful aspect of intellectual and cultural history; but Munter and Grose add nothing to it. John Dixon Hunt's *Garden and Grove* illustrates what can be done in the field of the history of cultural contact; *Englishmen Abroad* represents what should not be done.

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Étienne Jodelle. *L'Amour obscur*, poèmes choisis et présentés par Robert Melançon. Paris, Orphée / La Différence, 1991, Pp. 192.

L'Amour obscur: que l'on pense à l'anthologie de *L'Amour noir*, où Albert-Marie Schmidt réunissait des poèmes d'amour de poètes du XVI^e siècle finissant et de l'aube du XVII^e, maniéristes ou déjà tout à fait baroques. Avec eux, les chantres d'un sentiment extrême, et avec leur poésie "dionysiaque" plutôt qu'avec l'"apolinisme d'un Ronsard." Robert Melançon préfère établir les liens de parenté que tissent les vers à sujet amoureux d'Étienne Jodelle (1532–1573). Dans l'introduction au choix de poèmes qu'il publie ici, il leur reconnaît ce "caractère démoniaque" qu'avait relevé Du Bellay, et qui fait leur singularité, aussi bien que la "singularité" du poète, emporté, avec le lecteur, par le vertige de sa propre poésie, inquiétante et fascinante, dans le mouvement de ses vers: dans le mouvement vertical de ses vers rapportés notamment, dans cette "fugue" qui "Rend l'âme éprise, prise et au martyre étreinte" (*Amours*, II, v. 10).

Jodelle est présenté comme le porteur d'"une puissance d'invention verbale" extraordinaire: "soulevé par la fureur, en proie au délire poétique," il la rend opérante – dans les "épaves," du moins, qui restent du "naufrage" de sa production – en raison d'une "force obscure," qui le mène "jusqu'aux limites de la poésie." Dans le but de mettre en relief et à la disposition du lecteur moderne cette singularité, l'"expression définitive" que "Jodelle a donné à la passion amoureuse," Melançon propose une sélection des oeuvres du poète, d'après le *Recueil des Inscriptions* de 1558, les *Oeuvres et Mélanges poétiques* posthumes (1574, rééditées en 1583 et 1597), d'après l'*Album de la Maréchale de Retz* et les autres manuscrits que les éditeurs de Jodelle – Van Bever, Marty-Laveaux et Balmas surtout – ont repérés. Sa sélection reprend, suivant l'ordre qu'il a choisi, huit tercets prononcés par le Choeur vers la fin de l'Acte V de *Didon se sacrifiant*; les vers latins – avec leur traduction – que Jodelle consacre à la mémoire du secrétaire d'État Florimond Robertet, baron d'Alluye, décédé en 1569, mais célébrant de fait sa veuve, cette demoiselle de Piennes ("Pianis") qui "Post vim mortis [. . .] laeso vin reddit Amori;"