Lynn Enterline. *The Rhetoric of the Body from Ovid to Shakespeare*. Cambridge: Cambridge University Press, 2000. Pp. xi, 272.

Lynn Enterline's book appears at a time when the scholarship on Renaissance Ovid is burgeoning, affecting the ways we think about imitation, constructions of subjectivity, and ideas and fantasies about the body and sexuality in early modern literature. Her lucid book combines historical, psychoanalytic (it is informed by Freud, Lacan, and Kristeva), and feminist approaches to the body with rhetorical, semiotic, and post-structuralist analyses of language (occasionally drawing on Barthes and Derrida, among others). Enterline provides critical, theoretical, and cultural readings of the ways the language of literature shapes different, often clashing, bodies in poetry and drama. The methodological and theoretical parameters of Enterline's approach continue to expand the study of rhetoric, corporeality, Ovidianism, and psychoanalysis, a field that, in a way, Enterline herself has shaped through her previous psychoanalytically informed work on Renaissance Ovidianism, language, and subjectivity.

The present book extends further this rich field of critical inquiry and demonstrates, yet again, that perhaps the closest early equivalents to modern ideas of the subconscious and its psychoanalytic interpretations are found in the Renaissance reworkings of the conflicting and turbulent meshing of corporeality and interiority in Ovid's works. Enterline's examination of early texts ranks among the most theoretically sophisticated that apply psychoanalytic theory to early modern literature. The book's contention, Enterline states at the outset, is "that the violated and fractured body is the place where, for Ovid, aesthetics and violence converge, where the usually separated realms of the rhetorical and the sexual most insistently meet" (p. 1). Thus her study of the complex intertwining of the poetic and the erotic primarily focuses on the close analysis of tropes and forms of corporeal violence and dismemberment, as well as their effects on desire, femininity, and masculinity in Italian and English Renaissance literature. In her demonstration of the very productive and systematic use of post-structuralist theories of writing, language, and desire in the analysis of early modern texts, Enterline never subsumes texts into theory. Rather, she grounds her theory in the text and then, through close analyses, unpacks what she does.

Enterline's selection of texts ranges from Ovid's *Metamorphoses*, to Petrarch's *Rime Sparse*, to John Marston's *Metamorphosis of Pigmaliions Image*, to Shakespeare's *The Rape of Lucrece* and *The Winter's Tale*. The book has six chapters, each devoted either to Ovidian figures (for example, Daphne and Medusa) and the problems they embody in literature, or to a literary text and a topic or figures central to that text's preoccupation with the body. The introductory chapter, "Pursuing Daphne," which focuses on violence and agency in the myths of Daphne and Medusa, and explores forms of verbal fetishism and its Renaissance uses with particular attention to Petrarch's *Rime Sparse*, foregrounds much of the book's argument, especially as developed in the next chapter, "Medusa's mouth: body and voice in the *Metamorphoses*." Here, in a feminist critique of *Metamorphoses*,

Enterline explores how the mutilated and violated bodies of Ovid's female characters — Medusa, Daphne, Syrinx, Philomela — enable the traumatic poetic voice in discourses about the origins of poetry. Exploring further the relationship between subjectivity, language, and corporeality, Enterline examines John Marston's satirical epyllion *The Metamorphosis of Pigmaliions Image*, an attack on Petrarchan love poetry, in terms of the poem's probing into the libidinal quality of Petrarchan poetics in order to serve its narrator's own homosocial, and in this case homoerotic, purpose. A similar shift from heteroeroticism to an "all-male conversation" underlies *The Rape of Lucrece*. That poem, Enterline suggests, signals the inadequacy of poetic language for Lucrece's positioning as a speaking subject. The dichotomy between speech and silence, and between impotence and agency, is the subject of the book's last chapter on *The Winter's Tale*. In this chapter, Enterline shows how the voices of Hermione and Paulina become, simultaneously, signifiers of vocal power and aural testimonies of violence against the female body.

Enterline refers throughout her book to a number of other classical and Renaissance works. In conjunction with its arguments about Renaissance writers' use of rhetoric to speak about the bodies of women and men, this book deals, in complex and exciting ways, with issues that involve rhetorical, visual, aesthetic, and ideological treatments of the power and vulnerability of the body. The list of such issues is impressively long: pornography, fetish, misogyny, sexual difference, performativity, transvestism (on the stage), identification, trauma, taboo, voice and its alienation from the body, body and writing, self-dispossession, dismemberment, gender indeterminacy, desire, gaze, rape, gynophobia, heterosexuality, homosexuality, dislocated and embodied subjects, and dreams. All these topics are explored individually or collectively through the Renaissance association of Ovidian figures with specific linguistic, corporeal, and sexual significations. For example, Echo, Orpheus, and Actaeon signify the disappearing human voice, Philomela rape, Daphne thwarted desire, Medusa arrested articulation and sexual danger, Pygmalion sexual trauma. Enterline locates such readings in terms of Renaissance semiotics by looking at the social contexts that helped produced them, contexts such as the pedagogical practices of imitation in early modern grammar school education, the social interaction (of men) in the Inns of Court, and the poetic adaptation of Petrarchan love-writing in courtly culture.

In her very compelling argument, Enterline demonstrates how thoroughly the Petrarchan and Ovidian discourses of love, the dichotomy between speaking and acting (derived from Ovid, especially *Metamorphoses*), and the technologies of writing and speech intermingle in producing the period's amorous discourses. In that sense, the book's third chapter, "Embodied voices: autobiography and fetishism in the *Rime Sparse*," resonates throughout, reminding us how central Petrarch's trope of the dismembered body is for the construction of vocal and poetic agency and gender, and for discourses of love and desire in Renaissance literature.

This is a theoretically ambitious yet compact book, one that should inspire those scholars interested in contemporary critical theory, especially feminism and

psychoanalysis, as well as those who study the Renaissance imitation of the classics and those interested in the rhetoric of sex and desire. The early modern subject that emerges is primarily a female subject, traumatized and violated, but rhetorically inventive and powerful. Given the book's emphasis on feminist critique, it might not be altogether fair to notice the ancillary treatment accorded to female and male homoeroticism; moreover, when she does evoke Renaissance queerness, as in the chapters on Marston and *Lucrece*, Enterline prompts us to think about it in novel ways. This book also shows new ways of exploring Renaissance masculinity, a masculinity that struggles to achieve its own vocal agency by occupying the hollow space and silence of Ovid's violated women within the semiotic universe of early modern Ovidian corporeality. As *The Rhetoric of the Body from Ovid to Shakespeare* demonstrates magisterially, all aspects of the Renaissance literary discourses of love, desire, and poetic invention are heavily dependent on Ovid.

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Torquato Tasso e la cultura estense. Éd. Gianni Venturi. 3 vol. « Biblioteca dell'Archivum Romanicum », 280. Florence, Leo S. Olschki, 1999. P. viii, 1462, 101 illustrations hors-texte.

De toutes les manifestations organisées pour la commémoration du quatrième centenaire de la mort du Tasse en 1995, le colloque *Torquato Tasso e la cultura estense* fut sans doute la plus remarquable par son ordonnance, l'ampleur des perspectives qu'il ouvrait et la qualité des contributions. Soigneusement édités par Gianni Venturi, les actes réunissant les textes de 75 communications ont été publiés en 1999 en trois beaux volumes. On devrait éprouver un légitime regret à n'en rendre compte qu'aussi tardivement, si l'on n'était pas assuré, le temps ne faisant rien à l'affaire, que leur importance n'a rien de ponctuel ni d'anecdotique, et si l'on n'avait pas la certitude d'avoir à disposition une véritable somme, riche des plus ambitieuses approches critiques dédiées au grand poète, qui s'imposera pour de nombreuses années, sans souci d'un écho immédiat. L'ambition première de Gianni Venturi n'était pas de proposer un bilan complet sur l'œuvre et la personnalité du Tasse. L'enjeu se limitait à faire le point, de façon novatrice, sur le « Tasso estense », ou plus précisément sur les liens du poète, de la cour des Este, et de Ferrare, lieu central d'une aventure humaine et artistique exceptionnelle, sur la relation essentielle entre un poète et la culture de cour la plus complexe et la plus raffinée d'Europe à cette époque. Mais comme l'a admirablement rappelé Ezio Raimondi dans son introduction, c'est à Ferrare, « la gran cittade in ripa al fiume », dans un certain nombre de lieux physiques et concrets autant que symboliques, que le Tasse a vécu le drame de l'unité perdue, d'une « totalità lacerata », et c'est Ferrare qui constitue comme le point de réfraction de son œuvre, qui est le cœur d'une géographie imaginaire où se déploie pleinement le mystère