tance du précepte antique : « Préoccupe-toi de toi-même ». Devant un « monde à l'envers », Montaigne fait allusion à cette injonction socratique (voir l'*Alcibiade I* de Platon) dans son chapitre « De la phisionomie » (II, 12) : « (b) En fin je cogneus que le plus seur, estoit de *me fier à moy-mesme de moy*, et de ma nécessité. [. . .] (c) Chacun court ailleurs et à l'advenir, d'autant que *nul n'est arrivé à soy*. [. . .] (b) Je me presche, il y a si long temps, de *me tenir à moy*, et separer des choses estrangeres » (p. 1045, je souligne).

Une prise en considération du genre de l'essai, forme inaugurée par Montaigne, aurait été la bienvenue, étant donné l'importance que Foucault lui accorde dans son introduction à *L'Usage des plaisirs*, où il réoriente radicalement son projet philosophique en définissant l'essai comme « le corps vivant de la philosophie ». L'essai, tel que Foucault en fait la théorie, ne cherche pas à légitimer le savoir réel (le pensable ou la pensée normalisante) mais à découvrir « comment et jusqu'où il serait possible de *penser autrement* » (p. 15). Effectivement ces dernières réflexions de Foucault nous incitent à demander si le « souci de soi » montaignien n'est pas une façon de « penser autrement » la manière d'être et le « rapport à soi » à la Renaissance.

Malgré ces quelques réserves, nous recommanderions cet ouvrage aux seiziémistes — surtout à ceux qui s'intéressent à l'histoire de la subjectivité (pré)moderne — dans la mesure où il les invite opportunément à reconsidérer l'identité à la Renaissance à travers les yeux d'un autre Foucault.

ZAHİ ZALLOUA, *Princeton University*

Sheila T. Cavanagh. *Cherished Torment: The Emotional Geography of Lady Mary Wroth's Urania*. Pittsburgh, PA: Duquesne University Press, 2001. Pp. xi, 287.

Sheila Cavanagh's monograph on Mary Wroth's prose romance, *Urania*, is the first book-length study of a text as rich as Philip Sidney's *Arcadia*. Cavanagh's monograph also shows that the scholarship about Renaissance prose fiction is not only expanding but reshaping some of the larger arguments and ideas about Renaissance literature. The book studies both parts of Wroth's two-part romance, a work with a broad, almost encyclopedic, web of cultural references and subtexts ranging from science to geography, philosophy, and magic. Yet, despite its intertextual richness, *Urania* has hitherto been approached mainly from one perspective, that of gender, while its other aspects have not received the attention they deserve. The scholarly importance of Cavanagh's book lies in the fact that it provides very comprehensive and well documented criticism of various compositional and thematic aspects of *Urania*: narrative structure, empire, gender, and sexuality. Moreover, it does so by situating these new arguments both within larger ones about some of the most important aspects of the Renaissance and in terms of

the full text of Wroth's work, comprised of the printed version and the only extant manuscript copy of Part Two, now in the Newberry Library in Chicago.

Cherished Torment is divided into six chapters, dealing with such topics as geography, religion, identity, gender, sexuality, emotions, travel, death, mysticism, magic, "cosmographical exploration" (p. 163), and politics. The book largely mixes phenomenological with historicist criticism, although it takes account of post-structuralist theories of gender, sexuality, and physical space. Cavanagh provides a close reading of Wroth's narrative, but a close reading that, though at times a version of what one might call a "new" new criticism, nevertheless engages with "*Urania's* symbiotic relationships between emotional lives and cosmological forces" (p. 124). Among those cosmological forces are such phenomena as water (seas and oceans), winds and tempests, and fire. Those forces, Cavanagh argues, function as tests of subjectivity. Thus she sets out to show an association between the "protean nature" (p. 101) of water and the polymorphous subjectivity shaped by Wroth's narrative; and she makes compelling arguments about the ideological implication of fire's symbolism in associating, in *Urania*, fire's creative symbolism with Christianity and its destructive symbolism with the non-Christian East. Cavanagh demonstrates that the protean nature of water and its diametrically opposite element, fire, are germane to the narrative of *Urania*, not only because they reward virtue and punish vice, but because they best correspond to the protean nature of romance and the metamorphic qualities of the characters.

The most interesting and perhaps strongest portions of the book are chapters that discuss the link between spaces and the characters' emotional lives. Chapter Four, "Oceans and Despair," for example, discusses the relationship between spaces and "suicidal impulses" (p. 124), emphasizing that sea travel and despair are central to *Urania*, a narrative in which faith and fate, destiny and destination are intricately dependent upon each other. There is much yet to be written about suicide in Renaissance literature and culture — especially about literature beyond *Hamlet* and *Antony and Cleopatra*. Cavanagh's ideas about death and suicide as elements that resist romance's passage towards happy resolution, and that deepen the construction of the characters' interiority beyond their conventional representation open up new directions, not just in the criticism of death, but in analysis of the conventions of the genre of romance in Renaissance England. One of the strengths of this book, then, lies in its attempts to show how the narrative of *Urania* not only reflects the familiar clichés of romance construction but becomes an instrument for understanding (and shaping) the psychological world of the romance and its characters. In arguing, for example, that the main character (Amphilanthus) "largely shifts into grief over his inconstancy" (p. 130) when he starts happily wandering alone, Cavanagh shows how in Wroth's text the psychological is used as a control mechanism for the social (and moral). Thus Wroth's romance becomes an anatomy of grief, despair, remorse, despondency, suicide, worry, flirtation, risk, solitude, trauma, guilt, and reflections on behaviour — a narrative, that is, that depends on the concepts that constitute the fabric of consciousness, motivation, and agency.

Both earthly and celestial spaces are at the heart of *Urania*, and Cavanagh has devoted much attention in her book to the exploration of them, especially geography's intersection with gender, sexuality, and otherness. Typically in romances, spaces on the outer edges of Christianity, especially of Christian England, are sites for various spectacles of pleasure. As Cavanagh shows, Hungary and the eastern Mediterranean are two such locations. One would have liked a more attentive historicized explanation of why these locations are so central to *Urania* and more about how they may function as cultural signifiers within the narratives about subjectivity. (Hungary was seen as the easternmost frontier of Christianity and hence its protector from Turkish sieges; when the Turks assaulted Buda, bells tolled in Jacobean London in solidarity with the endangered fellow-Christians.) The eastern Mediterranean, dominated by the Turks, was the space of the failed colonial dream of early modern England, an ambivalent space of both dodgy diplomacy and flourishing trade with the Turks. What Cavanagh shows in this part of the book is that much of Wroth's geography is not fantastical but topical and functional. Thus Cavanagh argues that the interrelationship of the "Eastern" and "Western" countries of the Mediterranean, through which Wroth emphasizes her conceptualization of a Christianized globe, influences Pamphilia's shifting identification, first as one of the ladies of the West, and later as "The Eastern Star," in contrast to Amphilanthus as the "Light of the Western World." Those working in the area of early modern race and empire will find much useful information (and much to quibble with) in Cavanagh's reading of these two phenomena, which overarch the narrative of *Urania*.

Although devoted to one such work only, this book should make us all turn to prose romances to attempt to complete, as much as is ever possible, the picture of some of the problems raised in Renaissance texts generally. In turn, that should help us rethink some of our views and arguments about gender, sexuality, East-West politics, and the nature and function of early fiction narratives. Cavanagh's clear style, cogent arguments, and novel views have produced a book that we need about a text — and genre — that we should further explore.

GORAN V. STANIVUKOVIC, *Saint Mary's University*

Georgia Clarke and Paul Crossley, eds. *Architecture and Language: Constructing Identity in European Architecture, c.1000–c.1650*. Cambridge: Cambridge University Press, 2000. Pp. xiii, 237.

The relationship between language and architecture may be a subject of particular scholarly interest at present, but it is hardly a novel concern. Its provenance proves deep, engaging, and very relevant to European architectural theory as it developed in the Renaissance era. Renaissance writers, working both with and outwards from Vitruvius, recognized the relations between the two discourses as both parallel and interactive. The fact that current scholarship has come back to this observation