

2013-04-12

# The Shepherdess in the Garden: Navigating the Routes of Female Mobility in the Urania

Swain, Jessica

---

Swain, J. (2013). The Shepherdess in the Garden: Navigating the Routes of Female Mobility in the Urania (Master's thesis, University of Calgary, Calgary, Canada). Retrieved from <https://prism.ucalgary.ca>. doi:10.11575/PRISM/28377

<http://hdl.handle.net/11023/600>

*Downloaded from PRISM Repository, University of Calgary*

University of Calgary

The Shepherdess in the Garden:

Navigating the Routes of Female Mobility in the *Urania*

by

Jessica Swain

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE

DEGREE OF MASTER OF ARTS

DEPARTMENT OF ENGLISH

CALGARY, ALBERTA

APRIL 2013

© Jessica Swain 2013

## ABSTRACT

This thesis examines Urania's navigation of the various garden spaces represented in Part One of Lady Mary Wroth's pastoral romance *The Countess of Montgomery's Urania*. This project seeks to show that the early modern pleasure garden in England may have been a cultural discourse that informed the portrayal of female subjectivity in the *Urania*. Since Urania is a pastoral figure in a text that predominantly adheres to the generic conventions of the chivalric romance, her experience of and movement through garden spaces engenders the interaction between the pastoral and romance genres in the *Urania*. It is in these moments of generic interplay in the enclosed space of the garden that narrative time expands in Urania's memory, where her physical and mental mobility become visible expressions of female subjectivity.

## **ACKNOWLEDGEMENTS**

I would like to express my gratitude to my supervisor, Dr. James Ellis, for his guidance and patience. This thesis benefited greatly from his extensive knowledge, as well as his constructive criticism which always got to the heart of the matter. My thanks to the members of my committee, Dr. Mary Polito and Dr. Daniel Maher, for their questions and insight.

I would also like to give my thanks to the University of Calgary for the Queen Elizabeth II Graduate Scholarship, and to the Government of Alberta for the Alberta Graduate Student Scholarship.

My special thanks to my parents, Mark Swain and Barbara Conkie, for their constant support, and to my brothers, Colin and Liam, for lifting my spirits. The completion of my thesis would not have been possible without my family's encouragement and love.

## TABLE OF CONTENTS

Abstract.....	ii
Acknowledgements.....	iii
INTRODUCTION.....	1
CHAPTER ONE: THE SHEPHERDESS AND THE GARDEN.....	21
Setting Up the Pastoral.....	22
The Landscape of the <i>Urania</i> .....	29
The Shepherdess Enters the Garden.....	37
CHAPTER TWO: THE STRUCTURE OF RECOLLECTION.....	47
The Interaction of the Pastoral with the Romance.....	48
The Garden Enclosed.....	56
The Cycle Continues.....	62
CHAPTER THREE: INTO THE GARDEN.....	71
The Order of the Garden.....	72
Ruinination.....	84
Urania 2.0.....	91
CONCLUSION.....	97
REFERENCES.....	103

## INTRODUCTION

In Lady Mary Wroth's pastoral romance *The Countess of Montgomery's Urania*, male and female characters interact in numerous examples of early modern garden spaces. As a space that recurs throughout the text, the garden plays a pivotal role in structuring Wroth's pastoral romance, specifically, in the way garden spaces affect the movement and actions of characters. In seventeenth-century England, gardens were linked to early modern social practices, acting as spaces for public gatherings and entertainment, as well as private spaces for the individual. In analyzing Part One of the *Urania* through the lens of the early modern English garden, the female characters' movement and behaviour in the text suggest a familiarity with the social and gendered expectations of a woman moving in a garden. While scholars in the past have focused on analyzing how women in the *Urania* attain autonomy by retreating inwards, I will examine the outward manifestation of that autonomy through their physical movement. To what extent is this mobility affected or determined by early modern gender conventions or the generic expectations of the pastoral romance? Why is the garden a significant site for the women in the text? This thesis will analyze the relationships between gardens, gender and genre in the *Urania*, in order to determine how gardens in the text act as self-contained spaces where women can become mobile female subjects.

Lady Mary Wroth, born Mary Sidney (c. 1587-1653), was the daughter of Sir Robert Sidney and Lady Barbara Gamage. Sir Robert Sidney was the first Earl of Leicester and Viscount Lisle of Penshurst Place, as well as the Governor of Flushing, Netherlands. Lady Barbara Gamage was the first cousin to the English poet and courtier

Sir Walter Raleigh. The Sidneys were a prestigious family, known for their literary achievements. Not only did Wroth's father write poetry, but her uncle was the famous Elizabethan poet, Sir Philip Sidney, and her aunt Mary Sidney Herbert, Countess of Pembroke, was a highly regarded poet, translator and patron of the arts. For Wroth, being a Sidney by birth legitimized the writing and publishing of the *Urania*. Margaret Hannay claims that, "[w]hen Wroth began to write, she saw herself not merely as a woman, but as a Sidney woman with a clear sense of poetic authority in her lineage" (Hannay 16). In her critical engagement with Wroth's family history, Hannay asserts that Wroth's aunt (and Sir Philip Sidney's sister), Mary Sidney Herbert, provided a guide for Wroth's career choice. The editor of the *Urania*, Josephine Roberts, similarly states in her introduction to the text that, "[a]mong English women writers, Wroth's most important model was her aunt" ("Critical Introduction" xxxvii). Hannay astutely remarks that "[t]he works of the Countess of Pembroke proved to Mary Wroth that the label 'woman writer' was not an oxymoron" (Hannay 16). Mary Sidney Herbert was an example for Wroth of a successful early modern female writer. However, unlike her aunt, Wroth did not adhere to the "permitted feminine genres" (16) of religious poetry and translation. Instead, Wroth deviated into genres of the decidedly masculine literary tradition. While Wroth dedicates the *Urania* to both her uncle and her aunt, Roberts notes that other critics have suggested that Wroth's uncle, Sir Philip Sidney, acted as more of a *literary* model for Wroth ("Critical Introduction" xx), as opposed to her aunt. There is substantial evidence to support this, as Sidney's *Arcadia* is evoked in the *Urania*, and his sonnet sequence, *Astrophil and Stella*, is similarly echoed in Wroth's sonnet sequence *Pamphilia to Amphilanthus*. Kerry Robertson states that, although the pastoral romance was out of

fashion at the time of her writing the *Urania*, “Wroth revised Sidney’s forms in order to create a space in which she could operate as a writer who was also a woman” (Robertson 158). While the *Urania* differs from the *Arcadia* in many ways, including Wroth’s particular emphasis on gender, it is important to note that the literary influence her uncle had on her writing may also have pushed Wroth towards working in a similar spectrum of genres that her uncle had written in: the *Urania*’s pastoral romance, the Petrarchan sonnet sequence *Pamphilia to Amphilanthus*, and the drama *Love’s Victory*.

Wroth is recognized as the first Englishwoman to publish a piece of prose fiction. The *Urania* itself is comprised of two volumes, the first part being published in 1621 alongside Wroth’s appended sonnet sequence, *Pamphilia to Amphilanthus*.<sup>1</sup> The *Urania* is a sprawling work of prose fiction that has over three hundred characters, but is chiefly about the experiences of a select group of European royalty from the kingdoms of Morea, Naples, and Romania. The main protagonist Pamphilia is the daughter of the King of Naples, and eventually becomes the Queen of Pamphilia. The relationship Pamphilia has with her love interest, Amphilanthus, is echoed in the examples of love, desire and constancy found in other central characters – like Urania with Parselius and Steriamus – as well as by subordinate characters. The narrator of the *Urania* depicts the relationships between these elite men and women as they journey through different settings, continually valorizing the right to marry for love while criticizing forced unions. This

---

<sup>1</sup> See editor Josephine Roberts’ “Critical Introduction” for more detail. *Pamphilia to Amphilanthus* is also the first sonnet sequence written by an Englishwoman. While the first part of the *Urania* was published with the sonnet sequence in 1621 (the second part was never published in Wroth’s time), the *Urania* has been published separately from the sonnet sequence in a two-part edition by Josephine Roberts. All references to Part One of the *Urania* are cited from Roberts’ edition.

complex web of relationships in the *Urania* acts as a social commentary on the (limited) avenues available to the early modern woman attempting to find love. The heroine Pamphilia is commonly thought to be a self-depiction of Wroth, as Pamphilia's turbulent relationship with her love interest, Amphilanthus, mirrors Wroth's affair with her cousin William Herbert, the third Earl of Pembroke (with whom she had two illegitimate children).

From the 1970s onwards, Wroth's writings were brought into prominence in the modern world by feminist writers trying to 'reclaim' or 'revise' a space for early modern women writers in the English canon. This movement gave the so-called 'lost' works of women writers from the sixteenth and seventeenth century more visibility and public recognition. The feminist scholarship surrounding this 'revision' and integration of Wroth's work into the English canon – notably by Margaret P. Hannay, Josephine Roberts, Gary Waller, Naomi Miller, Carolyn Ruth Swift, Elaine Beilin, Maureen Quilligan, and Mary Ellen Lamb – set the groundwork for a plurality of feminist readings of Wroth's writings. Roberts, Miller, and Swift have examined identity formation and female agency in Wroth's *Urania* and *Pamphilia to Amphilanthus*. Waller has applied a psychoanalytical approach to his reading of Wroth's biographical details in conjunction with her writing (specifically with regards to her sonnet sequence). Both Hannay and Waller commented on the state of marriage in early modern England by analyzing Wroth's work and life. Jennifer Munroe has examined Wroth's work in the context of England's early modern material culture, specifically regarding gardening and needlework.

In her survey of early modern women's writings, Barbara Kiefer Lewalski considers the work of nine women, Wroth included, which subvert or question the socially normative behaviour of women. Lewalski states that there "is the strong resistance mounted in all these women's texts to the patriarchal construct of women as chaste, silent, and obedient, and their overt rewriting of women's status and roles" (Lewalski 2). Of the nine women Lewalski considers, it is important to note that all of them except for two wrote from positions of privilege. Although scholars like Kim F. Hall, in her chapter, "'I Rather Would Wish to be a Black-Moor': Beauty, Race, and Rank in Lady Mary Wroth's *Urania*," call attention to issues of race and class in the *Urania*, for the most part there is a veil drawn over these other marginalized groups in the scholarly writing which surrounds Wroth's *Urania*. However, it was from a position of privilege that Wroth was able to critique and subvert patriarchal literary modes and gendered social norms of early modern England in her writing. While Roberts notes that Wroth's *Urania* was most likely influenced by literary works such as Sidney's *Arcadia*, Edmund Spenser's *The Faerie Queene*, Jorge de Montemayor's *Diana*, Ludovico Ariosto's *Orlando Furioso*, and Honoré d'Urfé's *Astrée*, Roberts also offers the qualification that the *Urania* differs from these sources, which were written by men, because of Wroth's criticism of patriarchal conventions which were upheld in these previous examples of the romance genre ("Critical Introduction" xx). Sheila Cavanagh argues that,

in contrast to the 'silent women' image often associated with early literature...

[Wroth's] female characters provide considerable amounts of dialogue to the text,

often offering outspoken opinions on issues involving both world events and domestic affairs. (Cavanagh 20)

Wroth's women are not silent or absent, but actively counter some of the gender expectations of how a female character should behave in a pastoral romance written in early modern England. Miller offers an example of this counter-discourse in her examination of the vocal female subject in Wroth's sonnet sequence, drawing on feminist scholar Nancy Vickers' analysis of the blazon. Vickers argues that the blazon in Petrarchan sonnets dismembers the female body through an oppressive masculine observer, which then makes the female a voiceless and powerless object. However, as Miller notes, in *Pamphilia to Amphilanthus* the roles of the Petrarchan lover and beloved are reversed, with Pamphilia being the articulate poet and lover of an absent Amphilanthus. Miller claims that Wroth rewrites normative constructions of gender through her female characters' speech and agency (*Changing the Subject* 38-9). Also, by comparing Wroth's female characters to the women portrayed in Wroth's literary sources, Miller demonstrates how the vocal female characters in Wroth's *Urania*, including Pamphilia and Urania, are unconventional representations of women for a Jacobean piece of literature (4, 134-41).

In her work on Wroth, Bernadette Andrea similarly discusses how the *Urania* overturns patriarchal discourse surrounding the proper roles and places of early modern women. Additionally, Andrea connects the attempted destabilization of patriarchal discourse in Wroth's writing to Wroth's own precarious position as a female writer. Andrea discusses the limitations that would have been a part of being a female writer in the early modern period, stating that Pamphilia, as a self-representation of Wroth, "may

write, but only from the limits of her own room; she may preserve her writing, but only within the confines of her own mind” (Andrea 335). As a female poet, Pamphilia navigates between the anxiety of potentially having her private thoughts read (an anxiety which leads her to burn her work, according to Andrea) and internalizing her hardships without a means of expression. Jeff Masten discusses how Pamphilia’s sonnets “stage a movement which is relentlessly private, withdrawing into an interiorized space” (Masten 69). While writing is an act of female subjectivity, Pamphilia’s need to hide or destroy her work as soon as she writes it detracts from Pamphilia’s ability to produce outward manifestations of female subjectivity. In fact, her writing is internalized; therefore, writing becomes an invisible act of autonomous behaviour for the female subject. Where is the capacity to change patriarchal normativity in an act that is not visible?

My thesis project diverges from the previous work done on female subjectivity in Wroth’s writings, as I examine the visible and mobile expressions of female agency in the *Urania*. As mentioned above, the female characters in the *Urania* are remarkable in their ability to communicate their feelings and opinions through their speech and writing; however, there has not been much attention paid to the physicality of these women – to their movement and behaviour. My own project focuses on the outward manifestations of female subjectivity in the pastoral character Urania. I will analyze Urania’s unusual ability to traverse the geography around her, and how this ability gives the reader a new way to examine visible manifestations of female agency present in other female characters in the text.

Set in both real and imaginary landscapes, the *Urania* has a seemingly unending space for its multiple characters to traverse. These different landscapes include, but are

not limited to, recognizable places like Bohemia, Morea, Sicilie (Sicily), and Albania, as well as topographical features like hills, groves, woods, mountains, valleys, plains, caves, rivers, and seas. There are spaces that are inherently linked to the pastoral literary tradition, like the country of Arcadia and the island of Pantaleria. In addition, there are a wide variety of man-made structures that include castles, towers, hermitages, and a theatre. I argue that *garden landscapes* connect these distinct spaces in the *Urania*, ranging from the more natural spaces like woods and orchards, to the ornamental gardens attached to man-made constructions. The multitude of gardens represented in the *Urania* act as areas that integrate the spacious backdrop of Wroth's text. While there are several different kinds of early modern English gardens, my main focus will be on the pleasure garden. Concentrating on the early modern pleasure garden, I will compare its features and the way it was used as a social and private space in Jacobean England to the manner in which Urania moves (and is able to move) through the different garden spaces in the text. Understanding the particular movement inherent in early modern garden spaces is one way to explore how cultural space was inhabited by female subjects.

As a Sidney, Wroth would have been familiar with the gardens at the Sidney estate, Penshurst. Robertson states that, "Wroth's girlhood was divided between the family home in Penshurst, rented homes in London, and prolonged family visits with Robert Sidney on the Continent during his tenure as the military governor of Flushing in the Lowlands" (Robertson 160). Munroe affirms this familiarity Wroth would have had with gardens, stating that, "[w]hen in Flushing (and before taking possession of Penshurst) in 1590, Robert Sidney and his wife had a house with a garden that combined the formal garden design with a park area" (Munroe 106). Robert Sidney "surrounded

himself with gardens on the estates where he lived” (106), and Penshurst was no exception. When Wroth’s father, Robert Sidney, inherited the Penshurst estate in 1590 he began a series of renovations, which included planting an Italian-style garden in the south courtyard, “complete with parterres, knots, and terraces” (106). The Penshurst estate also had a private garden, an open garden space, a garden attached to the church, and possibly “another [garden] surrounding Lady Sidney’s banqueting house” (106). During her visit to the Penshurst estate in June 2002, Munroe connected the location of the Solar Room (where the Sidney women embroidered) to its close “visual proximity to the outside gardens” (108). Munroe suggests that this visual closeness the Sidney women had with the gardens at Penshurst made an impression on their embroidery patterns. If the Penshurst gardens had the capacity to affect the design and decoration of the sewing of the Sidney women, it is reasonable to imagine a similar influence of the gardens on Wroth’s written work. These real-life gardens Wroth was acquainted with in her upbringing would have informed and shaped the representation of garden spaces in her writing.

Since information about Wroth’s real-life experiences with gardens is sparse, and there is no surviving plan of the gardens at Penshurst during Robert Sidney’s custodianship (the information that remains about the garden renovations at Penshurst is mainly from Robert Sidney’s written correspondence with his wife and the Penshurst estate agent, Thomas Goldyng), I look to scholars who have written about gardens in early modern England to inform my reading of garden spaces described in the *Urania*. One such scholar is historian Roy Strong, who details accounts of actual garden spaces in Jacobean England. Strong is interested in the garden as it is a part of an architectural and

lived-in structure, such as the “garden of the palace and the great house” (Strong 7). To Strong, the early modern English garden is an extension of the house, an environment that was to be occupied and moved through. His study of the early modern pleasure gardens of England’s great houses is particularly relevant to my project, since this is the kind of garden that primarily appears in scenes where Urania and other elite women, like Pamphilia, converse with one another.

While Strong does discuss how the early modern gardens were traversed by individuals, as well as the allegorical program inherent in such gardens that would impact the navigation of garden walks, John Dixon Hunt, Michel Conan, and Malgorzata Szafrńska analyze in greater detail the movement of subjects in gardens. Hunt categorizes an individual’s movement in a garden as being either a procession, a stroll or a ramble (Hunt 188), which is determined by such factors as an individual’s purpose or goal in walking, the surrounding topographical features, and a sense of decorum. These categories are helpful when analyzing Urania’s movement in garden spaces: is she alone or accompanied, is she moving purposely towards some sort of feature on the landscape, and is the garden being used as a public or a private space? Being able to designate which of Hunt’s categories Urania’s movement fits into, at specific moments in the text, allows for a better understanding of *what* factors are influencing her behaviour, and *why* that might be so.

Conan and Szafrńska both deal with the spatio-temporal travel of the individual in the garden, theorizing how the subject’s movement relates to memory. These scholars both give the analogy of how the traversal of a garden is similar to the creation of a narrative. Conan argues that the individual moving through the garden would have “a

subjective response to the garden, and eventually a reflection upon the meanings of its iconography” (Conan 291). The mentioned “reflection” is a representation of the experience of the garden, but within the mind of the individual rather than the actual traversal of the garden space. The individual’s experience moving through the garden, along with their personal knowledge of the narrative being represented in the iconography, means that the individual’s subsequent “reflection” leads to a more complete understanding of the allegorical story being presented in the garden.

With regards to Urania’s experiences in garden spaces, this parallel between an unfolding narrative and the movement of an individual through a garden is appropriate, but is also problematic. Urania does not know her true identity at the beginning of the *Urania*, so she has insufficient self-knowledge. She only has access to pieces of information: the story her adoptive parents tell her, the blanket she was wrapped in as a baby, and her name. However, because of her experience navigating different garden spaces, Urania is able to add to what could be considered a fragmentary memory in order to find her way both in the narrative and in garden spaces. On the role that memory plays for the individual walking in the garden, Conan writes that when a subject was navigating an allegorical program in a garden they had to rely on

a mental reconstruction of their path... The discoveries of allegorical scenes, which they made *after* the site of their decision-making was passed, were instrumental in helping them reflect upon their choice and discover clues that enabled them to reconstruct the metaphorical meanings attached to their decision.  
(297-8)

According to Conan, it is the individual's memory of his or her experience moving through the garden that allows for the (re)construction of the garden's complete allegorical narrative. In Wroth's text, Urania is attempting to form a complete sense of self – and she does so, through her journey and the recollection of that journey. Urania's lack of memory, in terms of her proper social identity, is one of the key driving forces that compels her to actively seek out where she truly comes from. In her personal narrative within the text, there are moments in garden spaces where Urania is able to look back on episodes in her life. At these points in time in the *Urania*, Urania constructs a kind of selective memory for herself. This selective memory then reinforces the need for her to continue to travel to find a more complete sense of who she is.

Since the above scholarship on early modern gardens and movement does not deal with gender to any great extent, I have looked to the feminist works of scholar Giuliana Bruno and geographer Gillian Rose to help me analyze female movement in garden spaces in the *Urania*. Both Bruno and Rose argue that female mobility has the capacity to break down patriarchal gender constructions. In her analysis of Jean-Luc Godard's film *Les Carabiniers*, Bruno suggests that Godard's film has within it a feminine mobility that is able to reorder ideological spaces (Bruno 78-81). She states that,

[t]o overcome the static dichotomy that locks voyage and home in a division of gender, we must constantly displace – that is, 'mobilize' – the very notion of place and its relation to sexuality. A traveling theory of dwelling is called upon here to picture gender and space in a series of constant displacements, reviewing them and remapping them through the lens of more transient notions. (80-1)

In her examination of Godard's film, Bruno conceptualizes female mobility as a counter-discourse to patriarchal normativity, as a means to deconstruct binary thinking. Bruno argues that, "[t]ravel (and its imaginary mapping) is an important part of the expansion of women's horizons beyond (and within) the boundaries of the home" (81). In her discussion of how spaces are constructed through socio-cultural ideology, Bruno argues for the need to constantly resist and subvert normative conceptions of gender's 'place' through the haptic (6). For Bruno, the haptic is what allows a landscape to affect an individual, and for that individual to shape that inhabited space. Bruno asserts that, "the haptic realm is shown to play a tangible, *tactical* role in our communicative 'sense' of spatiality and motility, thus shaping the texture of habitable space and, ultimately, mapping our ways of being in touch with the environment" (6). Bruno's notion of the haptic, as well as Gaston Bachelard's deliberation on outside and inside in *The Poetics of Space*, allow for a reconsideration of how previous scholarly work on female subjectivity in the *Urania* can be viewed in terms of the visible, physical movement of female characters, and how gardens can act as liminal spaces in the *Urania*.

According to Rose, women have historically been objectified and othered in the discipline of geography. In her book, Rose discusses possible ways to resist what she calls the "masculinism" (Rose 11) of geography, since "[w]omen are not just the victims of patriarchal constraints...[because] they contest the ideological limits placed on what they are allowed to do" (25). Paraphrasing humanist geographer David Seamon, Rose states that, "people physically and routinely moving through familiar place...[and] that at moments of heightened sensitivity to place, the boundaries between the self and world could be momentarily dissolved" (48). Mobility, for Rose, is a strategy to (momentarily)

destabilize the ‘proper’ place of women in patriarchal society (11-2). In my analysis of female movement in the *Urania*, I conceptualize Rose’s arguments concerning female mobility through the lens of Michel de Certeau’s notion of spatial organization in time (de Certeau 82-9). For me, de Certeau’s writing on story time connects Rose’s work on gender and spatial theory with Bruno’s, demonstrating the exact moment the female becomes a visible subject in the landscape – the moment place becomes space and time expands. According to de Certeau’s study of story time, as a female character in an early modern pastoral romance, *Urania* should be able to destabilize the “proper place” (82) of the normative discourse from the margins. De Certeau argues that, in story time, “the more memory-knowledge there is, the less time is required” (83) to displace space. However, since *Urania* does not have a substantial sense of memory, she needs more time to displace the patriarchal expectations grounded in her environment. According to de Certeau, it is through the “accumulation of time...[that the marginalized are able] to overcome a hostile composition of place” (82). In the *Urania*, gardens are spaces where female characters lose themselves in their memories, where their digressive acts of storytelling, writing, and singing songs extend the time spent in the garden. It is because of the expanse of time within the enclosed space of the garden that *Urania* is able to momentarily make the recollections of her experiences visible to herself, the characters she interacts with, and to the reader.

In the *Urania*’s garden scenes, the pastoral genre interrupts the progression of time in the romance genre. Literary theorist Mikhail Bakhtin discusses how his conception of the chronotope is an expression of how spatiality and temporality relate to one another in a piece of literature (Bakhtin 84). Specifically, Bakhtin charts how, in a

quest for identity, time is not a linear progression but a “line with ‘knots’ in it” (113). In the *Urania*, these ‘knots’ are the physical manifestation of gardens within the text. While some of the gardens in the *Urania* coincide with the generic landscape of the romance, there are elements of the pastoral found in each of these garden spaces. Therefore, the spatio-temporality of the pastoral mode intersects with that of the romance whenever there is a transition to a garden space in the story. Amelia Zurcher Sandy argues that the pastoral mode in the *Urania* operates in an unusual manner. While the pastoral is typically discussed as lacking a narrative drive, Sandy claims that it is the pastoral genre in the *Urania* which creates movement in the plot, and that the generic components of romance in the text actually create “stagnation” (Sandy 108). For my project, I will observe how the movement into the different temporal-spatiality of garden spaces in the *Urania* affects the narratives of certain female characters. Also, by drawing on Michel Foucault’s conception of heterotopia, the gardens in the *Urania* can be viewed as in-between spaces where the romance and pastoral genres coexist and affect one another. Moreover, this discussion of genre, as it relates to the displacement of space by time in gardens, is connected to the analysis of gender and garden spaces in the *Urania* (particularly concerning the dichotomy between inward/outward, space/place, and invisible/visible, as mentioned above).

In early modern England, it was unorthodox for a woman (especially an elite woman like Wroth) to seek out public praise for her writing, and much more so to have published her work for public consumption.<sup>2</sup> Scholars have noted how the *Urania*

---

<sup>2</sup> See Bernadette Andrea on the stigma of print and gendered authorship in early modern England.

functions as a *roman à clef*, representing a fictional world that is actually populated by the real people and situations of Wroth's life. In a *roman à clef*, these real people are given fictitious names meant to protect their identities, as well as provide protection from public backlash for the author. In the *Urania*, however, some of the fictional characters were easily matched with real people and stories Wroth was familiar with, which led to social repercussions for Wroth. Lord Denny's attack on Wroth is probably the most well known example of the adverse reaction Wroth received upon publishing the *Urania*, including his infamous line where he calls Wroth a "Hermophradite in show, in deed a monster" ("Reading as Re-Vision" 6), telling her to "leave idle books alone / For wiser and worthyer women have writte none" (6). As Denny's word 'hermaphrodite' suggests, the act of publishing made Wroth unwomanly. In straying from the conventional example of the 'silent' woman, Wroth exposed herself (both her writing and her body) to public viewership and criticism.

According to Miller and Waller in their introduction to *Reading Mary Wroth: Representing Alternatives in Early Modern England*, Wroth's life illustrates "the complex limitations and possibilities which faced a woman determined to achieve some significant degree of agency within a seemingly irresistible patriarchal family and social formation" (1). However, while her life and work demonstrate the restrictions placed on a vocal female subject, Wroth also exemplifies a woman who actively attempted to modify the cloistering social boundaries that held her through her writing. Robertson asserts that

Wroth's *Urania* 'revises' the social limitations placed on women.<sup>3</sup> While Robertson's argument centers on the restrictions placed on Wroth as a female writer, she also discusses the creation of a utopian community in the *Urania*. In this 'revision' of socio-cultural regulations, Robertson suggests that Wroth creates an "ideal community...that ideal [which] entailed the equalization of relationships between men and women" (Robertson 157).

In a slightly different vein, Swift argues that in the *Urania*, "Wroth transforms the earlier romance pattern of heroine and confidante into genuine friendship among women" (Swift 334). Rather than the 'equal' community between the sexes that Robertson images, Swift bases her argument on the female characters' drive towards agency, which is realized through the relationships formed between women in the *Urania*. Waller argues that what materializes in Wroth's writing,

is a distinctive sense of community among women that has been termed 'womanspace' – groups, allegiances, and friendships that provide women with strength and a measure of independence by excluding or circumventing men...[the *Urania*] stress[es] the importance of networks of women friends, which provide opportunities for private spaces where the more brutal aspects of hegemonic male power might be escaped. (Waller 39-40)

Using a Freudian psychoanalytical approach, Waller examines Wroth's sonnet sequence and pastoral romance, comparing Pamphilia's feeling of being trapped to Wroth's own life. Waller states that,

---

<sup>3</sup> For more information on Wroth in terms of the woman-as-writer and a female writer publishing, see Kerry Robertson's *Revisioning*.

[l]ike Wroth's own, Pamphilia's fantasy life centers on desire and writing, sexuality and language. In the *Urania*, we can read a multiple projection of both conscious autobiography, wish-fulfillment fantasy and deeper demands of the culturally produced unconscious upon a fantasy landscape. (59)

I believe that Waller's postulation of the "fantasy of autonomy by women" (54) in Wroth's work can be found within the space of the garden in the *Urania*. The garden acts as an in-between space (containing both public and private spaces, and the genres of romance and pastoral) where the female characters of the *Urania* can convey their desire for agency, as well as experience moments of this "fantasy of autonomy."

According to Munroe, the gardens represented in Wroth's sonnet sequence *Pamphilia to Amphilanthus* are spaces that give Pamphilia the freedom to express herself as a writer. Within the garden Pamphilia is able to compose sonnets without reprisal. Similarly, the gardens in the *Urania* are exploratory spaces for female characters to behave and move about in ways they normally would not be able to. Gardens are the landscape, the setting of, to use Waller's word, this 'womanspace' that exists in the *Urania*. It is, however, Urania's movement that connects the various gardens that appear throughout the text. Furthermore, Urania's mobility through different garden spaces connects her to the movement and experience of other female characters in gardens with whom she interacts (and not just through an emotional or verbal manner). In this way, Urania's mobility generates a fluid 'womanspace' with the other female characters she interacts with, rather than a fixed female community.

The approaches I use in my thesis include using garden and spatial theory to demonstrate how the categories of gender, genre and gardens overlap with and influence

one another in the *Urania*. The following three chapters focus on Part One of the *Urania*, following the progressive movement of the titular female character. The two main reasons this study is narrowed to the first part of the *Urania*, and to examining the character Urania are: first, by focusing on Urania's movement, the discussion of the interaction between the pastoral and romance genres are linked to one key character (who travels through both); and second, Urania herself is much more mobile in Part One than in Part Two of the *Urania*. The necessity of Urania's mobility in Part One is explicit: she must form her identity. While previous scholarship surrounding female subjectivity in the *Urania* has primarily contrasted Wroth's articulate and strong female characters with other female characters portrayed by preceding and contemporary writers of Wroth's, my thesis project takes another trajectory. Close reading passages that include Urania, as well as passages about garden spaces, show that the early modern cultural discourse on pleasure gardens in England is another valid way to uncover female subjectivity, specifically that of the mobile female subject, in the *Urania*.

The first chapter examines the opening pastoral scene of the *Urania* in-depth. When compared to the characters in Wroth's literary sources, Urania appears to be an unorthodox choice for a pastoral character because she is a female shepherdess concerned with her lack of self-knowledge, rather than unrequited love. Also, Urania's movement through a pastoral landscape demonstrates a visible form of female subjectivity in the *Urania*. In order to better analyze this movement, Urania's mobility is compared to that of an individual traversing an early modern English pleasure garden. Chapter two discusses how Urania's pastoral presence is able to move in actual garden spaces in the text, by exploring how the different genres of the pastoral and the romance interact with

one another in the space of the garden. A critical aspect of my interest in the garden spaces in the *Urania* is how such terrain is affected by a subject's isolated or incomplete perception and memory, and how that landscape impacts their memory. Since a 'wandering' female was unconventional and usually depicted as threatening to an early modern sense of social decorum, it seems to be Urania's lack of memory that enables her to move through different garden spaces, while remaining respectably womanly. Furthermore, Urania is able to use the garden as a space to form her identity. Chapter three examines the affect Urania has – as a mobile, pastoral female character – on other female characters in the *Urania*. Since Urania's pastoral presence interrupts and changes the spatial-temporality in the romance, can this change also be read in the other female characters Urania interacts with in garden spaces? How does Urania's mobility affect other female characters? How does her movement influence the way we read other women in the text? I argue that Urania's mobility allows her to spread her pastoral influence, granting other female characters a pastoral-like sensibility within enclosed garden spaces.

## CHAPTER ONE: THE SHEPHERDESS AND THE GARDEN

The opening scene of Lady Mary Wroth's *The Countess of Montgomery's Urania* focuses on one main character: Urania. In this scene the narrator situates Urania in a quintessential pastoral setting, portraying her as a beautiful shepherdess tending to her flock of sheep on the Mediterranean island of Pantaleria. Throughout the text Urania frequently appears to embody the pastoral in a work largely adhering to the genre conventions of the chivalric romance. By discussing what the pastoral genre was in early modern England, as well as pastoral representations written by literary precursors to Wroth, this chapter will examine how an already existing literary dialogue influenced the pastoral in the *Urania*. Furthermore, this chapter will consider how Wroth's depiction of the pastoral and Urania differ from that literary tradition due to the emphasis placed on gender in the text. While previous scholars have examined female subjectivity in the *Urania* through literary comparisons, the constructions of gender in the *Urania* may have been influenced by other cultural discourses besides literary ones. Through a discussion of gardens in early modern England, the analysis of gardens that exist in the *Urania*, and the movement of an individual through an early modern English pleasure garden, this chapter will discuss how Urania's expressions of visible female subjectivity can be better understood by linking her progression through a pastoral landscape to the movement of an individual navigating the allegorical program in a Jacobean garden. Viewing Urania's traversal of her surroundings in terms of the early modern pleasure garden allows for a re-conceptualization and mobilization of the pastoral female subject.

## Setting Up the Pastoral

The early modern pastoral commonly involves an idyllic landscape inhabited by shepherds and shepherdesses. Through song and conversation, the shepherds usually express their feelings on a range of topics, including love, the relationship between the natural world and art, and their lives as shepherds. When reading a pastoral work, there is an understanding on the part of the reader that the landscape inhabited is a fantastical space. The setting is at once separate from but also connected to reality, allowing the pastoral to serve as a vehicle for social and political critique. Invented in the 1500s in Italy, the pastoral romance combined pastoral poems with fiction, which would commonly take “the form of a long prose narrative, interspersed with lyrics, build on a complicated plot, and peopled with characters [who typically had Greek names]” (*Princeton Encyclopedia of Poetry and Poetics* 603). The pastoral genre “imitates rural life, usually the life of an imaginary Golden age, in which the loves of shepherds and shepherdesses play a prominent part” (603). By identifying the world of the pastoral as being “imaginary” and ‘imitating rural life,’ this definition signifies the inherent artifice exhibited in the pastoral genre. While the landscape portrayed in the pastoral may seem natural and idyllic, it is *crafted* as such.

The introduction of the *Urania* distinctly situates this work in the early modern pastoral: the shepherdess Urania is on the secluded, rustic island of Pantaleria where she is watching her flock of sheep (Wroth 1); the surrounding landscape includes a meadow, hills, springs, outcrops of rocks, a meandering pathway, and beech and holly trees (1-16). In the following passage, Urania describes how the island became inhabited:

‘This Iland is called Pantalaria, govern’d by an ancient worthie Lord called Pantalerius, who having receiv’d some discontent in his owne Countrie, with his family, and some others that lov’d and serv’d him, came hither, finding this place unpossest, and so nam’d it after his owne name, having ever since in great quiet and pleasure remained here; himselfe and all the rest taking the manner and life of shepheards upon them.’ (22)

This depiction of the island of Pantaleria demonstrates how it is a place removed from courtly life and society, where the inhabitants have adopted the lowly dress and mannerisms of shepherds in order to live in an untroubled state. Following the generic conventions of the pastoral, the life of the shepherd is romanticized. Steriamus, who eventually becomes Urania’s husband, recounts his deep affection for Pantaleria, wishing,

‘would I had still remaind in thee, or would I had never knowne delights, which were still springing in thee, like thy dainty flowers, and tender grasse which increased in plenty of sweetnes, being corrected for the little height it some times got, by the tender sheep.’ (181)

According to Steriamus’s account of Pantaleria, the island is a place where he was content. It had a natural order to it, an order that even includes the sheep maintaining the height of the grass. This made the island desirable because of the effortlessness that was associated with the life of its inhabitants. Pantaleria is a place where characters like Lord Pantalerius and Prince Steriamus, son of the King and Queen of Albania, could set aside their political responsibilities by wearing the attire of shepherds.

*The Arte of English Poesie* was a handbook on poetry and rhetoric written by

sixteenth-century English writer and literary critic George Puttenham. In this book, Puttenham states that the pastoral is composed of lowly characters, that produce,

in base and humble stile by maner of Dialogue...the private and familiar talke of the meanest sort of men, as shepherds, heywards, and such like...the first familiar conversation, and their babble and talk under bushes and shadie trees, the first disputation and contentious reasoning...the first idle wooing and their songs made to their mates or paramours,...the first amorous musicks. (Puttenham 30)

Puttenham's definition suggests that the simplistic conversations and songs present in the pastoral usually involve male characters, and the contents of their speech typically concern their female love interests; however, in the beginning of Wroth's pastoral romance, it is the shepherdess Urania who speaks out loud to herself – not a lament by one or more shepherds. Wroth's choice to open the *Urania* with a female pastoral figure denotes a particular and atypical emphasis being placed on gender and identity.

The opening scene of the *Urania* is also characteristic of the pastoral in the way the natural world responds to Urania's presence: the sheep she watches over are "proud of such a Guide" (1), and once Urania sits under the beech tree "the ground [becomes] (then blest)" (1) and "the tree [Urania sits under,] with full, and fine leaved branches, [was] growing proud to beare, and shadow such perfections" (1). This introductory scene echoes the beginning of the Latin poet Virgil's well-known pastoral *Eclogues*, where Meliboeus finds shepherd-poet Tityrus brooding under the shade of a beech tree.<sup>4</sup> In similar fashion, Urania sits "under the shade of a well-spread Beech" (1) which had "late

---

<sup>4</sup> Paul Alpers analyzes this interaction between Meliboeus and Tityrus in "What Is Pastoral?" (449-50). Sue Starke compares Tityrus to Urania (39-40).

begun [her] custome” (1). There are also elements of “The Fourth Eclogues” by Sidney that are directly a part of the plot of Part I of Wroth’s *Urania*. In Katherine Duncan-Jones’ introduction to *Sir Philip Sidney: The Major Works*, she states that the hyperbolic “outpourings” (xiii) from Sidney’s shepherds Strephon and Klaius are about Urania, and as they “apprehend the nature of their own feelings, they proceed to bewail their inner torment at great length and with astounding emotional intensity” (xii). This emotional outpouring by Sidney’s shepherds is similar to the behaviour of Wroth’s Urania; however, there are notable differences between the two texts. For example, another shepherd of Sidney’s, old Geron, discusses the threat of war by analogizing his situation to that of his flock of sheep being surrounded by wolves (Sidney 114), while Urania compares her lack of self-knowledge to the lambs she looks after who are fortunate enough know their mothers (Wroth 16). Geron is preoccupied with a troubling socio-political situation, but Urania does not even know her own identity. Another similarity between the two texts is when Klaius names an “Echo” (Sidney 116) in one song, which relates to his voice resounding in the forest; his melody could potentially affect others who are in listening range. In the *Urania*’s opening scene, Urania is alone, and the ““Eccho”” (Wroth 2) of her voice doubles back to her position from the vast, empty landscape. Sue Starke argues that Urania is actually

an heiress to Sidney’s [shepherdess] Pamela, who also expresses her frustrations at her limitations in lyric form...[however, Urania’s] sonnet is against type, as it is not a plea of unrequited love...Urania’s complaint is not about love but about her own sense of who she is. (Starke 111)

In her song, the ““Eccho”” is gendered and described by Urania as ““onely she doth my

companion prove” (Wroth 2). According to Miller, this “female ‘friend’” (*Changing the Subject* 56) represents Urania’s “revision of Petrarchism, an absent presence, an elusive yet supportive echo of her own female discourse” (56). Urania’s ‘echo’ is named and made by her, which establishes Urania’s need for support from a female companion during a difficult moment in her life. While Wroth aligns the *Urania* with the pastoral literary tradition and Urania with male pastoral poets, the text concentrates on the specific circumstances of the shepherdess Urania.

In the *Arcadia*, Sir Philip Sidney’s Urania is quite different from Wroth’s. In Sidney’s *Arcadia* Urania remains on the periphery of the story while the two love-struck shepherds, Strephon and Klaius, discuss her. Duncan-Jones states that the two shepherds “praise her with hyperbolical conceits more exaggerated than any [other]” (Duncan-Jones 9). The Urania in *Arcadia* is the quintessential female figure of unrequited love that becomes a means for the shepherds to demonstrate their wit through their creation of poetry and song. Sidney’s Urania never speaks for herself, and is never physically present. In contrast, Wroth’s Urania is a figure that gives wise advice and represents down-to-earth love in the pastoral romance. Roberts suggests that Wroth’s Urania is “an active figure of comfort and counsel to others” (“Critical Introduction” xxv), while being on her own personal “quest of identity” (xxv). Roberts’ choice to describe Urania as “active” and “quest[ing]” – word choices usually typifying masculine mobility in chivalric romance – demonstrate how Wroth’s Urania is a subversively physical and active presence, moving through the landscape and affecting other characters in the text.

Urania’s articulation of her situation at the beginning of the *Urania* is strikingly different from that of male characters found in other pastoral romances. Starke discusses

how Wroth's Urania differs from her namesake found in Sidney's *Arcadia*:

[Urania] is a minor figure from Sidney's romance who becomes a major character in Wroth's...Wroth takes Urania and opens her own romance from the shepherdess's perspective, filling the character with a past and a motivation independent of her previous status as lost object of desire. (Starke 107-8)

In the opening scene, Wroth's Urania does not fulfill the position of an object of unrequited love, but acts as a subject "independent" of the position a shepherdess customarily holds in the pastoral genre. For example, Urania laments her lack of self-knowledge, "desiring to know herself" (Wroth 175), rather than unreciprocated feelings of love. Urania says,

'of any miserie that can befall woman, is not this the most and greatest which thou art falne into?...Why was I not stil continued in the beleefe I was, as I appeare, a Shepherdes, and Daughter to a Shepherd?...How did I joy in this poore life being quiet? blest in the love of those I tooke for parents, but now by them I know the contrary, and by that knowledge, not to know my selfe.' (1)

In the first few lines of her speech, Urania succinctly connects her gender and social position to her identity. Miller notes that Wroth's Urania is "not mourning love of a man, but [mourns] over the question of her identity *as a woman*" (*Changing the Subject* 55). Having a verbal and physically present female shepherdess at the beginning of the pastoral romance means that the expected generic dialogues that usually take place in such opening scenes must be altered. The speech that comes from a pastoral figure must fit with that character's personal concerns. Although Urania is linked to the pastoral tradition, as a female character she occupies a different position from her male

counterparts. Starke asserts that, “[u]nlike the male pastoral singer, a Tityrus or Colin or Philisides, the pastoral girl cannot be alone in a pastoral idyll for long” (Starke 39), because her identity is informed by the relationships she has with others. For Wroth’s Urania, her position as a shepherdess – a gendered position – is linked to her sense of self-knowledge (or the lack thereof). Miller states that Urania’s gender is significant, since, “[f]or a woman to lack knowledge of her family origins in a patriarchal society is to lack a social identity” (*Changing the Subject* 55). Therefore, without a societal role or family to tether her, Urania becomes a traveling female character. Although Urania remains a shepherdess in appearance until half way through Part One of the *Urania*, not knowing her true position in society means that she does not necessarily have to fulfill the social or generic expectations of how a shepherdess should behave. This freedom allows Urania to move through a variety of different landscapes, unencumbered by certain societal pressures.

Miller asserts that Urania and Veralinda (another shepherdess in the *Urania*, whose storyline mirrors Urania’s individual narrative) are similar to Shakespeare’s character Perdita from *The Winter’s Tale*, since these three female characters share the pastoral trope of the beautiful shepherdess who is actually of royal birth.<sup>5</sup> However, Miller claims that in contrast to Perdita, who does not register her lack of knowledge until she gains it at the end of the play, Urania and Veralinda are both conscious of their lack of self-knowledge from the moment they are introduced to the reader (“Women’s Voices” 156). Instead of being an ‘absent presence’ (“Critical Introduction” xxv), like Urania in

---

<sup>5</sup> Although not discussed by Miller, Edmund Spenser’s character Pastorella (found in Book 6 of *The Faerie Queene*) is also representative of this trope.

Sidney's *Arcadia*, Wroth's *Urania* has an absent history. Since Wroth's shepherdesses are aware of this lack within themselves, this absence is a void that *Urania* and *Veralinda* actively try to fill. *Urania* *strives* to know where she comes from, and this is one of the key elements that generate *Urania*'s narrative. Miller argues that, "[b]y positioning *Urania*'s lament at the beginning of her narrative, Wroth establishes both the power of gender to shape discourse, and the importance of self-awareness as a starting point for female constructions of identity" ("Women's Voices" 156). Since *Urania* is not restrained by her position in society and familial bonds, there is an unconventional dispensation in the way *Urania* is able to map out her own story.

### **The Landscape of the *Urania***

As discussed in the introduction, there are a variety of topographies in the *Urania* that are spread over European and imaginary countries. In the wide breadth of terrains represented in the text there are specific landscapes that are directly related to the pastoral. This includes the island of Pantaleria, the country of Arcadia, as well as natural depictions of woods, caves, mountains, hills, and valleys. However, there are also orchards, agricultural fields, kitchen gardens, private gardens, ornamental gardens, and pleasure gardens, as well as architectural structures that are linked to the enchantment episodes that contain such garden spaces. These latter spaces are not normative pastoral landscapes. Instead, they are more akin to the spaces found in chivalric romance. However, my project analyzes the similarities between the pastoral landscapes and garden spaces represented in the *Urania*. While I do not wish to conflate the two spaces, I

believe that the comparison of the two in my reading of Urania's movement will lead to a better understanding of female mobility in the early modern text of the *Urania*. While Miller's argument for female subjectivity involves comparing Wroth's constructions of female discourse with that of her male predecessors, I will examine how Wroth's integration of the pastoral and romance genres in the *Urania* produced constructions of gender that may have been influenced by other cultural discourses.<sup>6</sup> A natural place to look at for one such cultural discourse is the early modern pleasure garden.

Gardens in early modern English society took many different forms in a spectrum which included, but was not limited to, botanical gardens, nursery gardens, parklands, orchards, and practical kitchen gardens. The pleasure garden, which first appeared in England in the mid-sixteenth century, was not a utilitarian garden space, but was an aesthetic space for recreation and privacy, used by the social elite. Roy Strong states that, "[t]he [late Renaissance] garden [in England] was a setting for masques and alfresco entertainments, [as well as] for philosophical contemplation and melancholy meditation" (Strong 11). The individuals in the pleasure garden would typically have to journey through an allegorical program designed into the landscape, where "the viewer studied [the garden]...as a series of emblems telling of virtues and vices" (11). These emblems would create an allegorical narrative the viewer would have to make sense of in order to properly navigate the garden. In his book, Strong records an account given by John Taylor of a garden at Wilton which was created by Wroth's cousin William Herbert, third Earl of Pembroke. Strong states that,

---

<sup>6</sup> Chapter two examines the interplay between the romance and pastoral genres within the site of the garden in a more comprehensive manner.

Taylor makes it clear that it was geometrical and emblematic with references to circles, triangles, quadrangles, orbs and ovals in which it was possible to read ‘both divine and moral remembrances.’ Of these he cites two. One is an arbour emblematic of the Trinity, a diagrammatic arrangement...The second was an arrangement of a great circular walk or labyrinth with high hedges which gradually led to the centre. (123)

The geometry and symbolism in the garden at Wilton highlight how the early modern pleasure garden in England could visibly represent larger socio-cultural narratives. Significantly, arbours and labyrinths are frequently appear in the representations of gardens in Wroth’s writing. As a cultural discourse, Strong suggests that it is through the evolution of the garden that “we can follow the change in attitudes to the natural world” (11), since “we are comprehending not only a lost art form and aesthetic but something more: an attitude to nature as it was conquered and tamed by the arts of man under the impact of the culture of the Renaissance” (12). The allegorical program of the early modern pleasure garden in England demonstrates a socio-cultural emphasis being placed on storytelling and an individual’s movement.

While there are obvious differences between the pastoral landscape and early modern pleasure gardens, since the pastoral is a self-consciously fictional space while the garden is a real world space, there are similarities between the two. The manner in which pleasure gardens were traversed can be compared to Urania’s journey within the *Urania*. In the following passage, Strong describes how the early modern pleasure garden was navigated:

“[The garden] became increasingly governed by late Renaissance literary *topoi* and

symbolism. The garden evolved into a series of separate yet interconnected intellectual and physical experiences which required mental and physical co-operation of the visitor as he moved through them. (20)

Early modern pleasure gardens were experienced through the combined physical and mental journeys of the individual navigating the entire garden (115). On the design and experience of the garden, John Dixon Hunt discusses how,

[w]e may have...a 'picture' of some garden or part of it, even though we would be hard put to identify some specific spot where that picture materialized before us. What happens is that we put together a composite image, the *visual equivalent of the verbal narrative*...this is 'a synthesis' or 'mental fusion' of innumerable visual 'takes.' (*Greater Perfections* 134, my emphasis)

The allegorical interpretation of Jacobean gardens was intrinsically linked to the movement of the viewer. A synthesized image of the garden was only possible when different sectors of that place had been explored; and then, a comprehensive view of the garden and the story it told was made visible through the physical and mental journey of the individual who had moved through the garden.

As an aristocratic woman, born and raised as a Sidney, Wroth would have been familiar with the pleasure gardens at the Sidney estate, Penshurst. In her research on Wroth, Munroe notes how important the Penshurst gardens were to the Sidney family:

Wroth's father, Robert Sidney, surrounded himself with gardens on the estates where he lived, and the grounds at Penshurst reflected his passion for Italian garden design...Mary Wroth readily ties her identity to her Sidney family heritage as evidence by the title page of the *Urania* and, even though she married in 1604...she

resided in the house [(Lady Sidney's banqueting house on the Penshurst estate)] during the period of construction and frequently visited later, which ties her Sidney family identity to this period of construction and the gardens and estate the family enjoyed for years to come. (Munroe 106)

This account of Wroth's familiarity with the gardens at the Penshurst estate is significant when considering the multiple references to garden imagery and actual gardens represented in the *Urania*. Roberts notes how Wroth participated in the *Masque of Blackness* at the Banqueting House, Whitehall, in 1605 (*The Poems of Lady Mary Wroth* 10). The garden space and staging area for the masque was designed through collaboration by playwright Ben Jonson and architect Inigo Jones. As Surveyor of the King's Works,<sup>7</sup> Jones was responsible for the construction done on the Queen's House and the Banqueting House, but also for the design of many Mannerist garden spaces, such as the Covent Garden square. Wroth's acquaintance with Jones' garden design at Whitehall establishes a connection between the gardens represented in the *Urania* and actual early modern garden spaces.

Jones was responsible for introducing some of the evolutionary changes in landscape architecture in the Jacobean period. According to Strong,

[t]he Jacobean garden was an artifice based on the cultivation of nature according to, amongst other things, prevailing optical principles. That radiating walks and vistas begin to appear at the same time as single point perspective on the stage in England cannot be a coincidence. Inigo Jones's stage sets, which in 1605 in the

---

<sup>7</sup> Jones was appointed this position in 1615.

*Masque of Blackness* first used Renaissance scientific perspective with a seascape which caught the eye from afar with ‘a wandering beauty’, are touchstone for what was simultaneously happening in all the visual arts in early Jacobean England, namely the birth of pictorial space in the Renaissance sense of the word. (Strong 118)

Strong’s analogy indicates that the perspective an individual held of the Jacobean stage (or garden) was connected to the strength of the allegory being represented, as well as to the narrative that was developing before the viewer. In the garden, the individual would move around and engage with multiple perspectives of the garden in order to fully understand the allegorical story. Strong also notes that, “[t]his combination...of the breadth of composition, the linking of the house and garden in planning and the new set of optical principles based on Renaissance single point of perspective” (118) was prominent in the seventeenth-century. Hunt argues that the establishment of the axial line in Renaissance garden planning

enforced a perspective – both of line of sight and an organization of things within that sight for purposes of better understanding: in his *Elements of Architecture* (1624) Sir Henry Wotton made one of his precepts for architecture (and by implication landscape architecture) what he called ‘optical’: ‘Such I meane as concerne the Properties of a well chosen Prospect: which I will call the Royaltie of Sight...There is Lordship likewise of the Eye (as of the feet) which being a raunging and Imperrious, and (I might say) [is] an usurping Sense.’ (*Greater Perfections* 39)

Through the intentional use of perspective, movement through the garden and the story

being told through allegory became a kind of pedagogy. Moreover, since optical perspective played such an integral part on the evolution of theatre and garden design (or as Strong asserts, in “all the visual arts in early Jacobean England”), there would be crossover into *descriptions of space* found in literary works of art. For example, in her comparison between early modern English poetry and the Tudor garden, scholar Christine Coch argues that,

The image of the garden offered poets a way to manifest poetry’s imaginative, interactive space in physical form, where many of its pleasures could be rehearsed in an experiential mode, through a vocabulary of perception and feeling that could accommodate more than the standard moral analysis of the defenses [of poetry].

(“Woman in the Garden” 100)

While Coch is commenting on the garden-as-text in works of early modern poetry, her understanding of the garden as a physical manifestation of a poet’s imagination relates to the women interacting with the gardens in the *Urania*. Particularly, the descriptions of Urania traversing garden spaces within the *Urania* adhere to the socio-cultural importance that was placed on optical perspective and storytelling in early modern England.

Historically speaking, walking through gardens and gardening were two of the few respectable outdoor activities that were available for early modern aristocratic women, like Wroth, and are pursuits of Wroth’s female characters. Munroe argues that gardens and references to embroidery in Wroth’s *Pamphilia to Amphilanthus* appear in Wroth’s sonnet sequence because gardening and sewing were two socially acceptable activities for women (Munroe 97-99). Since these activities coincided with appropriately feminine

behaviour in seventeenth-century England, Munroe suggests that these two hobbies allowed women to “make space for them as writers too” (99). In her examination of early modern English husbandry manuals, Rebecca Bushnell states that,

[w]hereas the sixteenth- and early seventeenth-century gardening manuals such as Markham’s *English Husbandman*, Platt’s *Floras Paradise*, and Lawson’s *New Orchard and Garden* did indeed describe cultivating flowers as either masculine or gender-neutral work, by the mid-seventeenth century several garden manuals betrayed a sense that flower gardening was a particular feminine activity. (Bushnell 124)

While the majority of the elite women in the *Urania* are not represented as *gardening*, the fact that many of the husbandry manuals that were designed for a female audience around the time Wroth was writing demonstrate how garden spaces were sites where female individuals could exert agency through the act of gardening. Instead of being represented as flowers, as was common in Tudor poetry, Bushnell asserts that these Stuart women were actively fashioning spaces for themselves outside of the home by creating and designing flower gardens (118).

For Munroe, the three activities of gardening, sewing and writing construct figurative and real spaces in which early modern English women could create. She states that “Wroth appropriates the creative positions women already have in gardening (and needlework) to show that women could also display creativity and femininity in a practice otherwise off limits to them – writing” (Munroe 12). In a similar fashion, Coch argues that, early modern “[d]iaries, letters, and household manuals” (“An arbor” 98) written by and for ‘high status’ women depict how the pleasure garden was a space where

women could write. It was a space where normative gender behaviour could be bent (if not broken). However, the garden provided high class, early modern women with a sense of independence, and perhaps a safe space to write, it also kept them connected to and within the boundaries of the domestic.<sup>8</sup> According to Munroe,

Wroth's [sonnet] sequence also foregrounds how these spatial practices presented a double-bind for women: they could develop their creativity and independence in socially-appropriate domains, but such involvement reinforced dominant ideologies about appropriate feminine behaviour prescribed by men. (Munroe 12)

Even while garden spaces may have acted as an alternative and less regulated space when compared with the house, the garden was not either public or private but a combination of the two. The need to remain 'appropriately feminine' set limitations on the ways female subjectivity could be expressed.

### **The Shepherdess Enters the Garden**

In the poem Urania creates in the opening scene, Miller states that the "Eccho," as mentioned above, is an expression of Urania "embracing that otherness in herself which...must provide the basis of her emergent subjectivity" (*Changing the Subject* 56). According to Miller, the "Eccho" is a female friend for Urania, but also a version of Urania (56). I agree with Miller that in this sonnet there is a doubling or echoing sound that seems to highlight Urania's fragmented self; however, I would also suggest that the

---

<sup>8</sup> Coch and Munroe both comment on how early modern English husbandry guides and garden manuals kept women firmly located within home and garden spaces.

echoing signifies more than just the possibility of an Irigarean reading of the “Eccho” figure. As Urania moves through the changing topography, she recites a poem on the spot (so to speak), spontaneously, “speaking as she went these lines, her eies fixt upon the ground, her very soule turn’d into mourning” (Wroth 1). In this passage, topographical markers Urania moves past construct her relation to the surrounding space. As she goes along the path, constructing the first sonnet in the *Urania*, Urania proclaims,

Unseene, unknowne, I here alone complaine  
To Rocks, to Hills, to Meadowes, and to Springs,  
Which can no helpe returne to ease my paine,  
But back my sorrowes the sad Eccho brings. (Wroth 1)

By specifically alluding to the rocks, hills, meadows, and springs found in her surroundings, the passing landscape not only indicates her route, but the lack of specificity and the mention of the echo also highlights the repetitive nature of the pastoral. Urania’s mobility is revealed to not just be the simple passage through space, but is rather indicative of the female subject’s yearning for change.

Approaching Wroth’s representation of the female pastoral voice through Laura Mulvey’s conception of the woman-as-object and man-as-viewer, Deborah Penner argues that “[t]he pastoral...also inculcates many of our Western cultural myths about codes of masculinity and femininity, particularly in the way that female voices in the pastoral must adopt disguise to speak effectively” (Penner 146). The “disguise” I see most prevalently in the *Urania* is 1) the cyclical nature of the stories characters tell, and 2) the repetitive nature of incidences that happen in the text. For this chapter, my main concern with the pastoral genre is the representation of the pastoral landscape and the characters that

inhabit it. Since the pastoral is a kind of make-believe reality, it is situated outside of the ‘normal’ time and space of the text. Bakhtin asserts that when dealing with agricultural phases in time (such as growth, ripening, harvest, decay, and death),

[t]his time is *profoundly spatial and concrete*. It is not separate from the earth or from nature. It, as well as the entire life of the human being [inhabiting the landscape], is all on the surface... Human life and nature are perceived in the same categories. (Bakhtin 208)

Since the lifespan of the inhabitants of the pastoral landscape are tied to the land, they are, in a sense, physical features of that space. As extrusions of the landscape, Bakhtin asserts that these inhabitants lack true individuality and become stuck in the cyclical pattern of the agricultural landscape (209). Bakhtin suggests that because of the cyclical repetitiveness of time in the agricultural landscape, there is no “authentic ‘becoming’” (210) for the individual. For this reason, it can be argued that, if Urania had stayed within the pastoral landscape there would have been no opportunity for her to grow as a character, or form her identity as a female subject.

Similar to the pastoral genre, early modern pleasure gardens in England were in-between spaces. Since early modern pleasure gardens were spaces used for entertainment and for privacy, they contained elements of the domestic and the public realms while simultaneously being a distinct space from either. Furthermore, socially, the early modern English garden was “a contested space from the perspective of gender” (“An arbor” 103). This perception was influenced by early modern socio-cultural discourses surrounding gender roles. Bruno describes the garden as an “imaginary” (Bruno 219) topography that is “organized and shaped” (219) like an itinerary. There is the physical journey of the

walking individual, as well as the route the individual catalogues in his or her mind. My analogy between the pastoral and the early modern pleasure garden is grounded in the fact that they both have a program that must be fulfilled through the movement of an individual, namely Urania.

If we read the opening scene of the *Urania* through the lens of the early modern pleasure garden, we can read the passage as being structured by means of a synthesis between Urania's physical and mental progression. The phrasing in the commencement of the *Urania* suggests movement: "forth came the faire Shepherdesse Urania" (Wroth 1), "Into the Meade she came" (1), she "drave her flocks" (1) and was their "Guide" (1). The formulation of the beginning of the *Urania* suggests the actively moving figure of Urania, a shepherdess advancing through a pastoral terrain. In particular, the words "forth" and "came" denote a forward, visible movement through space. The physical procession of Urania orders the progress of the passage. Urania's movement is also influenced by her inward disposition. Seeking solitude, she leaves "that Meade" (1), "left that place, taking a little path which brought her to the further side of the plaine, to the foote of the rocks" (1). Strong suggests that depictions of melancholy influenced the development of the early modern pleasure garden in England, claiming that, "the attributes and attitudes of melancholy became an indispensable adjunct of any Renaissance man with artistic or intellectual pretensions" (Strong 215). According to Strong, the image of the melancholic young man was associated with wandering through a natural environment (behaviour that would later be imitated in the garden) (216). While there are differences between representations of the melancholic Renaissance man and the shepherdess Urania, there are valuable parallels between the two that elucidate the route Urania takes, her

lamenting, and her introspection.

The parallels found between the journey of Urania and the mobile individual in the garden happen on a figurative and spatial level. On mobile mappings in film, Bruno argues that,

[t]he cartographic impulse of film derives from a narrative twist on the notion of ‘the art of describing.’ Its haptic rendering is particularly indebted to the multiple perspective of views that illustrated lived space and made landscape inhabited....Drawing distant objects closer and pushing back close ones, the views filmically analyzed space, as if separating it into parts to be read as a whole. Picturing space as an assemblage of partial views – a montage of spatial fragments *linked panoramically by a mobile observer*. (Bruno 181, my emphasis)

Similar to a mobile individual’s changing perspective of a Jacobean garden, the fragmented images of Urania’s progression through the pastoral landscape indicates a similar connection between movement and narrative.

In the early modern period, conceptualizing maleness in terms of moving and femaleness in terms of passivity was a method of control, one that helped to ‘place’ gender roles in society. Even Urania is described in terms of having a kind of autonomy which only comes from being homebound in the following passage: “Urania being come home, little meate contented her, making haste to her lodging, that there she might discourse with her selfe of all her afflictions privately, and freely, throwing her selfe on her bed” (Wroth 25). That being said, this ‘passive’ episode is located between two active, outdoor passages (24, 26). So how do we ‘place’ a character like Urania? Bruno

examines how gender helps to form a subject's spatial understanding, and how such perspectives can be altered, stating that,

Thinking as a *voyageuse* can trigger a relation to dwelling that is much more *transitive*...[creating] a cartography that is errant. Wandering defines this cartography, which is guided by a fundamental remapping of dwelling...For the *voyageuse* to exist as a nomadic subject, a different idea of voyage and different housing of gender is to be sought: travel that is not conquest, dwelling that is not domination. (Bruno 86)

In order to dissolve gender binaries (man/woman, active/passive), Bruno calls attention to the importance of *perpetual spatial dislocation*.<sup>9</sup> Rose also examines feminist strategies of resistance with regards to landscape, and suggests that,

...such mobility is especially necessary for feminists in geography, because their discipline has itself been so mobile in its occupation of the scientific *and* the aesthetic, space *and* place, the masculine *and* the fantasized feminine...the goal of such a critical mobility must be to deconstruct the polarities that it oscillates between. The structure of the Same and the Other must be destabilized. (Rose 84)

Urania's disruptive mobility provides her with the ability to map a narrative space for herself within the text.

Miller discusses the importance of Urania's emerging identity through the articulation of her situation, by way of Urania's social interaction with other characters in the text (*Changing the Subject* 55). While I agree with Miller that Urania does develop a

---

<sup>9</sup> 'dislocation,' as understood from Homi Bhabha's *The Location of Culture*.

deeper sense of self-awareness through these interactions, I would like to focus on the cyclical nature of two of these interactions that happen at the beginning of Book I of the *Urania*, the first with Perissus and the second with Parselius. Urania describes her situation to Perissus in the following manner:

‘My name,’ said shee, ‘is Urania, my bringing up hath been under an old Man and his wife, who, till lately, I tooke for my Father and Mother but they telling me the contrary, and the manner of their finding me, makes me find I am lost, and so in truth, is much of my content, not being able to know any more of my selfe: I delighted before to tend a little Flocke, the old paire put into my handes, now am I troubled how to rule mine owne thoughts.’ (Wroth 16)

Throughout the beginning of the *Urania*, the narrator and Urania herself constantly compare her state to that of her flock of sheep. For example, the narrator says, “while they [the sheep] fed...[Urania] feed upon her owne sorrow and teares” (Wroth 1), and Urania says to herself, “Miserable Urania, worse art thou now then these thy Lambs; for they know their dams, while thou dost live unknowne of any” (1). The sheep are grounded in their ‘knowledge’ of their parentage and the capacity they fulfill in this pastoral world. Urania, contrastingly, draws attention to how she is unsettled by her lack of knowledge when she tells Perissus that, “I delighted before to tend a little Flocke...[and] now am I troubled how to rule mine owne thoughts” (16). I use the word ‘unsettled’ deliberately, as it seems to parallel Urania’s word choice of ‘content’ (alluding to her discontent). In the above passage, Urania lacks both contentment, as in ease, and also the self-knowledge that would make up her content. These definitions of

‘content’ lead Urania to become ‘unsettled,’ as in upset and nomadic. Urania’s lack of content(ment) creates the circumstance which enables her mobility.

I would argue that the structure of Urania’s repetitive dialogue with other characters helps construct Urania’s own narrative (as in her progression through the landscape, as well as the articulation of her story). On a basic level, retelling her story over and over again allocates more space in the *Urania* for Urania to move in. Similar to Homi Bhabha’s account of how the marginalized try to create space for themselves by ‘anxiously repeating’ (Bhabha 95), I think that there is a power in repetition (with difference) for Urania in this text. Rose asserts that feminism can act as a counter-discourse to patriarchy through, using Teresa de Lauretis’s phrase, a “‘politics of location’” (Rose 139). According to Rose, this term means that a “subject can be located within particular discursive and material matrices of power, resistance and subjectivity” (139). Bodies are placed on the landscape, and are therefore informed by their relation to the models of power that space reinforces. Rose quotes de Lauretis’ view on where feminist resistance can take place on the landscape:

‘it is the elsewhere of discourse here and now, the blind spots, or the space-off, of its representations. I think of it as spaces in the margins of hegemonic discourses, social spaces carved in the interstices of institutions and in the chinks and cracks of the power-knowledge apparatus.’ (qtd Rose 139)

In-between spaces like gardens are representative of both the hegemonic and counter-hegemonic discourses of society. As an intermediate space, garden sites can contain dialogue from both marginalized and mainstream characters.

Urania's drive for self-knowledge connects to *how* she is able to move. On female poets in the Renaissance, and their use of the pastoral genre's conventions, Ann Rosalind Jones states that, "[t]he pastoral vocabulary legitimates the women's complaints and their desire to break free of the limits imposed on them by their social circumstances" (Jones 123). More than just her vocabulary, however, Urania's movement demonstrates her pushing against the limitations the pastoral genre imposes. When Urania leaves her flock to the charge of a young lad, she is described as in the following manner: "she betooke her selfe to the meadow...her thoughts having kept more carefull watch over her eies, thought it selfe growne peremptorie with such authority" (Wroth 18). By leaving her flock behind, Urania has begun to separate herself from her position as a shepherdess that had previously completely defined her identity. Urania's action of leaving her flock is symptomatic of her attempt to find her true story. While Urania journeys forward, her movement is connected to her inward predicament:

[as she] tooke her way towards the rocke, her mind faster going then her feete, busied still, like one holding the Compasse, when he makes a circle, turnes it round in his owne center: so did shee, her thoughts incircled in the ignorance of her being. (Wroth 18)

Urania's placelessness opens her up to different directions and possible journeys. This is demonstrated when Urania informs Parselius that the couple that raised her has "injoying me besides, not to keepe this my story secret from any, since this sweet place intising many into it, may chance to bring some one to release me from this torment of Ignorance" (22). The (re)articulation of her situation to Parselius is what launches Urania's journey, moving her out of the purely pastoral world in Pantaleria.

Urania's active behaviour through the pastoral landscape leads her on a journey to find her true identity. At a time when women did not travel, but stayed in the "dwelling" (Bruno 81) of their home, Urania's movement is unorthodox. Instead of remaining a symptomatic figure on the pastoral landscape, Urania is a female subject with the power to influence other characters in the text. As a vocal and mobile shepherdess, Urania creates constant displacement in the surrounding geography through the subversion of gender and genre conventions. In turn, this movement creates a space for Urania to articulate and map out her own story within the *Urania*.

## CHAPTER TWO: THE STRUCTURE OF RECOLLECTION

This chapter moves from looking at the similarities between the pastoral and early modern gardens, to how Urania traverses through actual garden spaces. In the first chapter I argued that in Part One of the *Urania*, Urania possesses an unconventional mobility for a female character, because of her lack of self-knowledge, and I explored how this mobility can be better understood through the cultural discourse of the early modern pleasure garden. Advancing on this premise, chapter two examines the interaction between the pastoral genre and the romance genre in the *Urania*, specifically with regard to Urania's experiences in real garden spaces. As Urania moves through the different topographies of the *Urania*, her pastoral presence also moves into and affects other spaces in the text, including gardens. Gardens, in Wroth's work of prose fiction, become a liminal space where the two generic chronotopes of the pastoral and romance can exist together. However, the joining of the distinct spatio-temporalities represented in these two genres moves the garden spaces in the *Urania* out of the standard chronotope of the text. Landscape historian Michel Conan's conceptualization of a subject moving through the garden, and then afterwards being able to reflect on his or her experience, is central to my understanding of how Urania's memory is connected to her movement in these garden spaces. A critical aspect of traversing garden landscapes in the *Urania* relates to how such spaces are affected by a subject's incomplete perception and memory, and vice versa. By exploring the connection between the mixing of genres and the character's memory of moving through the garden, the garden can be read as an in-between space used for self-discovery. Since a 'wandering' female was unconventional

and usually depicted as threatening in the context of early modern social decorum, it is Urania's lack of self-knowledge (and lack of *memory* concerning who she is) that enables her to move through different garden spaces while remaining respectably womanly. The formation of Urania's memory over time, which is linked to the construction of her story, corresponds to her navigation of actual garden spaces and other architectural enclosures in the *Urania*.

### **The Interaction of the Pastoral with the Romance**

Sandy argues that the pastoral mode present in the *Urania* does not adhere to the normative cyclical or 'static' plot the genre is widely recognized for; rather, according to Sandy, the pastoral seems to switch places with the generic (and narrative) expectations usually ascribed to the romance. Sandy discusses how passion in the *Urania*, "stalls plot and its agents in the romance" (Sandy 107) of the story, while the pastoral mode is able to restart the narrative and counter "the delusions that passion creates" (107). The pastoral creates *movement*, while desire "stalls" time. Sandy also draws a distinction between two different kinds of love found in the *Urania*: the idealistic love epitomized by Pamphilia, and the realistic love characterized by Urania (108). Sandy claims that it is Pamphilia's idealistic love for Amphilanthus, which is a trait (some might say the backbone) of the romance genre, that places her in a "terrible stasis" (108). However, Sandy asserts that as a figure of the pastoral and a character representing realistic love, Urania is able to free Pamphilia from the static expectations the romance genre places on her. Sandy states, "Urania liberates Pamphilia from a notion of constancy tending toward stagnation,

pushing her toward a duality of action and belief” (108), citing two episodes where Urania mentors Pamphilia as evidence.<sup>10</sup>

This chapter further analyzes Sandy’s concept of the ‘action-generative’ pastoral in the *Urania*, since Wroth’s mixing of the pastoral and romance genres creates a unique spatio-temporal shift in her writing. In particular, episodes where Urania is located in gardens and sites connected to gardens in the *Urania* concretely manifest this shift. Urania is a pastoral figure embodying female mobility; however, she is also a character who is influenced by the ‘stasis’ of the romance. This is very clear if we look at the first enchantment in Part One of the *Urania*. The first enchantment, the Throne of Love located the island of Cyprus, is an episode that Roberts describes as the “ideological center of the romance” (“Labyrinths” 184). The Throne of Love is a test that only true lovers can pass. Being successful in this test relies on the couple’s constancy in love, but is also characterized by the couple’s successful *movement*, or progression, through the three towers situated on the hilltop of the Throne of Love (Wroth 48-50). The Throne of Love is the first formal space that is characteristic of the romance genre that Urania, as a pastoral figure, encounters, which impacts the progression of the narrative in the text.

In this chapter, architectural spaces, such as the Throne of Love, are read as extensions of early modern garden spaces. Gardens became important additions to great houses in the Tudor period. Elizabethan gardens, Strong argues, “became an essential adjunct of the great house” (Strong 45) in England after 1580. Illustrating this connection, Strong compares the development of gardens to that of rooms, stating that,

---

<sup>10</sup> Sandy references pages 467 and 471 in the *Urania*.

“[t]he combination of a desire for privacy and the increasing formality of aristocratic life led to a multiplication of rooms and a division between the state as against the private apartments. It could also lead to a multiplication of gardens” (49-50). Comparing the development of the garden to rooms demonstrates how the early modern garden was an accompanying structure to the great house. The need to have both private and public areas in the design of the garden also shows how the garden was utilized by its inhabitants for specific purposes, as with the rooms in the great house (49). Paula Henderson takes Strong’s argument further, stating that, “[t]he great Tudor garden *was essentially architectural*, with its high walls, elaborate gates and formal layout” (Henderson 54, my emphasis). In her discussion of banqueting houses, Henderson notes that these structures were planned and built with the arrangement of the garden in mind (60). The banqueting house at Wimbledon, Surrey,

[was] set into a sunken garden directly behind the great house and was approached via a complicated set of stairs on the far side, which meant visitors had to walk around the banqueting house to enter it... It must have been stunning, with views into the garden and back toward the house itself. (67)

In Henderson’s description, the house is connected (through perspective) with the garden. Similarly, Henderson discusses how the image of the Greek cross was represented in “plasterwork ceilings and as patterns for knots in gardens” (67), which created a “powerful visual connection between the house, its interior and the architecture of the garden” (67). As a repeated motif, Henderson’s example of the Greek cross indicates how the garden and the house were intrinsically and visually connected as an architectural space.

Landscape historian John Dixon Hunt discusses how Sir Henry Wotton's assertion that 'the Eye (as of the feet)' of the individual moving through the garden decisively impacts the navigation that garden. Hunt states that, "[f]or Wotton, visual mastery of prospects invites and promotes pedestrian mobility" ("Lordship of the Feet" 187). Seeing, or the expectation of seeing, creates an incentive for the garden visitor to move towards or seek out other areas of the garden. Continuing on Wotton's statement, Hunt analyzes the connection between sight and movement, relating his analysis to real garden spaces, and configuring garden movement into the three different categories including the procession, the stroll, and the ramble (188). These categories help inform my analysis of Urania and the different ways she travels. Urania's movement through the pastoral landscape, as discussed earlier, can be placed within Hunt's definition of the 'ramble' – wandering in a solitary fashion "without definite or preordained routes or destinations" (189-191); however, this chapter concentrates on the movement of Urania through *designed landscapes*. According to the criteria of Hunt's three categories, Urania's progression through these designed gardens can be designated as being either a stroll or a procession. For example, the movement *towards* the Throne of Love is linked to the stroll, since "the stroll implies an ultimate purpose within the site and a sense of destination...[a] self-conscious activity...[which] also implies a defined route between whatever incidents punctuate and give rhythm to the movement" (189). In the Throne of Love episode, Urania and her party come "within sight of a rare and admirable Pallace" (Wroth 47). For the party members, the three towers contained on the hilltop of the Throne, act as "*incentives* for moving forward" ("Lordship of the Feet" 195, my emphasis). These incentives architecturally mark their advancement through the terrain.

These visual markers, however, are placed at a distance from the actual landscape Urania's traveling party is covering during the narrator's description of them. Notably, the detailed description of the Throne happens in the narrative before the party is close enough to discern it. The narrator describes the Throne in the following passage:

three sides of the Hill made into delicate Gardens and Orchards: the further side was a fine and stately Wood. This sumptuous House was square, set all upon Pillars of blacke Marble, the ground paved with the same. Every one of those pillars, presenting the lively Image...of brave, and mighty men, and sweet and delicate Ladies, such as had been conquer'd by loves power. (Wroth 47-8)<sup>11</sup>

This passage draws attention to how the different garden spaces of the woods, gardens and orchards are organized and placed around the palatial structure. As shown by the description of human pillars, this architectural structure is literally made of representations of people who have fallen to love's power. On a temporal level, the account of the Throne seems to leap ahead of the traveling party. The narrative brings the reader inside the structure, informing us of the different kinds of gardens surrounding and incorporated within the Throne, and details the gender and social standing of the human pillars. While this is happening, the strolling of the moving party is delayed – or at least, momentarily abandoned by the narrator. In fact, it is right after this description that the party's actual momentum comes to a stop, as they “beheld this place with great wonder” (48).

---

<sup>11</sup> The description of Urania standing like a “sentinel” (46) on the boat journeying to the island before the party sees the hillside mirrors the human statues supporting the Throne. It foreshadows what will happen to her at the Throne: to be the static lover, held in love's thrall.

At the Throne of Love the traveling party's movement is purposeful, since, unlike Urania's rambling at the beginning of the *Urania*, there are visual cues encouraging the party to move forward on the landscape. However, the party does not travel as a group *inside* the Throne of Love, as the members of the party are separated as soon as they drink from the river near the first tower, the Tower of Desire (49). As the party disperses, Urania moves through the Throne in a solitary fashion. While the movement of Urania and her party start off as a "stroll" towards the hill, navigation *within* the Throne of Love is more akin to Hunt's category of the processional or ritualized walking, since the Throne is a space that "implies a specific route with designated paths...with socially constructed and endorsed purposes and with some higher objective than the mere performance of the rite [being enacted]" (Hunt 188). As the priest of Venus informs the party before they drink from the river, there is a definite method and order to being able to successfully pass through the enchantment of the Throne of Love (Wroth 48). According to the priest, in the first tower (Cupid's Tower or the Tower of Desire) all false lovers will be "inclosed" (48) and "endure torments fit for such a fault" (48). True lovers will be able to progress to the second tower, the Tower of Love. Here, the lovers are subject to "suffer unexpressable tortures...[like] Jelousie, Despaire, Feare, Hope, Longings" (48). The third tower, the Tower of Constancy, can only be entered by the "valiantest Knight" (48) and "loyallest Lady" (48), and together they can open the gate and break the enchantment. However, the priest warns that, "[t]ill then, all that venture into these Towres, remaine prisoners" (49). This enchantment imprisons and torments the unsuccessful lovers who do not pass its test, possibly for eternity (if the enchantment never breaks).

Although each member of the traveling party is consumed by what can be described as a kind of frenzy when they drink from the stream at the base of the first tower (“These distractions [caused by the water] carried them all, as their passions guided them” [49]), the enchantment from the river affects the men and women in the party differently. The desires of the men in the party – Parselius, Leandrus, Steriamus and Selarinus – take them away from the Throne of Love. The women’s desires, however, keep them within the enchantment of the Throne. Selarina “thought she saw within the Gardens, a young Prince...who beckned to her” (49), and Urania’s maid enters the tower of love when she imagines seeing her love interest “in the second Towre, kissing and embracing a Black-moore” (49). Urania is described as being overcome by her love for Parselius:

Urania, whose heart before was onely fed by the sweet lookes, and pleasing conversation of Parselius, loves him now so much, as she imagines, she must try the adventure, to let him see her loyalty is such, as for his love, and by it she would end the Inchantment. (49)

Urania is so overwhelmed by the need to prove herself to Parselius that she does not even realize that he is gone. She is blinded by her love. Yet, this passage highlights how it is not just passion, but also social protocol, that dictates the way the men and women in the traveling party take action to fulfill their passions. The women remain in the combined house and garden space of the Throne, while the men board a ship and set sail from the island. Urania’s movement through the first two towers is described thus:

Urania went on, when entring the second tower, guarded by Venus, she was therein *enclosed*, when as thus much sense came to her, as to know she had left

Parselius...Then despaire possess her so, as there she remaind, loving in despaire,  
and despairing mourn'd. (49, my emphasis)

The word “enclosed” and the repetition of the varied forms of despair emphasize how Urania is confined in the second tower, and also indicate how she remains a captive within the gendered space of the Throne – an ‘appropriate womanly’ refuge detaining Urania in the romance genre.

On one level, Urania is imprisoned because Parselius is not a constant lover – he actually abandons Urania. Therefore, Urania cannot proceed to the third tower representing constancy. An alternative way to perceive this episode is to consider it spatially: the Throne of Love “was scituated on a Hill, but that Hill formed, as if the world would needs raise one place of purpose to build Loves throne upon; all the Country besides humbly plaine, to shew the subjection to that powerfull dwelling” (47). The Throne of Love is set above and apart from the pastoral plain below it – the hill’s territory represents a different, defined place. The Throne of Love is illustrated on the title page of the manuscript of Part One of the *Urania*. Roberts states that, “[t]he illustration for the title-page of the *Urania* was chosen by someone very well-acquainted with the nature of the fiction and depicts the central episode of the Throne of Love” (“Critical Introduction” cvi). The title page depicts the Throne as a Greek or Roman-like structure with pillars and marble statues, on the top of a rocky hill. Well-dressed couples are depicted as moving through the three towers, while a river flows past at the base of the towers. Adjacent to the right side of the hill, there is an orchard lined with regularly planted trees. Also, there are three distinct pleasure gardens, which have within them various kinds of garden features, such as plants, fountains, knots, partitions, walls, and

gates. Surrounding the Throne, there is a mill and some smaller houses on the landscape; but most of the land consists of trees and rolling hills. As noted before, Roberts calls the Throne of Love passage in the text the “ideological center of the romance,” which demonstrates how it is a space that is symptomatic of the romance genre. Yet, Sandy’s conception of how Urania’s pastoral-self is able to break through the stagnation of the romance does not apply to this episode, because Urania is imprisoned by this enchantment (Wroth 50). However, it is important to note that the Throne is the first place Urania enters that is expressly outside of the pastoral. The Throne is an experience in a new genre for Urania, where she must navigate between genres of the familiar pastoral and unfamiliar romance – and she fails. Since it is Pamphilia and Amphilanthus who break the first enchantment, Urania is actually rescued by Pamphilia (and the romance genre Pamphilia represents).

### **The Garden Enclosed**

The first enchantment ‘encloses’ Urania in two ways: literally in the second tower, and generically in the romance. While Sandy claims that Urania is a pastoral force who is able to break out of the stasis of romance in the *Urania*, I would argue that when Urania truly enters the romance, as she does in this episode at the Throne of Love, the pastoral element she represents actually *slows down time in the story*. In his analysis of the Greek romance, Bakhtin states that, “[i]n order for the adventure to develop it needs space, and plenty of it” (Bakhtin 99). However, in passages set in garden spaces or

architectural spaces surrounded by gardens in the *Urania*, space is decidedly limited.

Instead, time expands, and memory becomes a mode of mental travel.

The manner in which Urania develops as a character in the *Urania* is through her understanding of “realistic love,” to use Sandy’s phrase. While the need to find her true identity is what motivates her journey, her innate goodness and affection stay consistent as both a shepherdess and as a queen. Moving from an inconstant Parselius to her final love and husband, Steriamus, Urania grows as a character not in finding self-knowledge (which only changes her political and social situation), but in her appreciation and endorsement of a down-to-earth approach to love. Bakhtin discusses how, in stories where the character evolves, the plot is “one that unfolds not so much in a straight line as spasmodically, a line with ‘knots’ in it, one that therefore constitutes a distinctive type of *temporal sequence*” (113). This visual understanding of the line with ‘knots’ in it helps to explain the episodes where Urania attains this knowledge by backtracking through her memory, specifically in scenes located in garden spaces.

Quoting Mary Ellen Lamb’s characterization of the *Urania*’s narrative, as multiple “‘narratives [that] tangle and untangle in knotted cords,’ requiring their readers ‘to abandon themselves to the flow of the text’ and moments of lyric stasis and paralyzing ‘anti-narrativity’” (Rosenfeld 1060), Rosenfeld analyzes how the *Urania* is constantly fighting with the need to internalize moments – to become enclosed – while Wroth’s use of clauses simultaneously push the story forward. While Sandy would classify these moments of “lyric stasis and paralyzing ‘anti-narrativity’” as being a part of the ‘stasis’ created from an ‘indulgent’ kind of love presented by the romance genre

(Sandy 107), I understand these passages to be the product of mixing the different chronotopes of the pastoral mode with the romance. Rosenfeld argues that:

Understanding Wroth's narrative as an 'enchanted enclosure,' however, promotes a sense of space defined by its boundaries and implicitly privileges moments of narrative stasis and rhetorical balance over the work's more dominant compulsion to move forward within and between the tangles of narrative and the knitting of clauses. 'Enclosure' enacts a model of the mind defined by the boundaries that distinguish interior from exterior rather than the knots between clauses, the loose syntactical extensions according to which characters think through narratives of accumulating knowledge. (Rosenfeld 1060)

Obviously, my thesis is privileging such moments Rosenfeld warns against. However, this tension between the external and internal, that Rosenfeld draws attention to, is realized in garden spaces in the *Urania*. The gardens are not simply 'enclosed' moments; even though it is in these 'knots' that Urania is held in a defined and enclosed space. With regards to the narrative, as a consequence of the expansion of time in these passages, the "compulsion to move forward" still exists. While there is a 'stasis' in the plot when Urania's pastoral-self interacts with the romance genre in gardens, the pastoral part of her embraces the 'anti-narrativity.' Sandy states that the pastoral and the narrative do not have to be mutually exclusive. Instead, the pastoral can possess a form of narrativity through retrospect (Sandy 112). This type of narrative corresponds to the way Urania's memory moves the plot forward in the space of the garden.

These 'knots' in a story, as Bakhtin terms them, are moments where time stretches out and space contracts, which happens to Urania in the garden spaces in the *Urania*. In

his analysis of Wroth's sonnet sequence, Jeff Masten argues that there is a conflict between public and private spaces, which leads to Pamphilia internalizing her situation. Masten states that, "the movement inward...recurs throughout the sequence as a withdrawal into an interiorized corporeal space" (Masten 70). In garden spaces, Urania has the ability to physically walk through and interact with these spaces; also, similar to Pamphilia, Urania is able to withdraw into herself, mentally retracing prior experiences in gardens she has encountered. In these 'knots' where time stretches out, Urania is able to travel back in her memory. This mental movement is similar to what Michel Conan describes in his examination of sixteenth-century gardens. In his analysis of a sixteenth-century visitor's experience to different garden spaces, Conan argues that the memory of moving through different pathways in the garden allows the individual to properly navigate the garden. In his argument, Conan focuses on David Coffin's study of the Villa d'Este at Tivoli. In reconstructing the gardens by means of available historical documentation, Coffin provides insight into what walking through the gardens might have been like for a sixteenth-century visitor (had the gardens been completed). Conan argues that the subject's movement through such garden spaces informs an understanding of and participation in navigating through the garden, as well as the subsequent *recollection* of the journey (Conan 289). In this manner, the route the garden is walked in helps to structure the shaping of the garden in the mind of the subject in motion.

In an encounter in a private garden in Morea, Pamphilia, Amphilanthus, Urania, and Limena all sit down and converse with one another (Wroth 245). Each member of the party tells a story about the "variety of love" (245), and Urania's tale is said to be the last to be told by the narrator, but it is also the only one that is recorded. Urania recalls that,

‘In Italy as once I went abroad into some Woods, where a dainty river wantonly passed, it was my chance, walking up and downe, to call to mind the sweete Iland wherein I was bred, and all those pleasant passages therein, so farre those thoughts possesst me, as they moved sadnesse in me, and that, passion, and passion, attendance on that power; so as I threw my self upon the ground, there a while remaining as in trance, lulld into it by those charmes.’ (245)

In this passage, Urania’s memory recalls two different natural scenes, both containing pastoral elements. Urania compares the wooded area in Italy to Pantaleria, which is recalled in the second memory she enters. In addition, the interaction between Urania and Liana in the woods highlights the similarities between the two female characters: Liana is dressed in the attire of a shepherdess and is from Pantaleria, the island Urania was raised on (245-246). Urania says that Liana “‘was in the habit of a Shepherdesse, which pleased me to see, bringing my estate againe in my mind, wherein I lived first, that had bin enough to call reliefe from me’” (245). In her story of the Italian woods, it is Urania’s recollection of her time in Pantaleria that influences her movement. At first, it causes her to throw herself on the ground as she succumbs to the memory of her home, and second, to approach and comfort Liana (245-246). Even though Urania, as she is telling the story, is located in Pamphilia’s private garden in Morea, there is still the pastoral in her memories that affect the ‘stasis’ of the romance. She is not merely sitting with Pamphilia, Amphilanthus, and Limena, but is actively (re)creating a mental journey that happens on two levels.

In her interaction with Liana, Urania disapproves of the hypocrisy of love where a man can be inconstant, but a woman is expected to remain constant: “[i]t is no

blame...to love, but a shame to him, who requites such a constant and worthy love with no more respect [for her]” (246). Contrastingly, Urania’s insight into love noticeably evolves later in the text when she interrupts Pamphilia’s walk through the private gardens in Corinth (458-60). Urania tells her friend that, “[c]hange...deserves no honour; but discretion may make you discern when you should be constant, and when discrete, and thus you do not change but continue, judicially as always you have been” (459). Since Urania’s own situation has changed from when she first gave Liana her advice on love (in the above episode between Pamphilia and Urania, Urania now knows who she is and has a family), Urania has become aware of the consequences personal affections can have on a political figure. Through the accumulation of romantic knowledge – by her own personal experience and memory in garden spaces – Urania is able to expand her understanding of realistic love.

In Urania’s case, walking through garden spaces creates time to analyze past experiences. According to Conan, memory of the garden walk is tied with the experience of walking through the garden: the importance of individual choice, navigation through the garden – and how that navigation leads to the construction of a narrative, which then, after the walk is done, leaves the individual with the memory of the experience (and the ability to ‘re-enter’ the garden in the mind). In his further analysis of the gardens at the Villa d’Este, Conan states that, “Only through an effort of memory based on their knowledge of the fable and the path they had followed, would they come to realize that they had faced the same choice as Hercules, a well-known literary *topos* since the early Renaissance” (Conan 293). In the Villa d’Este, the choice of the garden-goers mimics that of Hercules. Their motion “reveals a poetic meaning expressed in the garden by a

metaphorical figure of garden design” (293). With regard to the narrative structure of the *Urania*, Penner states that,

Wroth’s plotting also represents a departure from the linear narrative lines...Her narrative line is circular rather than linear, jumping forward and doubling back upon itself like the weaving of a basket or spider web. Narrative lines are dropped, only to be returned to pages later. Only after the work is read can a discernible pattern be understood. (Penner 152)

This cyclical movement of the narrative in the *Urania* is comparable to Conan’s analysis of the individual walking through a sixteenth-century garden. As a work that has a circular pattern to it, the *Urania* teaches *through its repetitiveness* (both to the reader and to its characters). Having Urania look back in her memory at past events within garden spaces allows her to develop her understanding of love outside the normative time of the text.

### **The Cycle Continues**

The early modern pleasure garden was a retreat from the cares of the world, like pastoral representations of Arcadian landscapes, and it could also act as a space for questioning and negotiating societal norms. In “Of Other Spaces,” Michel Foucault outlines his conception of the heterotopia:

There are also, probably in every culture, in every civilization, real places - places that do exist and that are formed in the very founding of society - which are something like counter-sites, a kind of effectively enacted utopia in which the real

sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. (Foucault 3)

Foucault specifically uses the garden space as an example of a heterotopia: as a “sort of microcosm...The garden is the smallest parcel of the world and then it is the totality of the world. The garden has been a sort of happy, universalizing heterotopia since the beginnings of antiquity” (5). Both the pastoral and the early modern pleasure garden act as spaces of “elsewhere” (4), enclosed outside of normal time. In her analysis of pastoral temperance in Wroth’s *Urania*, Sandy discusses how “[i]t is frequently said that pastoral is about ‘suspension,’ of the decision between two alternatives and often of the time and change that would make [a] decision necessary” (Sandy 105). Yet, in the *Urania*, it is the intermingling of the pastoral with the romance in the “elsewhere” of garden spaces that creates pockets of extended time. The gardens act as a ‘counter-site’ where Urania is able to travel back through her memory.

The episodes of Urania in garden spaces demonstrate a building of a more complete sense of memory, as well as the construction of her identity as a mobile female subject. In order to connect memory and architectural spaces, Bruno looks to first century A.D. philosopher Quintillian’s mnemonic device, paraphrasing his concept in the following passage:

To remember the different parts of a discourse, one would imagine a building and implant the discourse in site as well as in sequence: that is, one would walk around the building and populate each part of the space with an image; then one

would mentally retrace the building, moving around and through space, revisiting in turn all the rooms that had been ‘decorated’ with imaging. Conceived in this way, memories are motion pictures. As Quintilian has it, memory stems from a narrative, mobile, architectural experience of site. (Bruno 220-1)

For Quintilian, a foundation of memory is established in the associative terms of a building’s structure. Yet, this mnemonic device also parallels an individual navigating an early modern pleasure garden. Szafrńska claims that the individual’s movement through the garden is vital in order to visualize the fragments of what could be seen from singular perspectives (Szafrńska 200). During the walk, the “perceived views [of the garden] accumulated in one’s memory” (202), creating a more complete picture of the garden. The association between an individual walking through a garden and the individual’s memory needed to do so connected to gardens that Urania navigates, since gardens are spaces where Urania is able to create her own narrative.

Urania’s progression through garden spaces, and architectural spaces linked to gardens, is related to the retrospective narrative that exists in these garden scenes. The act of walking through a garden is similar to the position of Urania in the text as she attempts to find her true identity. The individual walking through the garden only develops a whole ‘picture’ of the garden when the experience of walking is paired with the memory of the walk (Conan 288-9). Urania continually encounters pieces of the story related to where she comes from in Part One of the *Urania*. For example, at the beginning of the text, she only knows that her foster parents found her abandoned with a mantle, a purse, and a piece of writing asking for whoever found her to give her the name Urania (Wroth 28). Along her journey, Urania also hears stories of lost princesses that seem to mirror

her situation (from Parselius [28] and the pirate Sandringal [32]). In the court of her father, Urania is told more of her story by the Duke who stole her as an infant (232-33). Significantly, like Urania, the Duke is also missing information in his story, unable to tell Urania who left the mantel and purse with her: ““That...was done by him of her I know not which, that protected you, nor can you know that, till you finish an adventure, which is onely left for you to end”” (233). Urania must continue to travel in order to have a complete ‘picture’ of her life’s tale.

In her encounters with different characters, Urania attempts to piece together portions of her story. In her analysis of movement in Renaissance gardens, Szafrńska states that,

As one moves [through the garden], one’s perception is that of a ‘wholeness,’ which at first may seem rather abstract, but becomes real during the walk. It also organises one’s memory, making the walk through the garden similar to a literary narrative. Fausto Testa has said that walking through a garden was equal to its being read as a text. (Szafrńska 201)

As Szafrńska notes, the traversal of the garden is similar to reading a story. Specifically for Urania, it is her journey through remembrance that helps to construct the complete version of her story. The most significant source of information for Urania comes from the prophetess Melissea (Wroth 175). On the island of Delos, Urania’s traveling party goes

directly to the Pallace, at the entring into the vault meeting the grave Melissea, who with her maides carrying torches of white waxe, conducted the Prince through that into the Gardens, all now in hope or feare to know their fortunes. Urania desiring to

know herself. (175)

In this scene, Urania stands with Pamphilia and Amphilanthus as Melissea moves from each character in the party, telling each individual his or her destiny. As Melissea approaches Urania, she informs Urania that she is the daughter of a king, and sister to Amphilanthus (190). However, Melissea also states that Urania will only find out about “the manner, and the reason for...[the] losse [of her identity]...in a fitter place” (190). So, Urania must continue with her journey to find the ‘whole’ version of her story.

The second portion of Melissea’s prophecy concerns Urania’s future love.

Melissea tells Urania that in love,

‘you shall be happy, and enjoy, but first, death in apparance must possesse your dainty bodie, when you shall revive with him you now love, to another love, and yet as good, and great as hee. Bee not offended for this is your fate, nor bee displeased, since though that must change, it is but just change.’ (190)

This prophecy explains the cleansing ritual Urania undergoes. In it, Urania’s body is thrown into the sea off the island of St. Maura in order to forget the love she has for Parselius. Strake states that, “[t]hrough the introduction in Book II of a cleansing ritual on the island of St. Maura, the narrative tactfully allows Urania a second start [at love] after being left by Parselius for Dalinea” (Strake 112). In a work that continually enforces the importance of constancy, this episode is striking in how it allows Urania to dispense with such immutability. Urania is thrown into the sea, and “[t]he romance quest [demonstrates that it] has both physical and spiritual geographies; the water is a cleansing agent that removes Urania’s love for Parselius, thus clearing the way for her attachment to Steriamus and her future as Queen of Albania” (112). Urania is, in her own words,

“cured from memorie” (Wroth 331-2). The erasure of the memory of her love for Parselius opens Urania for further travel, and to seek out her other desires (to find her true love, and to continue to create her own story).

In his book *The Practice of Everyday Life*, French philosopher Michel de Certeau states that, “narrated history creates a fictional space” (de Certeau 79). Urania herself has no history to narrate, so therefore, she must create her own story as she progresses through the text. In his chapter on story time, de Certeau states that, “the more memory-knowledge there is, the less time is required” (83) to impact space. Time displaces space: invisible time makes visible changes to space (85). Yet, in terms of de Certeau’s conceptualization of memory, Urania has no memory of her past as an infant, and therefore lacks memory-knowledge. For that reason, Urania needs access to more time in order to interrupt the space of the *Urania*. This ‘extra’ or ‘other’ time is found in garden spaces. It is these spaces that provide Urania with the means to affect her surroundings.

In the second enchantment, Urania and a few ladies enter the Enchanted Theater with Pamphilia (Wroth 372). The space of the Theater is described as being a circular building, “carved curiously, and in mighty pillars” (372) located at the top of a large rock. Surrounding the Theater, there is “a fine Country” (372) and a “delicate plaine” (372). Pamphilia opens the gated Theater with a key, and the party enters, climbing nine steps to the Throne, “when instantly the sweetest musicke...so overruled their senses, as they thought no more of any thing, but went up, and sate downe in the chayes” (373). Once these characters are motionless, “[t]he gate was instantly lock’d again” (373). Strong states that garden gates, introduced into English garden design by Jones, were “emblematic expressions of the boundaries between ordered and disordered nature”

(Strong 171). Described as “magnificent a Theater, as *Art* could frame” (Wroth 373, my emphasis), the Theater is an enclosed space separated from the natural countryside nearby. As with the first enchantment, Urania becomes imprisoned in an architectural space associated with the romance genre, where she is confined for some time. Sandy claims that in the second enchantment,

[L]ove here is a delusion that hides its own operation, that causes its victims to become insensible to their plight...Over the next few weeks many lords and ladies attempt to rescue the trapped ladies [in the enchantment], but all are subsumed into the enchantment themselves until most of the romance’s plot lines have converged at this impasse. (Sandy 107)

Only after Amphilanthus has also become trapped are Urania and Veralinda able to break the enchantment together:

but though Urania had got [the book,]...she must have Veralinda help to open it, which being lent her she got, the house then vanished, and they found in the Booke the whole story of Urania, and how that after shee was stolen by the Duke as before was confessed by himselfe, and then from him by robbers. (Wroth 455)

Inside the book, Urania reads an account of her life’s story she has been told (and has been telling) in fragments throughout the *Urania*. In the confined space of the Theater, both Urania and Veralinda’s identities are revealed in a retrospective manner, by reading the book comprised of their two stories. Bruno quotes Israel Rosenfield’s argument concerning memory and motion in the following passage:

‘All acts of recognition, all acts of recollection, require some kind of motor activity. We come to perceive and understand the physical world by exploring it

with our hands, our eyes, and the movements of our bodies; our recollections and recognitions of the world are intimately related to those very movements we use to explore it...In fact we are all 'redoing' the past.' (Bruno 263)

According to Bruno, it is through the haptic, the experience of the environment through the sensory, that the individual understands their place in that landscape. Moreover, this haptic movement through space relates to more than the individual's understanding of that space in the present: it is a palimpsestic buildup of "those moments of time-space meltdown" (279). Waller argues that, "Urania obsessively displaces personality, familial, gender, and broader social contradictions into a series of compulsively repeated narratives" (Waller 59). The repetitive nature of the pastoral ensures that Urania has the opportunity to continually encounter pieces of versions of her story in the romance narrative. Since Urania and Veralinda are figures of the pastoral, two shepherdess-princesses on a similar quest for identity, the narrative in the second enchantment becomes an anti-narrative (space contracts and time expands, retroactively).

Urania's mobility through designed garden spaces creates an interplay between the pastoral and romance genres present in the text. As a pastoral figure entering spaces linked to the chivalric romance, such as the pleasure garden, Urania's presence impacts the flow of the *Urania's* narrative. Rather than producing a 'stasis' in the narrative, Urania's pastoral presence slows down time in the enclosed space of the garden. Through a retrospective kind of narrative, Urania is able to construct a fragmented memory for herself by recalling and telling stories about episodes in her life. Comparing Urania's experience in the garden to that of an individual walking through an early modern

pleasure garden gives insight into the physical and mental journeys Urania embarks on in the attempt to find her (complete) identity.

### CHAPTER THREE: INTO THE GARDEN

In chapter two, I examined how Urania's movement within garden spaces repeats throughout the cyclical narrative structure of the *Urania*. Chapter three takes this point further, considering the extent to which Urania acts as a model of female mobility for other female characters' movement within gardens. As Urania moves through the gardens situated in different countries on her journey, she meets various female characters. Within these garden spaces Urania often shares personal information with these other women, and also listens to the stories they have to tell. In addition, Urania's mobility makes an impression on the female characters in the *Urania*. The atypical journey Urania embarks on in this pastoral romance reveals a visible model of female subjectivity to these women. This chapter will show the differing ways in which these female characters make Urania's mobility their own. For simplicity's sake, with regard to instances of other female characters' movement in garden spaces, this chapter classifies that movement as being either a positive or a negative expression of female mobility (positive meaning using the garden as a space in which to be productive and creative, while negative being the destructive side of female subjectivity, such as the expression of anger towards others or self-loathing). Veralinda and Pamphilia, for example, mirror the positive aspects of Urania's mobility: they both walk through garden spaces, using the time in the garden for self-reflection. Through the creation of poetry and song, Veralinda and Pamphilia's movement is characterized as positive because they are productive representations of female subjectivity. Characters like Antissia and Nereana, however, wander haphazardly through hostile garden spaces (either thought to be as such, or actually containing real

danger). This terrain parallels their own chaotic and unruly natures, and their uncensored behaviour is mirrored in their movement. In the *Urania*, Antissia and Nereana's mobility is viewed as movement that needs to be rectified or contained. However, both the positive and negative kinds of female mobility depicted in the text have a similar end result. As discussed in chapter two, Urania's recollection of her past takes place outside of the time and space of the normal narrative in the *Urania*. The different heterotopia of the garden space she is situated in allows Urania to enter into a retrospective narrative of her life. Time expands in her memory, and the stories of and about Urania's experiences in garden spaces are a temporary departure from the general narrative of the text. Comparably, from leisurely walks to darting past trees in a forest, the various representations of natural spaces other female characters inhabit in the *Urania* engender the stretching of time through digression, which ensures that more time is available for these women to have their stories heard. Consequently, Urania's journey gives rise to a transmissible form of female mobility that informs the behaviour of other female characters in the *Urania*.

### **The Order of the Garden**

The other female characters in the *Urania* mirror Urania's mobility in two main ways. First, they are able to learn from Urania's example in their face-to-face encounters with her. Second, since Urania and her movement starts the story of the *Urania*, the chronology of the text influences the reading of other female characters. Hypothetically speaking, while it is conceivable that Pamphilia has been walking in pleasure gardens all her life, the reader only sees her acting in this manner after Urania's own journey is set in

motion. Urania's mobility in the opening scene of the *Urania* informs the way the movement of other female characters is viewed by the reader. While this second kind of 'mirroring' is more tenuous than the first, it is, nonetheless, important to state that analyzing Urania's movements – both in their initiation of and continuing presence in the *Urania*, as well as the novelty of such gendered mobility – informs how we read the behaviour of the other female characters in the text.

While I classify female outward manifestations of subjectivity in the garden as being either positive (using the garden space to create art and to form a constructive sense of self-awareness) or negative (becoming consumed in self-loathing and the hatred of others), the female characters in the *Urania* use the space of the garden to allow their internal plight to become *visible*. The garden is a site where the internal can be represented (to an extent) in an outward fashion, thereby making the invisible internal conflict visible. The way I have conceived of this dynamic is indebted to Bachelard's understanding of inside and outside. From a phenomenological perspective, Bachelard considers how logical opposites are actually involved in the construction of one another. When discussing the dialogue between inside and outside, Bachelard states that the image of the door "is an entire cosmos of the Half-open... We have only to give it a very slight push! The hinges have been well oiled. And our fate becomes visible" (Bachelard 222-23). The door is an apt symbol to view the *Urania* through, since it is through the reopening (or retelling) of various situations these characters find themselves in, that literary and gender conventions can be reconsidered and reshaped. On the dynamic between inside and outside, Bachelard further says that,

Entrapped in being, we shall always have to come out of it. And when we are hardly outside of being, we always have to go back into it. Thus, in being, everything is circuitous, roundabout, recurrent, as much talk; a chaplet of sojournings, a refrain with endless verses. (213-214)

The garden spaces in the *Urania* act as experimental sites that reinforce female mobility through the repetition of narrative events. If “[t]his side’ and ‘beyond’” (212) the door adds up to the sum of all possibilities, then that is also where the counter-hegemonic discourse exists. When the ‘door’ is ajar, that is the liminal moment when the invisible internal desire of a female character is able to manifest itself outwardly on the landscape of the garden. Bruno categorizes strolling through a picturesque garden in the following passage:

A memory theater of sensual pleasures, the garden was an exterior that put the spectator in ‘touch’ with inner space. As one moved through the space of the garden, a constant double movement connected external to internal topographies. The garden was thus an outside turned into an inside; but it was also the projection of an inner world onto the outer geography. (Bruno 203)

The female subject moving through a garden is connected haptically, according to Bruno, to the surrounding environment. The inward self of the mobile female is reflected in the outward the landscape; reciprocally, the space of the garden is interiorized within the female walking through it. The garden and the mobile subject are mutually affected by one another. As discussed in chapter two, when *Urania* is in the garden telling a story, time displaces space. This displacement creates a moment in the text where the other becomes visible to the self. In comparing *Urania*’s mobility to that of the other female

characters, chapter three considers whether this transitory autonomy Urania attains also occurs for the other women in the *Urania*.

When Urania interacts with other female characters in garden spaces, as an in-between character she is able to occupy the threshold between inside and outside, the self and other. In the text, Urania is identified through the normative female gender roles of the wife, the friend, and the lover, while simultaneously being a mobile and displaced female subject. From the perspective of the other female characters, Urania's behaviour and actions shift from the unfamiliar to the "intimate,"<sup>12</sup> providing the other women with a precedent to engage in such uncharacteristic behaviour. The potentially alienating active pursuit for her identity is counterbalanced with Urania's role as an advice and comfort giver. Urania remains a respectable example of female subjectivity because she finds balance between her outward public self and her inward desires.

Throughout the *Urania*, Pamphilia demonstrates a tendency to isolate herself in her grief. After Urania's true identity is revealed, Pamphilia travels with Urania and Amphilanthus to the kingdom of Morea where Urania meets Pamphilia's father (who is a friend of Urania's biological father, the King of Naples). Almost immediately upon her return to Morea, Pamphilia retreats "[i]nto the garden woods (her old sad walke)" (Wroth 191). Moving from the castle into the garden, Pamphilia visits the ash tree, onto whose bark she had previously carved one of her poems, where she engraves four new lines about her crying (191). However, when she sees Urania and Amphilanthus, she joins them as they "walked up and downe the wood" (192). Urania, Pamphilia and

---

<sup>12</sup> "Intimate" is a word that both Bachelard and Bruno use to describe space (Bachelard 217-8, Bruno 225-7).

Amphilanthus move through a garden wood together until Amphilanthus suggests that they rest. At this, Amphilanthus lays down on “his Mantle on the grasse, the two incomparable Princesses laid themselves upon it, the king casting himselfe at their feet” (192). Urania holds her brother’s head in her lap, as Amphilanthus takes Pamphilia by the hand, “which they so well liked, as they past a great part of the day there together” (192). The group’s physical closeness parallels the intimacy of their conversation and the time spent together. Similarly, in a later episode in Pamphilia’s garden woods in Morea, Pamphilia complains “all alone in the Woods” (245), where “wept she, sigh’d, sobd, and groand in her anguish; but when the spring had run it selfe even dry, she rose from off the grasse, which a while had been her bed, when these extreamest weights of heaviness oppressed her” (245). When Urania, Amphilanthus and Limena find Pamphilia they try to comfort her, but she keeps her feelings private:

[t]his brave Prince discerned her eyes some-what sweld, whereat his heart did melt with pitie, and kindly askt the cause: she that now might have her wish, yet refused that happy proffer for her delivery; modesty and greatnesse of spirit overruling her, so as shee made a slight excuse...she desired not to reveale her secret thoughts. (245)

The passage suggests that Pamphilia’s behaviour around others is influenced by a sense of decorum. While she writes about her tears on the bark of the ash tree, and cries them into the lawn while alone, she does not openly share their cause with others. Yet, her inward desires are still apparent: the group sits together, “Amphilanthus laying his head on Pamphiliass Gowne, which she permitted him to do, being more then ever before she would grant to any [other]” (245). Amphilanthus’ close physical proximity to Pamphilia

parallels her inward desire to have the love she feels for him be made similarly concrete. In Urania's company, and in the seclusion of the garden, Pamphilia is able to physically occupy the threshold between her private desires and her respectable public image.

As mentioned above, Urania's storyline is mirrored in other female characters in the *Urania*. For instance, Urania and Veralinda share a similar history, as characterized by the generic trope of the shepherdess-princess often found in the pastoral. Veralinda is described as "appearing a Shepherdesse" (423) – but only appearing as one, since she, mirroring Urania, is also truly of noble origin. The narrator directly sets Urania and Veralinda side by side in stating that, when Urania discovers she is of royal blood, Veralinda now takes on the role of the "delicatest Shepherdesse, now Urania had left that habit" (427). In addition, while Urania begins her journey on the pastoral island of Pantaleria, in a parallel fashion Veralinda's journey started in Arcadia, a land that is a pastoral paradise, a "Paradise on Earth" (422). Arcadia is a region fashioned by the literary pastoral tradition, acting as a setting for Virgil's *Eclogues* (a landscape Virgil claims for himself in Eclogue 10) and Sidney's *Arcadia*.

Similar to Urania, Veralinda is discernibly a representative figure of the pastoral genre in the *Urania*. I bring this point up again because there is an effect on genre that takes place in conjunction with garden spaces in the text. As stated in chapter one, passages that concern Urania, and Urania's mobility, take place in different kinds of garden spaces. This extends to the other female characters Urania interacts with in such spaces. Moreover, these interactions which happen in a spectrum of garden spaces – pastoral landscapes, woods, orchards, and private gardens – are subject to how much that particular female character located in the garden space is associated with the pastoral

genre (rather than the chivalric romance). For instance, scenes with Veralinda take place in natural sites, including groves and plains, when she thinks that she is an Arcadian shepherdess, a character associated with the pastoral genre. For example, when Leonius first spies Veralinda, he follows her “modest, but cheerefull pace...passed the plaine, and so entered into a litle Grove” (423). While this space is called a grove in the text, there are elements of garden design in its description. In the grove there “was much of Sicamore trees, the rootes of which, and betweene which were set with Roses, and other sweete Flowers, Violet, Pinck, and many such” (424). Around the flowers and trees, there was “a fine circle, paved with severall coloured stones” (424) and in the middle of the circle, there was “a Fountaine made in the fashion of an Emperiall Crowne with a Globe on the toppe” (424). The description of the fountain brings to mind the automata in the Renaissance garden Strong examines (Strong 75-77), further connecting the grove in Wroth’s text with the early modern pleasure garden. Although this grove located in Arcadia is a gathering area for shepherdesses (and the shepherds who watch them from afar), the structure and design of the grove allows the space to be read as an early modern pleasure garden. This generic association with garden spaces is additionally demonstrated when Veralinda comes to know her true history and marries Prince Leonius, Urania’s brother, since she then enters the more structured, architectural spaces of the private garden located in palace-like buildings (or actual palaces). For instance, Veralinda walks with Lisia in a private garden attached to a castle in Frigia (Phrygia). In this garden, Veralinda listens to Lisia’s story, while coming “into the Garden... [with Lisia], to recreate themselves a little before dinner” (Wroth 559).

If the kind of garden space a female character is able to mobilize herself within is reliant on whether she is affiliated, to a greater extent, with the pastoral or the romance genre in the *Urania*, then the type of garden she is found within reflects the inward disposition of the woman inhabiting it. In *Atlas of Emotion*, Bruno analyzes seventeenth-century Madeleine de Scudéry's *Carte de Tendre*, a work that charts the terrain of the fictional landscape of Tendre. The land is an allegory for the emotional and sensual aspects of the female self. Bruno connects the mapping in *Carte de Tendre* to seventeenth-century French garden culture, stating that,

Scudéry's map drew a landscape of emotions to be experienced as a series of sensational movements. In this 'moving' way, it made 'sense' of the place of affects. It also made sense of sentimental displacement...As in garden design, there was a passage that made it possible for the exterior world of the landscape to be transformed into an interior landscape. (Bruno 219)

In her examination of Scudéry's work, Bruno connects the outward movement of an individual in a garden to the navigation of an internal emotional narrative. Similarly, in the *Urania* specific gardens are linked to the specific female characters that inhabit them. The garden is a space where the dynamic between inside and outside becomes fluid – where the actions of female characters link their inward feelings to the outward landscape. In her analysis of cultural mimesis in Silvio Soldini's film *L'anima divisa* in due, Bruno refers to the psychological disorder, psychasthenia; "a disorder of personality in which the body is so tempted by space that it blurs the distinction between itself and the environment and becomes the space around it" (Bruno 40). In the *Urania*, the gardens and the female characters occupying them have a similar mimetic quality (one that is

mainly influenced by genre). Depending on whether a female character is predominantly representative of the pastoral or romantic literary tradition, and whether the garden space corresponds to that character's connection to either genre, the outward landscape portrays the inward disposition of that female character (and vice versa).

The shepherdess Alarina is another pastoral figure who mirrors Urania in certain ways. Pamphilia and her traveling party encounter Alarina singing in a natural setting on their way to court, where Alarina's "voyce did draw them to a pleasant Grove" (Wroth 216). It is here Alarina confides in Pamphilia, revealing the pain love has given her: "'a Shepherdesse by birth, and first profession, and so had still beene, had I not lucklessly profess'd a Lovers name, and left my former happy (because contented) life'" (217).

Similar to Urania's opening monologue, Alarina uses the word 'content' to describe her life as a shepherdess; unlike Urania, it is love rather than a desire for self-knowledge that drives the change in Alarina's lifestyle. Furthermore, Alarina is truly a shepherdess and belongs in the pastoral genre. Decorum governs her situation; she cannot cross genres in the *Urania*. Instead, she retreats further into the pastoral where she isolates herself.

Alarina tells Pamphilia that she gave herself

'then wholly to the fields, not kept I any company but with my flocke... With my poore sheepe I did discourse, and of their lives make my desciphered life: rockes were my objects, and my daily visits; meekeness my whole ambition, losse my gaine.' (223)

She is secluded in the natural setting she inhabits, traveling a simultaneous journey into herself, and into the cyclical 'anti-narrativity' of the pastoral. Alarina undergoes a similar trial-by-water as Urania underwent in St. Maura. Drinking from a brook that had "divine

and sacred water, which did cure all harmes” (223), Alarina is freed from suffering the pangs of unrequited love: “I grew free, and free from love, to which I late was slave. The finding this true vertue in my selfe, and my poore selfe returnd to me againe...I love my selfe, my selfe now loveth me” (224). Yet, the water from the magical brook changes Alarina’s “condition” (224). She puts on the attire of a nymph and weds herself to Diana, the Roman goddess of the hunt, and changes her name from Alarina to Silviana.<sup>13</sup> The brook Alarina drinks from creates an inward pastoral purity. This purity is represented outwardly in her appearance as “a Nymph of all perfections that were chaste” (216), living in the grove, carrying a quiver and a bow (216), all as a proclamation of her dedication to Diana. In a way, Alarina disengages from her own story time, withdrawing instead into the mythical aspect that is ingrained in the pastoral literary tradition from ancient Greece.

Becoming a follower of Diana marks Alarina’s departure into an all-female world where she embodies a female subjectivity outside the discourse of love in the *Urania*. However, Alarina eventually conforms to the generic expectations placed on the female lover in a pastoral romance (i.e. marriage). Pamphilia summons Alarina to join her “in the Garden walks” (482) in Morea in order to understand why she forswore her vow to Diana, changed her name back to Alarina, and married. Alarina tells Pamphilia that, “I changed my state in dispaire, tis true, heere was I faulty to change at all, but you imagine my fault is this alteration, no Madam, this is no changing, but a happy returne to my first blessed estate” (483). While she ‘returns’ to the person she was before, acting as Silviana

---

<sup>13</sup> Perhaps a reference to Shakespeare’s Silvia, or Mantuan’s shepherd Sylvanus. The roots of the name Silviana are located in the pastoral.

in the 'Green World'<sup>14</sup> of the forest gave Alarina a type of autonomy that was not available to her in the confines of the pastoral world. On her experience in re-entering the real world, Alarina informs Pamphilia that, “wee are fine creatures alone in our owne imaginations; but otherwise poore miserable captives to love” (483). In her ‘imagination,’ Alarina’s alter ego Silviana was able to live a kind of freedom Alarina could not. Instead, Alarina is ‘captive to love,’ and to the expectations the pastoral places on that love.

If “[m]imesis...is clearly an effect of cultural space” (40), as Bruno suggests, then it is reasonable that the garden, as a cultural space in early modern England, informs the behaviour of the ladies in the *Urania*. For example, in Pamphilia’s private garden, the narrator states that Pamphilia “stayed a while in the wood, gathering sometimes flowres which there grew; the names of which began with the letters of his [(Amphilanthus’)] name, and so placing them about her” (Wroth 92). In this passage, Pamphilia physically affects the space she inhabits. She changes the outward garden space to reflect her inward desire for Amphilanthus. Furthermore, her actions are tied to the conventions of courtly love. Roberts notes that,

[t]he *Urania* offers one of the most richly detailed accounts of the seventeenth-century social customs surrounding courtship: the writing and engraving of sonnets, the wearing of particular colors, the use of ciphers or secret

---

<sup>14</sup> A literary concept referring to the natural environment characters escape to from the ‘real world,’ like the Forest of Arden in William Shakespeare’s play *As You Like It*. The Green World gives characters the chance to find the solution to (social) issues from the real world. The characters are then able to return to their realities with that knowledge.

anagrams, the gift of locks of hair or hair bracelets, and above all, the exchange of miniatures. (Roberts lxiii)

Pamphilia's creation of a secret cipher of her beloved's name through flower picking embodies this outside/inside dynamic – where ladies of noble birth are able to express their desires within the restrictions of social normative behaviour for their sex. There are obvious limitations to how Pamphilia is able to express her inward feelings of unrequited love in an overt manner. However, using a cipher, her inward desire is made visible on the landscape of the garden. The narrator notes that in the privacy of her garden, Pamphilia creates (and engraves) a poem, “taking a knife, shee finished a Sonnet, which at other times shee had begunne to ingrave in the barke of one of those fayre and straight Ashes, causing the sapp to accompany her teares for love” (Wroth 92). While the sonnet remains an anonymous piece of writing on the tree, Pamphilia uses her skill as a writer to create a work of art in her garden. The garden is a cathartic space where Pamphilia *visibly* expresses her normally self-contained emotions. Yet, the garden space is not removed from society, as it still has rules that the female characters in the *Urania* must observe (or face the consequence of their actions). When Antissia verbally attacks Pamphilia, stating that, ““your owne hand in yonder faire Ash will witnes against you”” (94), Antissia is suggesting that the Pamphilia's engraved poem is evidence of her being in love.

However, Pamphilia is able to distance herself from her writing, saying that ““many Poets write aswell by imitation, as by sence of passion; therefore this is no prooffe against me”” (94). In another occasion in her private garden, Pamphilia goes into a grove to sit under a willow tree. The narrator describes Pamphilia “pulling off those branches, sometimes putting them on her head; *but remembering her selfe*, she quickly threw them off, *vowing*

*how ever her chance was, not to carry the tokens of her losse openly on her browes, but rather weare them privately in her heart*" (93, my emphasis). While gardens are places where women in the *Urania* can shape themselves and the space they inhabit, they still are required to abide by normative social conventions. Pamphilia's behaviour demonstrates a balance found between proper social conduct and the outward manifestation of desire in the *Urania*. Although Pamphilia's outward expressions of love are limited, reading the garden as a site that manifests her inward feelings in a physical manner creates another way to view female subjectivity in the text.

## **Ruination**

Gardens in the *Urania* act as spaces for women within the story to construct their personal narratives. Walking in garden spaces allows the female characters to express their inward feelings in an outward manner. Yet, when female characters do not appear to be respectable, their movement and behaviour is identified as negative expressions of female mobility. Roberts states that "the more unruly women of the *Urania*" (Roberts lxii), like Antissia and Nereana, are "openly disobedient" (lxii). For example, in interrupting Pamphilia's privacy in her garden, Antissia breaks social boundaries that lead to the destruction of her identity (Wroth 111). Hiding in some bushes, Antissia spies on Pamphilia when she is in her private garden in Morea (93). Later in the same garden, she mistakes Pamphilia's garden visitor, Pamphilia's brother Rosindy, for Antissia's own love interest, Amphilanthus (111-6). This misinterpretation subsequently fills Antissia with an uncontrollable sense of jealousy towards Pamphilia: "as much grieffe increased to

Antissia, which grieffe at last grew to rage, and leaving sorrow fell to spite, vowing to revenge” (111). Jealousy confuses Antissia’s mind and negatively influences her decisions. For instance, when Pamphilia overhears Antissia singing part of a song in the garden woods of Morea, the narrator states that “[a]ssuredly more there was of this Song, or else she [Antissia] had with her unframed and unfashioned thoughts, as unfashionably framed these lines” (147). Her dislocated musings mirror her movement in the garden woods, which is described as “sadly walking, her eyes on the earth, her sighes breathing like a sweet gale claiming pitie from above, for the earth she said would yeeld her none, yet she besought that too” (146-7). These details demonstrate Antissia’s estrangement from her surroundings and the people she cares for: she wants sympathy, but feels like she will never have it.

In a later episode, also in Pamphilia’s gardens in Morea, Antissia’s jealousy continues to alienate her from Amphilanthus and Pamphilia. The trio enter the wooded park area “where they sat downe, every one discoursing of poore Love, made poore by such perpetuall using his name” (321). Amphilanthus spoke “sparingly” (321), and Pamphilia acted similarly, but Antissia “spake enough for them both” (321), speaking excessively about her feelings. Antissia is given the time, through the expansion of memory, to tell them the story of her abduction when she was young, and openly states how Amphilanthus “deliverd...[her] from the hands of Villans, into the power of Love...[which] is the greater bondage” (321). Her blatant admission of her love for Amphilanthus goes against the ideal of feminine modesty, while her fixation on her feelings of distrust and unhappiness towards the other two members of her group influences the manner in which she tells her story. Even though Urania was also abducted

as a baby, the story she tells to the pirate in Book One of the *Urania* is expressed in such a way as to describe her longing for self-knowledge, but to also offer him comfort (32-33). Contrastingly, the tale Antissia repeats to Amphilanthus and Pamphilia is meant to make them uncomfortable (particularly when Antissia compares herself to the “Brittaine Lady” (324) in her story, a lady who is used by her unfaithful lover). Also, even after she refuses to conclude her story, Antissia is still haunted by it: while Antissia, Pamphilia, and Amphilanthus fish in the pools located in the garden, Antissia “thought her selfe each fish, and Amphilanthus stil the nette that caught her, in all shapes, or fashions she could be framed in” (324). Rather than choosing a story that shows a positive expression of female mobility, Antissia’s memory of being captured is analogous to her current feelings of being trapped and fooled by her beloved and her best friend.

Since “Antissia assertively pursues her passion *in violation of all the codes for courtly female conduct*, especially secrecy, passivity, and self-control” (Roberts lxii, my emphasis), she is not protected by those codes. The codes of courtly love offer a kind of shield for the mobile female character, as seen with *Urania* and *Pamphilia*. By not adhering to conventional feminine behaviour, Antissia does not have that same protection. Instead, Antissia’s overt displays of passion isolate her, and her jealousy keeps her in that isolation. When she is alone in the garden, Antissia engraves her pain onto the bark of a tree:

[t]hen carved she in the trunk of that tree, till she had imbroidered it all over with the characters of her sorrow: in the crowne of this tree she made a seat big enough for her selfe to sit in, the armes, and branches incompassing her, as if shee were the hat to weare the Crowne of Willow, or they were but the flowers of it, and her

selfe the forsaken compasse, out of which so large and flourishing a crowne of despised love proceeded, so as take it either way, shee was either crownd, or did crowne that wretched estate of losse, a pitifull honor, and griedefull government. (Wroth 328)

This passage concerning Antissia is similar to the multiple episodes where Pamphilia carves sonnets into trees, as well as the passage where Pamphilia attempts to form a crown made of willow branches. What is different in the above description of Antissia's behaviour in the garden is that it demonstrates a lack of self-control. While Pamphilia 'remembers herself' and puts the crown of willow branches down, Antissia uses the space of the garden to create a kind of monarchy for herself: she fashions a crown and a throne to solidify her position as the ruler of 'sorrow in love.' This 'kingdom' Antissia builds in the space of the garden illustrates her estrangement from reality, creating a fictional space where she has control. Through her actions, Antissia becomes representative of both the crown of sorrow, and the wearer of that sorrow. Since she does not have the discipline to carry her pain inside, Antissia becomes a double expression of outward ruination. Her inward feelings of grief and hatred are echoed in the destruction she causes to the garden.

Antissia's overwhelming sense of jealousy eventually leads her to persuade Dolorindus to kill Amphilanthus (357-8). Although it is the false Amphilanthus<sup>15</sup> who dies in the text, Antissia thinks it is the true Amphilanthus and exiles herself from society: "shee put on mourning, and all her servants were clad in that Livery, leaving Court, and betaking her selfe to a Castle, not farre from the sea, where she beheld nothing

---

<sup>15</sup> Amphilanthus' 'double' – similar to the doubling of characters in *The Faerie Queene*.

but Rocks, hills of Sand, as bare as her content: Waves raging like her sorrow” (396). The landscape of her exile mirrors her inward desolation. The garden ‘kingdom’ Antissia had created to show her inward feelings of devastation is reflected in the real, barren landscape she inhabits in her exile. Yet, at the end of her personal narrative, Antissia is assimilated back into the world of courtly love. Antissia, through “repentance and submission” (397) to Amphilanthus, is able to reintegrate herself back into society. She marries Dolorindus, loving him “discreetly” (397). By demonstrating remorse for her actions towards Amphilanthus, as well as a newfound conformity to conventional feminine behaviour, Antissia’s story shows the rehabilitation of the destructive(ly) mobile woman.

The reader first hears of Nereana, Princess of Stalamine (Lemnos), in the tale Amphilanthus tells to Urania and Pamphilia describing Nereana’s brazen pursuit of Steriamus. Upon hearing Amphilanthus’ story, Urania says, ““I wish she were here...since it is a rare thing surely to see so amorous a Lady”” (193). It seems as soon as Urania conveys this impulse to see the lady that Nereana appears in Pamphilia’s court. Nereana publicly announces her love for Steriamus, as well as the ““journey in his search”” (193) she has undertaken. Yet, the reader, already knows that Nereana’s love will not be reciprocated since, in Amphilanthus’ story, Urania’s future with Steriamus is alluded to: “Urania desired still to hear more particularly of him, as if she had known what fortune they were to have together” (192). Consequently, the inappropriateness of Nereana’s behaviour is even further accentuated. Since Nereana expresses her desire so overtly in her journey to find Steriamus, her mobility becomes punishable.

When Nereana ventures from the court, still in pursuit of Steriamus, she walks away from her camp and into “the heart of the Wood” (196), “and so farre, (not for the length of the way, but the thicknes, and the likenesse of the paths, and crossings) as she wandered in amaze, and at last quite lost her selfe, straying up and downe” (196). While the text characterizes this place as a wood, a wild space Nereana strays into, it is useful to consider this terrain in terms of the early modern pleasure garden (as was done in chapter one with Urania walking through a pastoral landscape). As a cultural discourse that informs the reading of the *Urania*, the garden functions as an experimental site for multiple expressions of female subjectivity through mobility. Reading space through the lens of the early modern pleasure garden is particularly informative when viewing female characters acting in defiance of normative social behaviour, such as Nereana’s pursuit of Steriamus. As she walks through the labyrinthine maze of trees, Nereana loses herself in more than one way in this forest: she cannot find her way back to her camp, and her servants cannot find her (196-7); when the mad shepherd Alanius finds her and mistakes her at first for the shepherdess Liana, and then as the goddess of the woods, Nereana begins to lose her own identity (197). She loses her home, and must live in a cave (334); and when Alanius dresses her as the goddess of the woods, she loses her clothes, as well (197-8). Nereana is forced into a simpler life in Cicely (Sicily), “living in a cave alone, and feeding on hearbs, roots, and milke of Goats” (334-335). As a “milke-mayd” (334) who looks after her goats, Nereana mirrors the shepherdess Urania tending to her flock of sheep on the pastoral island of Pantaleria. Yet, Nereana’s movement from the court to the cave is a reversal of Urania’s own progression in the text. This reversal is suggestive of

the transformative power of the pastoral, and the characters in the romance's need for it (whether they are conscious of this need or not).

Nereana's identity shifts in the different places she inhabits. In the woods she is a shepherdess, a nymph and a goddess of the forest, while in the cave she takes on the persona of the humble milkmaid. The narrator describes Nereana as "playing the milkmaid better than before the Princesse" (334), which demonstrates how Nereana has learned how to perform her gender role 'properly' in a lower social position. She has "now growne as humble, as before proud" (334). The natural world in Sicily is a transformative space for Nereana, allowing her to become a better version of herself. However, when Nereana is liberated from her social exile in the cave by Perissus (paralleling how Urania rescued him from his seclusion in the cave on Pantaleria at the beginning of the *Urania* (14-16)), her unruly nature grows unmanageable again. The narrator states that, "when she had her greatnes againe in good clothes put about her, she began to grow to her wonted accustomed humours, *like a garden, never so delicate when well kept under, will without keeping grow ruinous*" (335, my emphasis). By directly paralleling Nereana to an unkempt garden, the narrator draws attention to the need for female characters to constantly 'prune' and shape their behaviour (both for public and private reception, as with a pleasure garden). In the case of Nereana, her "over-running-weedy pride" (335) leads Perissus and the people of her kingdom to reject her, and her sister to imprison Nereana in a tower in Stalamine (337). Sandy suggests that Nereana is so focused on her own desires that she is unable to get any distance from herself, to step back and look at herself through the slightly alienated eyes that pastoral offers... That she cannot see herself as ridiculous... [demonstrates that not only is

she] a snob, but also that she is ignorant of a literary convention that has the power to do her moral good. (Sandy 110)

By reverting back to her proud self once her social position is reinstated, Nereana demonstrates that she did not take the lessons of humility she had learned in the cave back to court. Also, the merging of the natural world Nereana had previously inhabited (and therefore, represents, to an extent) with the romance genre mirrors Urania's own story (and the stagnation of that story) as she entered the second tower in the Throne of Love. As in Urania's story, being freed from a tower (as a space of the romance genre) allows Nereana to apply the behaviour she learned in the pastoral to her new situation. Therefore, the stasis in her narrative is partly because of the generic interplay between the pastoral and romance. Her imprisonment can also be viewed in terms of the patriarchal discourse's attempt to contain her unruly behaviour. Nevertheless, Nereana learns humility from her experiences with incarceration (both in the cave and in the tower). When she is reinstated as queen, Nereana is a good ruler: "she by her poore living, and neglect [in the tower] being now invested in so staid an habitation of gravity" (Wroth 496). Nereana's story shows the dangers and consequences of being a woman who is too visible and too open with her feelings, and how that the defiant mobile female in the *Urania* is first isolated and then reintegrated back into the normative discourse.

## **Urania 2.0**

Throughout the *Urania*, other female characters and their experiences in garden spaces are connected to one another through their own personal relationship with Urania.

Moreover, this “network of women” (Roberts xxvi) that exists in the *Urania* is tied together by episodes where Urania is in garden spaces. The broad range of female characters contained in this network includes the good and constant, the victimized, the malicious, the selfish, and the cruel. Yet, all are related or relatable to one another when viewed through the lens of Urania’s atypical female mobility. In fact, it is Urania’s connection to these different women that allows us to determine whether her mobility can be read in other female characters, in how they act and react in the garden spaces in the *Urania*. Whether this movement is perceived as either a positive or a negative representation of female mobility, the digressions and interconnectiveness these ‘mirroring’ situations establish permit a fluid ‘womanspace’ to pervade the narrative of the *Urania*.

While Waller states that this ‘womanspace’ in the *Urania* “provide[s] women with strength and a measure of independence by excluding or circumventing men” (Waller 40), I see this network providing more time in the pastoral romance for female characters to recount moments in their lives. Rather than positioning women against men, the community of women that exists in the text is bonded by way of their comparable experiences moving through the garden spaces of the *Urania*. Garden spaces are sites for an ongoing experiment in female mobility and subjectivity. On the manner in which the garden acts as a site that simultaneously contains the interior and exterior, Bruno states that:

the peripatetics of the garden unfolds as the geographic enactment of a heterotopia. Like the cinema, the nomadic garden enacts geophysics displacements, for it is capable of juxtaposing with a single real place several

(mental) spaces and slices of time. As a traveling space, it is a site whose system of opening and closing renders it both isolated from an penetrable by other sites...the garden's capacity for fluid geography derives from its ability to house a private, ever secretive experience while serving fully as a social space. (Bruno 176)

While there are episodes when multiple female characters interact in a garden space, each singular episode contributes to the idea of 'the garden.' In the composite idea of what is 'the garden' in the *Urania*, there exists multiple 'slices,' moments singled out from the normal time and space of the narrative, where women experience mobility. As Bruno notes, the garden can function as a private and public space – not just for individual women, but as a communal space as well.

I believe that this communal 'womanspace' is an overarching concept that the reader can apply when analyzing the *Urania*. As Hunt suggests, a garden is truly a place constructed over time, "[t]he milieu involves not only inhabitants and users but the history of the place that is made or remade, the story of the site over time" (Hunt 2-3). Situational equivalents in the text become clear only when considered after the *Urania* is finished. For example, there are the multiple cases of weaving of willow branches into crowns. As noted above, both Antissia (325-8) and Pamphilia (93) participate (to different extents) in this practice. Veralinda, who marries Urania's brother Leonius, also crowns herself in willow branches while in a grove in Arcadia (432). Similarly, Alarina fashions a crown out of the branches of a willow tree (481). The parallel behaviour presented by these women in garden spaces demonstrates the close network that is woven between Urania's female family members and friendships. Yet, this web connected by

female action is not consistently visible throughout the *Urania*. Instead, it appears episodically – in garden spaces.

Bachelard states that, “[o]utside and inside are both intimate – they are always ready to be reversed, to exchange their hostility” (Bachelard 217-218). Individual memory adds to the collective memory of the garden, which can influence a community impression of the place. If the inside and outside can represent the self and the other, then social memory can be modified through mobility. Paul Connerton discusses how memory can be viewed as a cultural rather than an individual practice, specifically connecting collective memory to acts of recollection and bodily practices (Connerton 4, 7). Connerton paraphrases social theorist Maurice Halbwachs’ ideas of how social memory is structured, stating that,

Groups provide individuals with frameworks within which their memories are localised and memories are localised by a kind of mapping. We situate what we recollect within the mental spaces provided by the group. But these mental spaces, Halbwach insisted, always receive support from and refer back to the *material spaces* that particular social groups occupy. (37, my emphasis)

Social memory is tied to place, as seen in the gardens of the *Urania*. The melding of various garden spaces and their virtual representations in the text create a meta-textual learning experience concerning female subjectivity, as it relates to mobility. As discussed in chapter two, stratagems for the creation of a collective memory are apparent in the *Urania*, particularly the idea of a memory palace (moving through memory as one would walk through an imaginary architectural space, like a building). However, due to Wroth’s

focus on gender, female characters (as well as male) use these mnemonic devices, which allows their patterns of thought to be added to the collective memory of the garden space.

Urania's travel and interaction with other women highlights the separation of good and deviant women, and how social memory is modified through female mobility. The repetition of episodes describing women in the garden adds to a material collective memory of garden spaces found in the text. However, while the social norm is sometimes subverted in the space of the garden, at other times it is reinforced – the potential revision to patriarchal discourse depends whether the example of female mobility being represented in a particular episode is congruent with 'appropriate' gender behaviour. Connerton argues that,

[i]ncorporating practices therefore provide a particularly effective system of mnemonics. In this there is an element of paradox. For it is true that whatever is written, and more generally whatever is inscribed, demonstrates, by the fact of being inscribed, a will to be remembered and reaches as it were its fulfillment in the formation of a canon. It is equally true that incorporating practices, by contrast, are largely traceless and that, as such, they are incapable of providing a means by which any evidence of a will to be remembered can be 'left behind'

(102)

Since outward manifestations of female subjectivity in the *Urania* continually oscillate between the invisible and the visible, there is no true 'staying' power in the change they represent. Instead, these moments of dissent are formidable in their repetition throughout the text. Connerton further states that,

[b]oth commemorative ceremonies and bodily practices therefore contain a measure of insurance against the process of cumulative questioning entailed in all discursive practices. This is the source of their importance and persistence as mnemonic systems. Every group, then, will entrust to bodily automatism the values and categories which they are most anxious to conserve. They will know how the past can be kept in mind by a habitual memory sedimented in the body.

(102)

Individual memory can impact collective memory, which is why Urania's mobile presence has influence over other female characters. Her atypical movement pushes the 'door' ajar. Female mobility has the potential to shape the collective memory that exists in the garden spaces in the text. Yet, understanding space in this way is tricky, since it has both the potential to question social norms, but also to reinforce them. However, focusing on Urania's mobility allows us to see a spectrum of outward manifestations of female subjectivity in the *Urania*. Female experiences in the garden sites of the *Urania* are moments of spatial-temporal displacement that allow for the rewriting of normative views of gender behaviour. In a text that is concerned with women's lack of power in love and marriage, female mobility is a way for these women to exert influence over their environment.

## CONCLUSION

In the opening scene of Wroth's pastoral romance, Urania is presented to the reader as a pastoral figure moving through an Arcadian countryside. In contrast to the pastoral female characters represented by Wroth's literary predecessors, such as Shakespeare's Perdita, Wroth's Urania is depicted as mourning her lack of self-knowledge rather than an unrequited love. As she moves past plains, rocky outcrops, and hills on the island of Pantaleria, Urania's lament calls attention to a need – a gendered need – for identity formation.

As discussed in chapter one, in her comparison between Urania and Veralinda with Shakespeare's Perdita, Miller argues that Wroth's two shepherdesses differ from Perdita since they both actively seek to construct their identity. Miller asserts that this gender-specific awareness concerning the need to be *placed* in society is what separates Urania and Veralinda from other representations of female shepherdesses in the pastoral literary tradition ("Women's Voices" 156). The voices of Wroth's female characters, according to Miller, create a re-examination of patriarchal norms through their subversion of generic and gender constructions.

Rather than analyzing the expressions of female subjectivity in the *Urania* through literary comparisons, my thesis considers how other early modern cultural discourses may have informed the representation of Wroth's subversive female characters. Urania's movement in Part One of the *Urania* depicts her as having atypical mobility within the pastoral landscape. By comparing her movement in the pastoral to

that of an individual navigating an early modern pleasure garden, Urania's mobility can be interpreted as an outward manifestation of female subjectivity.

The early modern pleasure garden in England was a recreational space used for social gatherings and private contemplation. Furthermore, the early modern pleasure garden usually had an allegorical program that dictated the way in which an individual would proceed through the garden space. Following symbolic cues on the landscape, the individual would be able to follow the 'correct' path through the pleasure garden. Comparing Urania's movement in the text to an individual navigating the allegorical program of an early modern English pleasure garden allows for her mobility to be examined through specific criteria. Chapter one draws attention to the similarities between Urania's movement in the pastoral and an individual walking through a garden, specifically by how both cases synthesize a complete narrative of a landscape through physical and mental journeys.

While the pastoral landscape and the garden are two distinct places, the comparison between the two allows for a better understanding of how Urania's mobility can be regarded as an outward manifestation of female subjectivity in the text. Moreover, analyzing Urania's personal narrative through the cultural discourse of the pleasure garden informs *why* and *how* her journey out of the pastoral island of Pantaleria takes place. As Bakhtin argues, inhabitants on the pastoral landscape are seen almost as topographical features of that landscape – they do not possess an identity apart from the land, but are subjects to the cyclical change the landscape undergoes (Bakhtin 208-9). As a female subject yearning for a complete sense of identity, Urania cannot stay within the

purely pastoral world of Pantaleria. Therefore, she crosses genres and moves into the chivalric romance.

As a character 'out of place,' Urania is able to move from the pastoral into the world of the romance. Also because of her placelessness, Urania is able to navigate the natural terrain associated with the pastoral, as well as the artificially constructed landscapes affiliated with romance, such as the early modern pleasure garden. However, as discussed in chapter two, the interaction in the garden between the pastoral genre (represented by Urania, as a figure of the pastoral) and the romance changes the spatio-temporality of the garden. Sandy asserts that the infatuation and desires of the characters associated with the romance genre "stalls" (Sandy 107) the plot in the text while the pastoral breaks the romance out of this stasis, pushing the story forward. In my argument in chapter two, I examine the episode at the Throne of Love to explore the interaction between the pastoral and the romance. I argue that when the pastoral, as embodied by Urania, comes into contact with the romance in the *Urania*, time slows down in the narrative (rather than sinking into a stasis). As the pastoral figure of Urania gets close to the "ideological center of the romance" ("Labyrinths" 184), time lengthens out while space is enclosed within the borders of the Throne of Love.

The episode at the Throne of Love demonstrates the effect the pastoral has on the romance within the architectural structure of the garden. As Bakhtin argues, "[i]n order for the adventure [in romance] to develop it needs space, and plenty of it" (Bakhtin 99). However, when the space is restricted – as it is in the space of a garden – an individual's physical travel is replaced with mental travel. Chapter two connects memory with movement, regarding Conan's argument concerning that, while walking in the garden the

individual also constructs a mental route of the pathways taken. Through experience and recollection, Conan argues that the individual is able to create a ‘complete’ picture of the garden traveled. With regards to the Urania, it is within garden spaces that Urania is able to recall and share moments of her life. Through this digressive, retroactive narrativity, Urania is able to gain the space in the text to tell her story.

In these retroactive journeys, time expands in the enclosed space of the garden. De Certeau states that the more memory an individual has, then the less time is needed to disrupt space (de Certeau 83). However, since Urania has no memory of her life before she became a shepherdess, she needs to collect information regarding her identity – and she needs more time to do so. Through the expansive time of the garden, Urania’s memory is able to impact the spaces she inhabits. The similar, repetitive episodes in gardens create a cyclical narrative pattern, which reinforces how time subsumes space in the site of the garden. Paralleling Conan’s argument about memory and the garden, Urania is able to build up an impression of her experiences and memories through the retrospective narratives she engages with in garden sites. Urania’s accumulation of memories within garden sites allows her to gain a more complete sense of her identity.

Although Miller argues that there is a purely female space created in the *Urania*, I suggest that Urania, a mobile female subject, countermands the need for a fixed location just for women. Moreover, even though Miller states that Wroth “situates” Urania “outside the dominant masculine ethos” (*Changing the Subject* 56), I argue that Urania is still in it. Locating her in the pastoral tradition and in the garden automatically situates Urania in spaces that are *not* exclusively female – nor do they need to be.

Urania's experience in gardens becomes a model of outward manifestations of female subjectivity for the other female characters in the *Urania*. Chapter three discusses how the other female characters' movement can be viewed as being either a positive expression of female subjectivity (producing creative works in the garden) or a negative one (being destructive or feeling alienated from society). Characters like Veralinda and Pamphilia mirror the positive, visible subjectivity Urania exemplifies, while Antissia and Nereana are negative representations of unchecked female mobility. However, in both the positive and the negative expression of female mobility, the female characters in the *Urania* are given access to the expansive time of the garden. As with Urania, these women obtain the space to tell their stories within the text, as well.

Bachelard's discourse on inside and outside, as well as Bruno's analysis of the haptic and the garden, are relevant to the examination of female subjectivity in the gardens of the *Urania*. This spatial theory allows for the understanding that the inner subjectivity of these female characters is expressed in the landscape, and that the landscape also affects them emotionally. The female in motion is connected with the landscape she moves through. As Bruno also suggests in her analysis of the haptic, movement through gardens creates "a constant double movement" (Bruno 203) which connects the inside with the outside, and vice versa. In the garden, the female characters in the *Urania* are able to voice their personal stories, and also express their inner desires through their behaviour. Moving through the garden, the emotions and desires of these women are expressed in an outward and visual manner on the landscape. Their mobility displays a visible form of female subjectivity.

As chapter three discusses, the repetitive nature of these garden episodes creates a meta-textual learning experience for the female characters in the *Urania*. Each time a new visible expression of female subjectivity happens in a garden space, it becomes a part of an established pattern, adding to the social memory represented in the garden. Individual experiences in gardens are added to a collective experience, meaning the female subject is capable of altering the normative discourse (to an extent). Also, every time another garden episode happens, this counter-discourse becomes visible in the text. As with the discussion of female visibility and de Certeau's concept of story time, this reappearing counter-discourse creates moments of dissent as time subsumes space in the garden.

In closing, by viewing Urania's atypical mobility in the *Urania* through the cultural discourse of the early modern pleasure garden, we can better understand the visible, outward expressions of female subjectivity in this work. The combined analysis of gender, genre, and gardens within the *Urania* in this thesis demonstrates the interconnectedness of the inside and outside, the invisible and visible, and where the liminal moments allow these opposites to touch.

## REFERENCES

- Andrea, Bernadette. "Pamphilia's Cabinet: Gendered Authorship and Empire in Lady Mary Wroth's *Urania*." *English Literary History*. 68 (2001): 335-358.
- Bakhtin, Mikhail. "Forms of Time and Chronotope in the Novel." *The Dialogic Imagination*. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin: U of Texas P, 1981. Print.
- Beilin, Elaine. *Redeeming Eve: Women Writers of the English Renaissance*. Princeton: Princeton U P, 1987. Print.
- Bhabha, Homi. *The Location of Culture*. New York: Routledge, 1994. Print.
- Bruno, Giuliana. *Atlas of Emotion: Journeys in Art, Architecture, and Film*. New York: Verso, 2002. Print.
- Bushnell, Rebecca. *Green Desire: Imagining Early Modern English Gardens*. Ithaca: Cornell U P, 2003. Print.
- Butler, Judith. *Bodies That Matter: On the Discursive Limits of 'Sex.'* New York: Routledge, 1993. Print.
- . *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990. Print.
- Cavanagh, Sheila T. "Romancing the Epic: Lady Mary Wroth's *Urania* and Literary Traditions." *Approaches to the Anglo and American Female Epic, 1621–1982*. ed. Bernard Schweizer. Burlington: Ashgate, 2006. Print.
- Coch, Christine. "An arbor of one's own? Aemilia Lanyer and the early modern garden." *Renaissance and Reformation*. 28 (2004): 97-118.

- . "The Woman in the Garden: (En)Gendering Pleasure in Late Elizabethan Poetry." *English Literary Renaissance*. 39 (2009): 97-127.
- Conan, Michel. "Landscape Metaphors and Metamorphosis of Time." *Landscape Design and the Experience of Motion*. Ed. Michel Conan. Washington, D.C.: Dumbarton Oaks, 2003. 287-317.
- Connerton, Paul. *How Societies Remember*. Cambridge: Cambridge U P, 1989. Print.
- De Certeau, Michel. *The Practice of Everyday Life*. Trans. Steven F. Randall. Berkeley: U of California P, 1984. Print.
- Duncan-Jones, Katherine. "Sidney's Urania." *The Review of English Studies*. 17 (1966): 123-132.
- Foucault, Michel. "Of Other Spaces." *Diacritics*. 16 (1986): 22-27.
- Hall, Kim. "I Rather Would Wish to be a Black-Moor: Beauty, Race, and Rank in Lady Mary Wroth's *Urania*." *Women, 'Race,' and Writing in the Early Modern Period*. Eds. Margo Hendricks and Patricia Parker. London: Routledge, 1994. 178-194. Print.
- Hannay, Margaret. "'Your vertuous and learned Aunt': The Countess of Pembroke as a Mentor to Mary Wroth." *Reading Mary Wroth: Representing Alternative in Early Modern England*. Knoxville: U of Tennessee P, 1991. 15-34. Print.
- Hunt, John Dixon. *Greater Perfections: the Practice of Garden Theory*. Philadelphia: U of Pennsylvania P, 2000. Print.
- . "'Lordship of the Feet': Toward a Poetics of Movement in the Garden." *Landscape Design and the Experience of Motion*. Ed. Michel Conan. Washington, D.C.: Dumbarton Oaks, 2003. 187-213. Print.

- Henderson, Paula. "The Architecture of the Tudor Garden." *Garden History*. 27 (1996): 54-72.
- Jones, Ann Rosalind. *The Currency of Eros: Women's Love Lyric in Europe, 1540-1620*. Bloomington: Indiana U P, 1990. Print.
- Lewalski, Barbara. *Writing Women in Jacobean England*. Cambridge: Harvard U P, 1993. Print.
- . "Mary Wroth's *Love's Victory* and Pastoral Tragicomedy." *Representing Alternatives in Early Modern England*. Ed. Naomi Miller and Gary Waller. Knoxville: U of Tennessee P, 1991. 88-108. Print.
- Masten, Jeff. "'Shall I turne blabb?': Circulation, Gender, and Subjectivity in Mary Wroth's Sonnets." *Reading Mary Wroth: Representing Alternatives in Early Modern England*. Ed. Naomi Miller and Gary Waller. Knoxville: U of Tennessee P, 1991. 67-87. Print.
- Miller, Naomi J. *Changing the Subject: Mary Wroth and Figurations of Gender in Early Modern England*. Lexington: U P of Kentucky, 1996. Print.
- . "Engendering Discourse: Women's Voices in Wroth's *Urania* and Shakespeare's Plays." *Reading Mary Wroth: Representing Alternatives in Early Modern England*. Knoxville: U of Tennessee P, 1991. 154-172. Print.
- . and Gary Waller. "Introduction: Reading as Re-Vision." *Reading Mary Wroth: Representing Alternatives in Early Modern England*. Knoxville: U of Tennessee P, 1991. 1-12. Print.
- Moore, Mary. "The Labyrinth as Style in *Pamphilia to Amphilanthus*." *Studies in English Literature*. 38 (1998) : 109-25.

- Munroe, Jennifer. *Gender and the Garden in Early Modern English Literature*. Aldershot: Ashgate, 2008. Print.
- Penner, Deborah. *The Evolution of the Disruptive Female Voice in Renaissance Pastoral*. Diss. Indiana: Indiana U of Pennsylvania, 2002.
- Preminger, Alex, ed. *Princeton Encyclopedia of Poetry and Poetics*. Princeton: Princeton U P, 1965. Print.
- Puttenham, George. *The Arte of English Poesie*, 1589. Ed. Hilton Landrey. Ohio: Kent State U P, 1970.
- Quilligan, Maureen. "The Constant Subject: Instability and Female Authority in Wroth's *Urania* Poems." *Soliciting Interpretation: Literary Theory and Seventeenth-Century English Poetry*. Ed. Elizabeth D. Harvey and Katharine Eisaman Maus. Chicago: Chicago U P, 1990. 307–35. Print.
- Roberts, Josephine. "Labyrinths of Desire: Lady Mary Wroth's Reconstruction of Romance." *Women's Studies*. 19 (1991): 183-192.
- Robertson, Kerry. *Revisioning: Mary Wroth's Challenge to the Patriarchal Utopias of Male Writers in the Sixteenth and Seventeenth Centuries*. Diss. Lexington: U of Kentucky, 2001.
- Rose, Gillian. *Feminism and Geography: The Limits of Geographical Knowledge*. Oxford: Polity P, 1993. Print.
- Rosenfeld, Colleen Ruth. "Wroth's Clause." *English Literary History*. 76 (2009): 1049-1071. Project Muse.
- Sandy, Amelia Zurcher. "Pastoral Temperance, and the Unitary Self in Wroth's *Urania*." *Studies in English Literature*. 42 (2002): 103-120.

Sidney, Sir Philip. *The Old Arcadia. Sir Philip Sidney: The Major Works*. Ed. and Intro.

Katherine Duncan-Jones. Oxford: Oxford U P, 1989. Print.

Starke, Sue P. *The Heroines of English Pastoral Romance*. Cambridge: D. S. Brewer, 2007. Print.

Strong, Roy. *The Renaissance Garden in England*. London: Thames and Hudson, 1998. Print.

Sutton, John. "Spongy Brains and Material Memories." *Embodiment and Environment in Early Modern England*. Ed. Mary Floyd-Wilson and Garrett Sullivan. Sydney: Macquarie U P, 2006.

Swift, Carolyn Ruth. "Feminine Identity in Lady Mary Wroth's *Urania*." *English Literary Renaissance*. 14 (1984): 328-46.

---. "Feminine Self-Definition in Lady Mary Wroth's *Love's Victorie* (c. 1621)." *English Literary Renaissance*. 19 (1989): 171-88.

Szafrańska, Malgorzata. "Place, Time and Movement: A New Look at Renaissance Gardens." *Studies in the History of Gardens & Designed Landscapes*. 26 (2006): 194-209. Print.

Vickers, Nancy. "Diana Described: Scattered Woman and Scattered Rhyme." *Writing and Sexual Difference*. Ed. Elizabeth Abel. Chicago: U of Chicago P, 1981. 265-79. Print.

Waller, Gary. "Mary Wroth and the Sidney Family Romance: Gender Construction in Early Modern England." *Reading Mary Wroth: Representing Alternatives in Early Modern England*. Ed. Naomi Miller and Gary Waller. Knoxville: U of Tennessee P, 1991. 35-66. Print.

Wotton, Sir. Henry. *The Elements of Architecture*. London: John Bill, 1624.

Wroth, Lady Mary. *The Poems of Lady Mary Wroth*. Ed. Josephine A. Roberts. Baton Rouge: U of Louisiana P, 1983. Print.

---. *The First Part of The Countess of Montgomery's Urania*. Ed. Josephine A. Roberts. Binghamton: Medieval and Renaissance Texts and Studies, 1995. Print.

---. *The Second Part of The Countess of Montgomery's Urania*. Ed. Josephine A. Roberts, completed by Suzanne Gossett and Janel Mueller. Tempe: Renaissance English Text Society, 1999. Print.