

The Body/Land Dichotomy: An Eco-feminist Approach to the Early Modern Female Body and Pastoral Space in Mary Wroth's *Urania*

ثنائية الارض و الجسد: معالجة بيئية نسوية لجسد المرأة والمساحات الرعوية بالنثر الرومانسي لمارى روث (اورانيا) فى الفترة الحديثة المبكرة

身体\土地二分法：生态女权主义视角下，玛丽·沃思《乌拉尼亚》中早期现代女性身体和田园空间分析

Somaya Sami Sabry

سمية سامى صبرى

somaya_sami@hotmail.com

The pastoral is an identifiable genre in Mary Wroth's *Urania* (1621). As a romance, it traces the adventures of knights from the center (court) to the marginal (pastoral setting) and back. However, an intriguing aspect in *Urania* is the relation between the idealized pastoral drive and the representation of the female body. Moreover, the pastoral trope is considered by many eco-critics as one of the key tropes shaping perceptions of nature in Western culture. Along these lines, understanding the roots of such a trope and its relation to the female body becomes a key factor in understanding our present relations to nature.

يظهر النثر الرومانسي لمارى روث فى سنة ١٦٢١، وفى هذا العمل تشكل فكرة الرعوية العلاقة الضمنية بين جسد المرأة والارض من خلال تتبع حركة الشخصيات من المركز(البلاط الملكى) الى الهامش (المساحة الرعوية). وهذا النمط يعد شكل متكرر فى هذا النوع من الادب. ولذا يبرز النقاد البيئيين اهمية تتبع هذه العلاقة ثقافيا حيث انها تشكل جانب هام فى تصوير صميم الفكر البشرى والغربى بالاحص تجاه الطبيعة.

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The Body\Land Dichotomy: An Eco-feminist Approach to the Early Modern Female Body and Pastoral Space in Mary Wroth's *Urania*

Dr. Somaya Sami Sabry

The pastoral is an identifiable genre displaying nature in Mary Worth's *Urania* (1621). As a romance, *Urania* traces the adventures of knights from the centre (court) to the marginal (pastoral setting) and back. However, an intriguing aspect in *Urania* is the relation between the idealized pastoral drive and the representation of the female body. Such ubiquitous nature/female intersections are of great interest to ecocritics, who trace pre-existing literary conventions and cultural assumptions that shape our constructions of nature (Garrard 34). On the subject of pastoral, Greg Garrard argues, "No other trope is so deeply entrenched in Western culture [...] its long history and cultural ubiquity mean that the pastoral trope must and will remain a key concern for ecocritics" (3). Along these lines the eco-feminist dynamics of the body/land dichotomy can play a central role in redefining pastoral space and nature in *Urania*, shedding light upon a proto ecofeminist strain in Wroth's text.

The Countess of Montgomery's *Urania* (1621) is a prose romance written at the beginning of the seventeenth century by Lady Mary Wroth who was a contemporary of Shakespeare. It is often referred to as the first English prose romance written by a woman. The intersecting complex plots in this romance are mainly revolving around

love. The central theme explores Queen Pamphilia's love to her cousin Emperor Amphilanthus analysing the nature of change and inconstancy in the process. The publication of the novel in the 17th century challenged seventeenth century aristocratic conceptions of female virtue which saw publication as proof of lacking female virtue. This research is concerned with how the female body and land were discussed in this prose text. Through an exploration of the discussion of constancy and inconstancy in humans and nature Wroth prefigures a key concern of ecofeminism the land/body metaphor and its significance in challenging prevalent seventeenth century conceptions of a stable pastoral nature at the time.

The female body/land literary convention is a major concern of ecofeminism, which traces this convention historically questioning its foundations and representations. Garrard posits, “[a]t the root of pastoral is the idea of nature as a stable, enduring counterpoint to the disruptive energy and change of human societies” (56). Interestingly, the conceptions of a constant pastoral nature, as well as a constant female subject are both challenged in Wroth's early modern text *Urania*. Both nature and the female subject become sites for interrogation of constancy as well as stasis. Nature is not a "stable, enduring" backdrop to the disruptive energy of humans, but rather--as Sylvia Bowerbank argues--a place where there is a "possibility of an accommodation or complicity between the (noble) human subject and the natural order” (35). In this sense, the natural world becomes as inconstant as the humans inhabiting it, mirroring their psychological and social states. In *Urania*, we can trace a rupture with, as well as an acceptance of this pastoral/female body literary convention. In Michel de Certeau's terms, Wroth can be interpreted as a textual

poacher who appropriates the static Renaissance pastoral genre redesigning it to foreground an inherent sense of dynamic plurality.

Wroth as a female writer within a patriarchal society utilizes tactics similar to Michel de Certeau's poacher, who as a dominated and disciplined individual makes use of the operations of society in order to change them. De Certeau posits that marginal cultures create plurality within their respective dominant cultures by poaching textual meaning and appropriating it to their own ends (1248). De Certeau does not deal with gender as a category in the analysis of these marginal cultures. However, one can assume a relation between gender and the production of space. According to such an assumption, Wroth as a female writer is less likely to accept the pastoral literary space (as a patriarchal form) and hence more prone to challenge its boundaries and conventions. Wroth utilizes the social trope of female body/nature to challenge essentialist relationships of gender upheld by patriarchy, introducing dynamic and multiple depictions of nature/female body interactions in *Urania* through Dynamic change, highlighting the inconstancy of human nature in general rather than basing it upon gender, making it a key concept in Wroth's art. Madeline Bassnett discusses this when she explores the significance of the idea of inconstancy in relation to the female body in parallel to “early modern fears about fruit’s immoral or disruptive influence” (161). Within such a context fruits of nature become objects used to “seduce and woo, and offer as gifts that inspire further expectations of exchange” (Bassnett 159). The repetition and the embedded tales, introduced by Wroth, would then seem to be an attempt at frustrating the tendency to statically freeze perceptions of nature and the female body. Repetition (in such terms) is a version of change because the tales are introduced with slight changes. Pathetic

stylistics is a means utilized by Wroth, to portray this dynamic interaction between the female body and the surrounding pastoral space.

Sylvia Bowerbank clarifies that the device of pathetic stylistics occupies a crucial position in the construction of such nature/female body conceptions in Wroth's *Urania*. It is defined as a device utilized in early modern patriarchal discourse to moralize the interplay between “cosmic and social consequences” (Bowerbank 35). She states that, “the device of pathetic stylistics is not used naively to mystify woman/nature entanglements, but critically to scrutinize the so-called natural powers and connections of women” (35). Through pathetic stylistics, Wroth critiques and scrutinizes essentialist social constructions which associate negative qualities with females, such as inconstancy. She also challenges patriarchal attempts to freeze nature within an idealized, static framework.

Moreover, as a female writer Wroth's own artistic attempts at composing *Urania* can be interpreted as a reinvention of a pastoral form that (particularly in the early modern period) nostalgically idealizes a past life of ease and harmonious existence within nature. The time and place idealized in pastoral are usually unattainable belonging to a detached past. There hence seems to be a grand cultural memory, which constantly reincarnates a perfect Bucolic past. This Bucolic past has its origins in the conceptions of an ideal Eden before the Fall. Such a tendency towards an Eden-like past is characterized by attempts to freeze perceptions of nature within an idealized framework of static ease and plentitude. However, this Eden-like static state is challenged by the actual hardships and dynamics of the physical world. When this physical natural world is associated with female gender, an inherent realization of the dangerous dynamics of the female subject ensues. This dangerous dynamic attributed to nature and females threatens the social status quo of patriarchy

driving it to freeze such dynamics into portraits of ideal, females and natural landscapes. According to Laura Mulvey, this stasis attributed to females and nature is an unconscious construction of patriarchal society which structures woman as a memory between maternal plentitude and lack (58). In both cases, the female becomes a bearer of meaning not an active creator of meaning. By extension, we can perceive nature along the same terms. Andree Collard argues, "It is clear that the word 'nature' does not so much define what we see but how we see "(4).

Pastoral along these lines becomes one of the forms through which nature is imaginatively constructed. However, there are several different definitions of pastoral. It is necessary to differentiate the commonalities which exist between them, to distinguish which are relevant to the analysis of *Urania*. Eco-critic Terry Gifford enumerates three kinds of pastoral: first the literary tradition which involves a retreat from the city to the countryside which originated in ancient Alexandria and became a prominent literary form in Europe during the Renaissance, second, literature that describes the countryside with an implicit or explicit contrast to the urban as characterized in the Romantic period and finally, an idealized rural life free from labour and hardship as embodied in the American pastoral (219). Though these categories are quite sweeping in their assumptions about development of the pastoral trope historically and geographically, they are useful in giving us a slight sense of the tensions related to this term. Irrespective of the different approaches of these pastorals, the commonality amongst them is the conception of nature as a static entity sustains. In *Urania* the conception of a constant pastoral nature as well as a constant female heroine are both challenged.

Similarly, the pastoral world is not a constant world in Wroth's *Urania*. It is not a "stable, enduring" background to the disruptive energy of humans, but rather as

Bowerbank argues a place where “‘Nature’ in general is made to appear as an animate world coexisting in an intermittent and indeterminate correspondence with human desires, projects, and institutions” (35). In *Urania* pathetic stylistics is utilized to explore a subtle interplay between self and setting, between culture and nature” (Bowerbank 35). Wroth by imbibing the forest space with such feelings and meanings constructs the pastoral as a social and cultural place, where women can explore constancy in love as well as their relation to nature. In this sense, nature's sympathetic reactions to women's plights with constancy would fit conventions that ascertain the inherent connection between the female body and nature places. However, Wroth while propagating this stereotypical conceptual framework inverts it, by making the pastoral wood a lace for subversion where capricious females become the model of constancy which (as an ultimate virtue) is questioned and interrogated. Bowerbank deduces that this subversion on behalf of Wroth marks a “subtle and self-conscious critique of Arcadian environmentalism” (50). However, one must clarify that what is interrogated is Renaissance Arcadian environmentalism, which celebrates a static nature. Hence, an ever-plentiful pastoral landscape becomes a static imaginative construction to be interrogated. Through Wroth's emphasis on dynamic change and inconstancy, thematically and stylistically, dualistic rationalist thought is questioned.

Val Plumwood argues that the source of domination of women and nature lies in Greek philosophy's rationalist tradition, which constructs dualisms like human/nature, masculine/feminine and spirit/body (qtd. in Warren 22). This argument is particularly useful in studying the pastoral/female body relationship in *Urania* because as a textual poacher, Wroth interrogates these dualisms. Hence, in *Urania* nature and the female body are not always synonymous. When they are related, the validity of their

interrelationship is questioned. Moreover, virtuous qualities (such as constancy) that are often dubbed as masculine are assigned to women and then questioned.

Consequently, Henri Lefebvre's theory of social space is particularly useful in considering pastoral space in *Urania*. Lefebvre's theory foregrounds the dynamic nature of space, reformulating dualistic conceptual frameworks and conceptualizing the social effects of these frameworks on the nature/female body interrelationship. According to Lefebvre, space represents the intersection of the subject and different relations, which produce space and are a part of space at the same time. The process of defining a female social space should involve a study of the physical qualities of this natural space, as well as the relationships between subjects within this space. Social space interweaves imaginative representations of nature with its physical realities in relation to a subject. The pastoral natural space in *Urania* interweaves all these aspects. Such stress on interaction constructs the pastoral social space as a dynamic space.

The perception of a wild and dynamic pastoral landscape has its roots in the original Greek perceptions of Arcadia. Simon Schama clarifies that "the mark of the original Arcadians was their bestiality;" Pan the man-beast was their deity (526). Their life was not a life of ease, as they lived in rude huts and fed on acorns, goat meat and goat milk. Pan as a divinity was associated with change and dynamics. As an instigator of change he was often called upon to stir life from barrenness" (Schama 527). This notion of dynamics and wildness within pastoral disappears in the following pastoral works of the Romans and Renaissance. Schama states that though "Pan, the nymphs, and the goatherds (were still in residence," in Roman and Renaissance pastoral "the wild notes of the syrinx (were replaced by melodious fluting and endless song contests" (527). In this, we can trace the taming of nature and

the attempt to freeze the dynamics of a wild Greek Arcadian nature into a static state of perpetual fecundity. Pan the instigator of change is transformed into the custodian of flocks and [an] amiable prankster” (Schama 527). Nature is anthropomorphized to the extent that animals in Virgil's Arcadia are described as “citizens of a perfect political economy” (Schama 529). Hence, when Sidney wrote his Arcadia the characteristics of this older, dynamic pastoral landscape were non-existent, replaced by a pastoral landscape of “perpetual Maytime” (Schama 531). However, in Wroth's *Urania* (with its obsession with change and mutability) elements of this dynamic Greek perception of Arcadia are revisited.

Bowerbank argues that this stress on mutability is proliferated in Wroth's “reconfiguration of the classical figure of the nymph/woman weeping in nature, with man nature, and as nature” (33). Female characters are not portrayed in constant states of adoration; they question their feelings of love and the viability of constancy as a virtue. Wroth questions the value of her female characters' fruitless static constancy, though constancy is displayed as the ultimate virtue for females. Hence, the pastoral milieu becomes a social space reflecting the struggle between constancy and inconstancy in *Urania*.

Urania as a character is tested for constancy at the Throne of Love in Cyprus. However, the mere fact that constancy is tested in this place makes it a site for struggle. Lovers do not stoically suffer, but doubt the significance of a test of constancy. Parselius sums this attitude saying, “Damn'd country, can it be that thou wert ordain'd for love to have a Throne in, and yet be the hell of lovers?” (Wroth 51). In Sidney's *Arcadia*, when Cecropia imprisons Philocaly and Pamela, their constancy was also tested. However, they assume the roles of female martyrs and overcome this

trial without much inner struggle. On the other hand, Urania leaves Parselius in order to be constant to him and strongly questions the feasibility of this absolute virtue.

On another level, the struggle between constancy and inconstancy is also embodied in the representation of a dynamic natural environment in contrast to the architectural stasis of the Throne of Love castle. Buildings are often a product of male activity, which aims to freeze a feminized natural landscape in a static frame of immutability. Simon Schama argues that the pastoral Arcadia of the seventeenth century was “a product of the orderly mind rather than the playground of the unchained senses” (530). On the surface, it would seem that the natural setting surrounding the castle is tamed, civilized and pruned “to shew the subjection to that powerful dwelling” (Wroth 47). This is not a wild changeable nature but one of “delicate Gardens and Orchards” where a hill exists merely to hold the House of Love (Wroth 47). However, this ordered natural setting also carries within it the possibility for disruption and dynamic change in the form of the running river. This river instigates change because as soon as the characters drink from it “several Passions did instantly abound” and Mars with his warlike temperament overwhelms them driving them to exceed the bounds of their hopes since “worlds to their imaginations were too little to conquer” (Wroth 49). From this river springs the paradoxical test that Urania undergoes for constancy; to prove her love for Parselius she must abandon him. By placing Urania in such a paradoxical situation, Wroth unveils the inner idealistic workings of a static constancy that is brought to a higher level of irony when Parselius forsakes Urania for Dalinea.

In the depiction of architectural structures, such as the Throne of love as well as the Theatre, one can trace a conscious attempt at artifice which opens space for the portrayal of a framed static nature. Schama argues that buildings are a sign of

“aesthetic colonization” which springs from a conscious element of artifice in which such buildings correspond to nature only insofar as they ideally demonstrate static harmonies and symmetries governing the universe (530). Inconstant dynamic aspects are framed. The Theatre of Love is a space where static passion overwhelms the female characters freezing them in a stupor. The dynamic adventuring ladies, Urania and Pamphilia are enchanted and transformed into passive spectators. They become enthralled in private visions in which “they felt there, seeing before them, (as they thought) their loves smiling, and joying in them” (Wroth 373). The Theatre as a structure is described as magnificent a building as “Art could frame” (Wroth 373). A round building of mighty pillars amidst "a fine Country” and “a delicate plaine," the very structure of the theatre echoes a harmonious round world, upheld by the symmetrical strength of huge pillars (Wroth 372). Within the Theatre, dynamics cease and passive stasis overwhelms. In this sense, architectural establishments become patriarchal tools for framing dynamic nature as well as dynamic female characters. The dynamic shepherdess/princess, Pamphilia, roams the woods defining the pastoral landscape as a social space.

Pamphilia is referred to as "the most silent and discreetly retir'd of any Princesses" (Wroth 61). Within the forest grove her struggle with constancy is portrayed through her narrative descriptions of nature. However, the nature, which enlightens her, is not a stable counterpoint” as is the usual case in pastoral but a place where her emotions interact and are redefined by her surroundings. As she crosses boundaries into this wood, stress is placed on its being “naturall” because though it is "fram'd by Art, nevertheless [it was so curiously counterfeited, as it appeared naturall” (Wroth 90). In the description of the wood, we can trace a dual portrayal of nature as a place framed and constructed by art and at the same time having the appearance of

an untouched wild “natural” nature. Bowerbank posits that it is “the accretion of women's meditations [...] that make certain places in the forest take on distinctive deeper meaning [...] the emotional labor of women enhances the well-being and status of natural phenomena in the forest” (36). Moreover, Celia because she is in a troubled state of mind doubting the relevance of constancy in love, “Am I the first unfortunate Woman that bashfulnesse hath undone? If so, I suffer for a virtue, yet gentle pittie were a sweeter lot” she deserts the civilized gardens and prefers walks deep in the woods that were “darke within as her sorrowes” (Wroth 90-93). Within the heart of the dark forest, she unburdens her questions regarding the viability of constancy making the wood a site for struggle which could lead to possible change. Within the woods she comes upon a grove with a brook that embodies her own struggle with constancy in love. The sad brook weeps away desiring the banks that cruelly allow the water to slip past. The very image of the running brook is one that foregrounds dynamics of change.

By highlighting the amount of suffering these female characters undergo for constancy in love, Wroth seems to be troubling the significance of this virtue as well as mocking it through extreme depictions. This is clear in her description of Pamphilia who pines away in the forest with a Booke in her hand, not that shee troubled it with reading, but for a colour of her solitarinesse” (Wroth 91). Pamphilia becomes an actress playing the role of the constant lover, using all the necessary props to render her act convincing. Bowerbank argues that Wroth portrays her aristocratic women in contemplative poses in forest groves” to draw attention to “the theatricality of women's mediations” (38). In parody of the Petrarchan lover, Pamphilia suffers for her constancy in the woods. Even the grass is described as suffering with her due to her “virtuous affliction”: “And now poore grasse [...] thou shalt suffer for my paine,

my love-smarting body thus pressing thee” (Wroth 92). Wroth completes the Petrarchan parody by having Pamphilia carve her sonnet into the bark of an ash tree.

Pamphilia's sonnet inscription on the tree marks a particularly interesting moment in the nature/female body relation in *Urania*. Unlike the grass and the brook that commiserate with Pamphilia's sorrows, the tree does not seem to offer this sympathy to Pamphilia. She hence decides to physically force the tree to display commiseration by carving her sonnet on the bark, causing the sap of the tree to flow. With this action, there is a sense of rupture with the nature/female body paradigm since Pamphilia wishes to inflict pain on her natural surroundings rather than merely share with it sympathy, making the tree “taste [her] pain” and become “a dumb partaker in [her] grief” (Wroth 92). However, within this act of violence that seems to rupture the stereotypical nature/female body relationship, we can also glean an attempt to physically inscribe herself on nature attempting to reach complete unity. She describes this intention when she writes “Keepe in thy skin this testament of me” (Wroth 92). In all cases, dynamic struggle remains the governing feature of the portrayal of constancy with regards to a pastoral nature as well as female characters.

Both nature and the female subject become sites for the contestation of the virtue of constancy. Elaine Beilin argues that in *Urania* Wroth subverts the usual division of virtues by relating constancy to female characters that are usually known for their capriciousness, “Wroth seems to reverse the conventional literary attributes of the sexes” (Beilin 220). However, Wroth does not simplistically create female types of constancy but questions this virtue in the process by showing how constancy “suffers the limits of ordinary human mutability” (Beilin 226). For example, in portraying Nereana's character, we understand how the virtue of constancy taken to an extreme can become a flaw.

Nereana the Princess of Stalamine is in love with Steriamus and pursues him relentlessly. When he refuses her (because he loves Pamphilia) she decides to embark upon a voyage to speak to Pamphilia and convince Steriamus until he surrenders to her (Wroth 192-194). Such constancy in her is considered so surprising that the King of Morea (Pamphilia's father) says "for your love, it is so rare a thing to be found in one of your sexe in such constant fury [...] since for a woman it was unusuall to love much, but more strange to be constant" (Wroth 194-195). However, the significance of Nereana's absolute constancy is questioned. In fact, we could argue that Nereana's quest is a parody of the knight-errant's adventure. Pamphilia describes Nereana's adventure in these terms as a "Knight-like search" (194). However, Nereana's constancy is portrayed as a fallible virtue, which she herself refers to towards the end of her experience as a "fruitlesse virtue" (Wroth 336). Once more, the scene where her constancy is placed under scrutiny is in the pastoral milieu.

Nereana refuses to define her relationship to pastoral nature according to the static oppressive conceptual frameworks of her society that limit a female's possibilities to either nymph or goddess. She does not accept such a narrowly defined relationship but prefers to highlight the aspect of struggle with regards to her relation to nature, "I am not a Nimph Arethusa, nor a Goddesse, but a distressed woman" (Wroth 200). In the heart of the woods, (in a maze-like setting) she is distressed and forced to question her social relation to her surroundings. Alanius, the madman, wishes to define her within his own framework, as a goddess capable of metamorphosing herself and transforming a spring of water to a spring of love. On the other hand, Philarchos the knight refuses to aid her because he constructs her as a mad woman not worthy of his help. After her encounter with Philarchos, she is described as being in a state of disorder (Wroth 199). Wroth increases the tension in this forest

place by connecting Nereana to nature (oppressively) through Alanius's construction of her as the wood's goddess. In tying her to a tree and dressing her as the wood's goddess, he echoes Pamphilia's act of inscription on a tree. However, this time the female body is literally interpreted and inscribed on nature. This inscription of nature upon the body of Nereana (through tying her to a tree and dressing her in the garb of a woods goddess) with the help of the "greene silke stockins [...] garlands [...] and wreath of fine flowers" drives Philarchos to define pastoral nature and women on the lower half of rational dualistic dichotomies like culture/nature and male/ female (Wroth 197-198).

Urania arguably exhibits an interrogation of oppressive conceptual frameworks, which function to explain, maintain, and justify relationships of unjustified domination and subordination" (Warren 46). If we attempt to understand the pastoral nature/female body interrelationship in Wroth's work from this perspective, we find that a dynamic pastoral nature and female body are placed on the lower half of a value hierarchy which privileges on the higher end the court and males. At the same time, a patriarchal social system idealizes a static pastoral world and an objectified female. Hence, an oppositional value dualism is encouraged which ascribes higher status to that which has been identified from a patriarchal historical perspective as static (Warren 47).

Wroth does not merely delineate this historical convention of relating the female body to nature but questions it in the process. Pastoral nature, through pathetic stylistics, commiserates with female characters. At the same time, these characters refuse to be defined only within the boundaries of the conventions of an orderly Renaissance pastoral nature. Wroth delineates the struggle between a static idealized pastoral landscape and a dynamic wild pastoral landscape. Through the technique of

pathetic stylistics, she interrogates female body/nature interrelationships. In fact, she challenges these given conceptions of what pastoral nature represents. Pastoral nature, instead of a place of stability that encourages notions of stasis and constancy, becomes a space of struggle where female characters constantly question the viability of the virtue of constant love. In this sense, we could argue that Wroth (as a textual poacher) is intentionally blurring boundaries and challenging rational dualistic thought. By utilizing the technique of parody in Nereana's tale, she challenges and mocks literary conventions related to constancy, love and pastoral nature. As Bowerbank argues "Wroth's text as a complex work of ecofeminist art [...] simultaneously asserts and puts under question its politics of nature" (50)

As Schama argues, attempts to clearly demarcate boundaries between a feminized nature and a masculine culture ultimately collapse. Pastoral as a literary genre developed through several stages in relation to this inherent perceptual struggle. With Wroth, pastoral becomes a genre of interrogation that questions the viability of a static landscape and a static female subject. Women's constancy in love is questioned, but not completely overturned. What Wroth seems to encourage is an acceptance of the dynamics of nature as well as female subject-hood. Pastoral as a genre is deeply interested in the boundaries between the natural and artificial. If dynamics and change are the ultimate characteristics of nature, while an attempt to portray a static perpetually fruitful environment is anthropocentric, a more eccentric approach would be one that portrays this constant flux of experience with regards to women and nature. Struggle with this constant state of flux is the only constant in *Urania*. Wroth thematically and stylistically explores such perpetual dynamics in her text. Renaissance pastoral space is hence redefined through the depiction of the nature/female body interrelationship, producing dynamic varied social spaces. In

Urania, a dynamic relationship exists between pastoral space and the female subject and attempts to frame this dynamic within a static portrait are questioned. The stable idyllic pastoral setting culturally foregrounded up to this day is hence undermined by Mary Wroth in a proto ecological vision far surpassing her time.

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Dr. Somaya Sami Sabry

Associate Professor

English Department

Faculty of Arts

Ain Shams University