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**Review Essay: George M. Logan and Gordon Teskey, eds.,
*Unfolded Tales: Essays on Renaissance Romance***

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George M. Logan and Gordon Teskey, eds., *Unfolded Tales: Essays on Renaissance Romance*, Cornell University Press, 1989.

Unfolded Tales: Essays on Renaissance Romance is a rich tribute to A. C. Hamilton, the distinguished Canadian Renaissance scholar. In his foreword, Northrop Frye finds the origins of romance – a tenacious form in literary history – in the classical models of education revived at the Renaissance; and Gordon Teskey, in his introductory essay, reminds us of the growing sophistication and respectability romance acquired at this period and points to its symbiotic relationship with other forms considered superior to it in the classical hierarchy of literature.

A. Kent Heatt and Patricia Parker highlight the romance and historical elements in *Cymbeline*. Heatt plausibly argues that Shakespeare drew notably upon his “A Lover’s Complaint” and Spenser’s *Ruins of Rome* when writing it; Parker is equally convincing in arguing for an evocation of the *Aeneid* in its romance plot.

Robert B. Heilman analyzes Greene’s euphuistic style in his *Card of Fancy* (1584) and shows its configurations “inhibit the sense of freedom requisite for the romantic tone” (62); in a second essay on Greene, W. W. Barker shows how Greene’s move from monologic discourse to dialogism in his later romances resulted in a more mixed and dramatic style that could well reflect his work for the stage. In her intriguing essay on Wroth’s *The Countesse of Montgomeries Urania* (1621), Maureen Quilligan relates it to the possible influence of certain rites within the Sidney family and concludes that Wroth appears to have presented in the character of Urania “the seventeenth-century experience of the traffic in women” (280). Donald Cheney’s masterly iconographic study of the theme of renewal and return in *The Shepherdes Calendar* makes the sequence reminiscent of romance by virtue of that pattern of recurrence.

The six studies of *The Faerie Queene* break considerable new ground. Judith H. Anderson sensitively unlocks the philosophical and literary implications of antiquity and memory in the House of Alma especially and concludes that Spenser appears to have intended “his avowed kinship . . . with Chaucer’s romances as a set paradigm of his relation to the recorded sources of memory” (30). Alastair Fowler in his very full etymological and literary study of Spenser’s names argues that Spenser is more original and atmospheric in his use of proper names than any subsequent poet. Harry Berger, Jr., sees the narrator’s voice in the Florimell episodes in book 3 as uncritically endorsing an ideology of gender that a frequently erotic text calls into question; in her illuminating study of generic hybridization, Carol V. Kaske convincingly demonstrates that Stephen Hawe’s *The Example of Vertue* (1503/4) is the pervasive generic model for book 1, especially the conception of Una. Thomas P. Roche’s conclusion as to who the Muse of *The Faerie Queene* could really (or possibly) be points the poem in the direction of Milton; and William Blissett’s

encyclopedic essay – arguably the best in the volume – on the caves and labyrinths in *The Faerie Queene* fully shows how alert Spenser was “to literary caves and imaginative extensions of the cave idea” (288) and forms a distinguished ending to a well-illustrated and distinguished book.

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Frances A. Yates, *The French Academies of the Sixteenth Century*, Routledge, 1988.

The late Dame Frances Yates was a highly respected and admired Renaissance scholar. Her insightful and clear handling of complex issues of sixteenth-century history – in such books as *Giordano Bruno and the Hermetic Tradition*, *The Valois Tapestries*, *The Art of Memory*, *Astraea*, and in three volumes of *Collected Essays* – has ensured her worldwide reputation. In some ways, I think *The French Academies of the Sixteenth Century* is her most valuable work. First published in 1947, it is the only comprehensive study of the French academies, a work that did much to shape the direction and determine the flow of intellectual and artistic life during a period of serious crisis in French history.

Yates does much more than examine the nature and personalities of the *Académie de Poésie et de Musique*, the *Académie du Palais*, the *Académie des Jeux Floraux*, and various religious confraternities; she also relates the activities of these to the poetry of the *Pléiade*, to the Platonic Academy and similar groups in Renaissance Italy, as well as to the flowering of encyclopedic academies in the seventeenth century. She shows how the union of poetry and music in the *Pléiade* carried over into Jean-Antoine de Baïf’s Academy of Poetry and Music with its attachment to the moral and psychological and devotional effects of music. This union also symbolized initiation into the higher spheres of Platonic knowledge: philosophy, rhetoric, and mathematics.

Henri III took a particular interest in natural and moral philosophy and gave encouragement to academicians such as Pontus de Tyard and Jacques Davy Du Perron, and favored ideas of the mystic philosopher Giordano Bruno, who upheld the opinions of Copernicus at a time when that was a very courageous – or foolhardy – thing to do. An extension of Baïf’s academy was the Palace Academy, founded by Henri III under the leadership of Guy du Faur de Pibrac and attended by the king himself. The Palace Academy debates focused on moral philosophy, emphasizing the reconciliation of Aristotle’s and Plato’s doctrines of virtue with the Christian tradition found in the Scriptures and the Church Fathers. The debates also featured political issues connected with moral philosophy, particularly in relation to justice and good government, in the tradition of the Italian