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Ranson, Angela, André A. Gazal, and Sarah Bastow, eds.
Defending the Faith: John Jewel and the Elizabethan Church

Janice Liedl

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and the Witch Hunt

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Potter concludes with an Appendix that chronologically lists a selection of about fifty plays dated between 1540 and 1640, identifies the ailing female characters in each by type (i.e., lovesick daughter, neglected wife), and charts their relative symptoms/diagnosis, deduced through her reading of what she calls stage markers, a set of performative codes conveying female sexual health. For those interested in building on her work, Potter has left a clear set of blueprints.

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Ranson, Angela, André A. Gazal, and Sarah Bastow, eds.

Defending the Faith: John Jewel and the Elizabethan Church.

University Park, PA: Pennsylvania State University Press, 2018. Pp. 342. ISBN 978-0-271-08208-0 (hardcover) \$129.95.

John Jewel helped to shape the Elizabethan Reformation with his sermonizing, evangelizing, and eager participation in pugnacious debates against opponents, Catholic and Protestant. His work became a touchstone for subsequent generations of English religious thinkers. This collection originates in a 2014 conference and features a multidisciplinary slate of contributors who tease out the story of Jewel's life and legacy in fifteen chapters of skilled and erudite scholarship. Readers will come away with a deep appreciation for how much more there is to the story of Jewel's impact on his contemporaries and the subsequent generations. While much of that stems from his famed Challenge Sermon of 1560, which served as the source for his best-known publication, the *Apologia Ecclesiae Anglicane* of 1562, translated in 1564 as *The Apology of the Church of England* by Anne Cooke Bacon, the contributors show that Jewel's significance to early modern English religious culture is substantial and central due to his deep scholarship and intricate interconnections with both Catholics and Protestants disputing the faith.

The volume opens with Lucy Wooding's elegant and informative introduction that teases out links between the contributions and the original conference aims. A brief biography of Jewel's early life, penned by Angela Ranson, also prefaces the whole. It shows readers Jewel's early network of influences,

most notably Peter Martyr Vermigli. Ranson's essay tracks this relationship from Oxford to Strasbourg and, finally, to Zurich, illustrating how all of these sites helped to inform Jewel's career, his religious practices, and his theology.

The first half assesses Jewel in his own time. Two chapters by André Gazal tackle different aspects of Jewel's theological identity: the first focusing on his training and understanding of the practices of preaching, the second touching on his conception of heresy as an instructive contrast to true Christian doctrine. These insights are deepened by Torrance Kirby's thoughtful assessment of Jewel's sermons at Paul's Cross for what they reveal about the changing practices of public religion and persuasion. Readers will appreciate Alice Ferron's excellent analysis of Bacon's translation, as a fraught public production in an age that valued women's silence. Jewel's role as a defender factors into both Ian Atherton's work on the Protestant conception of cathedrals and Aislinn Muller's chapter on responses to the excommunication of Elizabeth I. Perhaps the most vital contribution here is Ranson's explication of how Jewel's conflict with Thomas Harding not only involved the two men but fueled a wider circle of enduring controversialists; she is comprehensive and clear in her tracking of the disputes.

Jewel's longer legacy concerns the second half of the volume, beginning with Paul Dominiak's essay on Jewel's Mosaic interpretations influencing the work of his pupil, Richard Hooker. Jewel's long shadow also figures into Paul A. Hartog's analysis of how Jewel helped establish an English approach to patristic models that endured well into the Stuart era. Sarah Bastow offers a wonderful comparison of the episcopal imaginings and practices of Jewel with those of Edwin Sandys, eventual Archbishop of York. Ranson, in a third contribution, details Jewel's Jacobean survivals, positive and negative, while it is Richard Hooker's complex use and abuse of Jewel's memory even a quarter-century after the bishop's death that concerns W. Bradford Littlejohn. Joshua Rodda argues persuasively that we should see Jewel's "Challenge Sermon" as the opening salvo in the English church's post-Reformation reliance on antagonists in dialogue to define doctrine. The volume ends with Andrew Atherstone's consideration of the short-lived twentieth-century Bishop Jewel Society at Oxford as expressing Jewel's enduring utility for Anglican self-conception.

Defending the Faith ably demonstrates the centrality of John Jewel to any understanding of the early modern English religious imagination. Ranson, Gazal, and Bastow have produced a collection certain to appeal to anyone

concerned with Jewel's career as well as his long-term impact. The volume includes an extremely helpful appendix detailing all of the publications of the Jewel–Harding controversy up to 1640. The choice to provide notes at the end of each chapter as well as a wide-ranging selected bibliography for the overall work makes it simple to follow the many references available. Historians, literary scholars, and researchers in religious studies will treasure this publication for how clearly it shows Jewel's connections to diverse thinkers of his time and the generations following, all concerned with articulating the truth of Christianity even when much was in dispute.

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Rihouet, Pascale.

Art Moves: The Material Culture of Procession in Renaissance Perugia.

London: Harvey Miller Publishers / Turnhout: Brepols, 2017. Pp. 321 + 93 colour ill. ISBN 978-1-909400-83-2 (hardcover) €110.

A valuable contribution to scholarship about late medieval and early modern festival culture, this book is about the way that processions, by definition highly ritualized and formalized events, shape communities and identities. Seen from a distance, processions may all seem alike, offering blueprints of a disciplined and harmonious civic and religious body in which each individual and institution has its assigned place and rank. But zooming in, one quickly discovers the bitter conflicts and disputes that were at their very core. Contemporary diary entries and accounts reveal the complex negotiating processes to solve issues of precedence among confraternities and religious communities, or the risk of indecorous fights over canopies and candles during their distribution at the end of heraldic funerals. In this light, each procession offers us a snapshot of the precarious balance of power at a given historical moment.

With its focus on the processions of a single city, Renaissance Perugia, Pascale Rihouet's book offers new and valuable insights about the variety of occasions for which a city dressed up to proceed "collegialiter" around town. This focus is all the more welcome given that Perugia remains largely uncharted