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Bacon, Lady Anne.

An Apology or Answer in Defence of the Church of England: *Lady Anne Bacon's Translation of Bishop John Jewel's Apologia Ecclesiae Anglicanae*. Ed. Patricia Demers.

MHRA Tudor & Stuart Translations 22. Cambridge: Modern Humanities Research Association, 2016. Pp. xii, 213. ISBN 978-1-78188-126-2 (hardcover) US\$44.99.

In their general editors' forward to the burgeoning MHRA Tudor and Stuart Translations series, Andrew Hadfield and Neil Rhodes articulate the chief goal of the series as extending "our understanding of the English Renaissance through its representation of the process of cultural transmission from the classical to the early modern world and the process of cultural exchange within the early modern world." Patricia Demers's beautifully- and painstakingly-edited volume does just this and makes an excellent addition to the series. Anne Bacon's translation of John Jewel's *Apologia Ecclesiae Anglicanae* marked a religious flashpoint as the "official defence of the Elizabeth Settlement" (1), set against statements of the Council of Trent and challenging the Roman Catholic church to ground its doctrinal positions in Scripture or patristic writings (16). In both her introduction and in the paratexts that frame the translation itself, Demers highlights patterns of exchange embodied by the text within this fraught religio-political context. The result is a rich exposure of the variety of dialogues in which the *Apology* is involved and the opening of engagement with both Bacon's text and its conversations to contemporary readers.

As well as explicating the publication history of the text and its immediate context, Demers's introduction delineates precisely and usefully the patterns of relationship that produced both Jewel's original Latin text and Anne Cooke Bacon's English translation. Demers does so consciously, pointing out the necessity, articulated by Rhodes, of understanding translation as dialogue with its sources, and imagining translation "as a carrying across, a form of bridge, a portrait painted or an exercise in movement and relocation" (4). Demers identifies "multi-level" exchanges in this process, first between Jewel and his sources in his accumulation of material for his apology, then between Jewel's text and Bacon in her role as translator, where she brings to bear "her elite Protestant humanist education in languages, rhetoric, and philosophy with her experience as a translator" (5), as well as her political acumen as wife of the Lord Keeper of

the Great Seal and sister-in-law of Lord Burghley (5). Fundamentally, then, the translation becomes a conversation between “two committed reformers” (5), so that “if Jewel can be construed as the father of this text, we might feasibly consider Anne Bacon to be its mother” (20). Demers’s accounts of both figures deftly and succinctly incorporate details of the immediate history, current state, and theological underpinnings of the English Reformation. Within this context, Demers draws attention to another exchange, this one the vicious controversy between Jewel and Thomas Harding, a Catholic exile, that erupted in the wake of the publication of Bacon’s translation and was fought in a series of pamphlets the following year (24–25). Two other levels of exchange that Demers explores concern Bacon herself, as evidenced by letters tracing her deep engagement with reformist theology and with Continental figures like Théodore de Bèze (28) and her own sons (29), and by her “humanistic” rather than “technical” (33) style of translation, which Demers argues engages with the Latin original to add “value and wide intelligibility to Jewel’s text” (21).

Demers’s editing choices expand the sense of exchange as fundamental both to translation generally and to the situation of the *Apology* in particular. The paratextual apparatus has three components. First is Jewel’s original, highly abbreviated marginalia, which typically point to scriptural loci or evidence from the church fathers. These are presented as footnotes with special identification, but are also expanded to give fuller references that include quotations from the works cited by Jewel or explanatory accounts of people and events. Second, embedded in these notes is material from Jewel’s debate with Thomas Harding. This strategy neatly grounds the *Apology* in its contemporary context. A third layer of footnotes expands allusions in the text to Scripture, early church councils, doctrines, heresies, and particular figures in a way that constructs a sense of the English church reaching across time to enter dialogue with its post-apostolic past. While such an approach generates an unusually large volume of footnoted material, it also opens the multiple situations of the text, and indeed its argument, to modern readers from a variety of scholarly fields.

Demers’s editorial decision to divide the *Apology* into six parts, rather than present it in its original format as continuous text, helpfully signposts the movement of its argument as it traces principles of Reformation belief, defends the English church against charges of heresy, articulates the distance of the Roman church from its primitive predecessor, claims potential for error on the part of the Church of Rome, and challenges papal and conciliar authority. This

volume follows others in the series in its light modernization of spelling and punctuation and inclusion of a glossary of unfamiliar words, both of which enhance its accessibility and help to bring it into conversation with its modern audience. Demers has produced a very fine and full edition of the Bacon/Jewel *Apology or Answer in Defence of the Church of England* that should be invaluable to scholars and graduate students working in early modern women's writing, Elizabethan history, and the history and theology of the English Reformation.

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Barbier-Mueller, Jean-Paul.

Dictionnaire des poètes français de la seconde moitié du XVI^e siècle (1549–1615). A–B.

Avec la collaboration de Nicolas Ducimetière et la participation de Marine Molins.

Travaux d'Humanisme et Renaissance, 540. Genève : Librairie Droz, 2015. 1000 p. ISBN 978-2-600-0851-7 (relié) 79 €.

Barbier-Mueller, Jean-Paul.

Dictionnaire des poètes français de la seconde moitié du XVI^e siècle (1549–1615). C–D.

Avec la collaboration de Nicolas Ducimetière et la participation de Marine Molins.

Travaux d'Humanisme et Renaissance, 544. Genève : Librairie Droz, 2015. 967 p. ISBN 978-2-600-0852-4 (relié) 79 €.

Barbier-Mueller, Jean-Paul.

Dictionnaire des poètes français de la seconde moitié du XVI^e siècle (1549–1615). E–J.

Avec la collaboration de Nicolas Ducimetière et la participation de Marine Molins.

Travaux d'Humanisme et Renaissance, 544. Genève : Librairie Droz, 2016. 748 p. ISBN 978-2-600-01905-7 (relié) 79 €.

Complétant la publication toujours en cours de son catalogue intitulé *Ma collection poétique* consacré aux poètes de langue française du XVI^e siècle