
Renaissance and Reformation
Renaissance et Réforme



Bastow, Sarah L. Edwin Sandys and the Reform of English Religion

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Volume 43, numéro 3, été 2020

URI : <https://id.erudit.org/iderudit/1075302ar>

DOI : <https://doi.org/10.33137/rr.v43i3.35320>

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Éditeur(s)

Iter Press

ISSN

0034-429X (imprimé)

2293-7374 (numérique)

[Découvrir la revue](#)

Citer ce compte rendu

Hanson, B. (2020). Compte rendu de [Bastow, Sarah L. Edwin Sandys and the Reform of English Religion]. *Renaissance and Reformation / Renaissance et Réforme*, 43(3), 278–280. <https://doi.org/10.33137/rr.v43i3.35320>

Barker's book goes beyond the confines of the Middle Ages Series and demonstrates the future of premodern studies—a multilingual, multiethnic, and multicultural approach that both points out the similarities of the Mediterranean culture of trade and accounts for its localized nuances. To date, Barker is one of the few scholars of the late medieval and early modern Mediterranean to be versed in the critical languages of both Islamic and Christian sources. As an English monograph, this book fills a long-existing gap in historical research of slavery in the premodern Mediterranean and the Black Sea. Thus, this book not only functions as an overview of the Mediterranean world of the Middle Ages and the early modern period but also bridges the gap in the historiography of slavery and religious contact between the Crusades and the Atlantic Trade.

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<https://doi.org/10.33137/rr.v43i3.35319>

Bastow, Sarah L.

Edwin Sandys and the Reform of English Religion.

London: Routledge, 2020. Pp. 224. ISBN 978-0-3673-5315-5 (hardcover) US\$128.

The Reformation in England was a highly complex movement, one that not only affected and shaped the religious landscape of the English Commonwealth, but also substantially altered the political and social ethos of England. Reform was not merely confined to institutions such as the church or the government. Rather, it transformed the individual reformers themselves. That is one of the primary premises of Sarah L. Bastow's new work, which examines one of those reformers, Edwin Sandys, archbishop of York. While the monograph moves chronologically from Sandys's early career to the height of his influence in the 1580s, Bastow's primary interest is his ministry during Elizabeth I's reign against the larger backdrop of Elizabethan religion. She asserts that Sandys and other Elizabethan clerics should not be viewed as uniform in their theological convictions. Their doctrinal differences underscore the complexity of evangelical reform in England.

Bastow first places Sandys within the context of evangelical exile during the Marian persecution, contending that the reformers' accounts and perspectives on their exile were deliberately framed for audiences to assess them in favourable terms. Stressing personal loss, divine providence, and constancy in exile narratives was a way to express obedience and commitment to God while in foreign lands. This was also a means of contrasting those who either swerved from their faith or publicly recanted in England. Bastow asserts that the "exile did not give the men their faith" (43). She contends that their experiences during the Edwardian reformation had already solidified their doctrinal positions.

Sandys's first Elizabethan appointment as bishop revealed his evangelical fervour in abolishing iconography and implementing evangelical reform within the diocese of Worcester. He robustly pursued reform in marriage, aggressively condemning clerical celibacy and the immorality of several priests in the city. Bastow traces these two priorities of Sandys, particularly through his tense relationship with Sir John Bourne, a committed Catholic. She demonstrates that conflicts between evangelicals and conservatives were not merely theological in nature, but often became deeply personal such as was the case with Sandys and Bourne. Sandys, a husband and father of seven children, was offended by the way Bourne had allegedly insulted Sandys's wife. This conflict may have had a role in motivating Sandys to be defensive of clerical marriage and more rigorous in purging Worcester of moral laxity among the clergy.

Having been appointed as bishop of London in 1570, Sandys faced challenges that both tested his mettle and propelled him to clarify his own convictions. Bastow argues that Sandys's tenure in London forced him to come to terms with his own theological positions. His combatting of religious forces, be it Catholic or evangelical, pushed his views to the forefront and revealed a bishop who was attempting to enforce the Elizabethan line of religious compromise. The consequence of this was that he was reviled by both factions. On the one hand, Sandys was frustrated with the lack of cooperation among Catholics to comply with Elizabethan reforms in London. On the other, he opposed the Puritan attempt to reform the church further by purging it of all popery. Bastow outlines the difficult position that Sandys found himself in regarding his handling of Puritans such as Thomas Cartwright and Edward Dering. Sandys's actions and writings during his tenure in Worcester in the 1560s clearly demonstrate his sympathies with the Puritans in their views of

images and vestments; yet in order to adhere to the queen's wishes, he felt he had no other choice than to defend her religious program. His actions in London, therefore, signalled a "distinct shift" for him and effectively put him outside the "vanguard of the reform movement," where he once was positioned (123).

The only minor drawbacks of this monograph are several typos and Bastow's repeated anachronistic use of "nation" rather than "commonwealth" to describe England. Nonetheless, she successfully captures the intricate, tortuous narrative of the reforms in England. In tracking Sandys's career with his evolving and shifting religious views, Bastow effectively draws out the slippery politics of evangelical change in Reformation England. This work is an important contribution to scholarship on the history of religious change in England, and it brings a fresh perspective that encourages a more nuanced understanding of evangelical conformity and nonconformity.

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<https://doi.org/10.33137/rr.v43i3.35320>

Berzal de Dios, Javier.

Visual Experiences in Cinquecento Theatrical Spaces.

Toronto: University of Toronto Press, 2018. Pp. 216. ISBN 978-1-4875-0388-8 (hardcover) \$65.

While reading Italian plays of the Renaissance, such as Machiavelli's *Mandragola*, most students will wonder what the actual performances looked like. We will then, perhaps, nod towards the three printed illustrations in Sebastiano Serlio's stage designs: the tragic (a mainstream, idealized city of classical Roman times), the comic (a contemporary Italian city), and the bucolic scaena of the satyrs. Some of us will recollect the *Teatro Olimpico* in Vicenza to associate it, rather vaguely, with Andrea Palladio.

The book under review goes much further than that, for it contextualizes these famous examples within a much larger culture of architectures and drawings that sketch out the scenes of many different plays from the sixteenth