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Quitslund, Beth, and Nicholas Temperley, eds.

The Whole Book of Psalms: Collected into English Metre by Thomas Sternhold, John Hopkins, and Others; A Critical Edition of the Texts and Tunes.

Medieval and Renaissance Texts and Studies 387, 577 / Renaissance English Text Society, Seventh Series 36, 37. 2 vols. Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2018. Pp. lvi, 1092. ISBN 978-0-86698-597-0 / 978-0-86698-615-1 (hardcover) US\$96 each volume.

There are two ways of singing the psalms. One way, found in Latin plainsong and Anglican chant, is to recite most of each line of text on a single note, with a brief cadential figure for the final few syllables. This allows the singers to use the text *as it stands* in Latin or English translation—unperturbed by the unequal line lengths and the absence of regular scansion or rhyme. The other way is to *adapt* the translated texts, fitting them into predetermined metrical forms with regular rhyming schemes. They can then be sung to simple melodies by congregations. This second way was preferred by the reformers of Geneva, in order to make congregational singing more biblical. It is one of the ironies, or tensions, of the Protestant emphasis on *Scriptura sola* that, in order to place the very Word of God into the mouths of the ordinary believer, those scriptural words had to be wrestled into new and foreign forms.

The techniques honed on the Continent were exported to England in the mid-sixteenth century, and one of the lasting products was the *Whole Book of Psalms*, presented in this excellent critical edition. Building on selections of metrical psalms published for use in the court of Edward VI, subsequently expanded during the reign of Mary by the English exiles in Geneva, the *Whole Book of Psalms* was introduced into the religious life of Elizabethan England in 1562. It was a Trojan Horse: a Puritan infiltration into the religious establishment, sidling alongside Elizabeth's *via media*, the Book of Common Prayer. From the sixteenth to the nineteenth century, there were over a thousand editions of the book—150 of them from the reign of Elizabeth alone (the focus of this critical edition). In effect the first English language hymn book, the *Whole Book of Psalms* remained the dominant force in English Protestant hymn-singing for three hundred years. Known as “Sternhold and Hopkins” (after two of the translators) and latterly as the “Old Version” (once the “New Version” of Nahum Tate and Nicholas Brady was published in 1696), it was finally knocked

off its perch by the “hymn explosion” of the mid-nineteenth century. The *Whole Book of Psalms* established many of the parameters of English hymnody: the predominance of the four-line stanza, the basic metres, and the transferability of tunes—hence the need to give tunes their own independent names.

With each new edition, the *Whole Book of Psalms* evolved, as emendations to texts and tunes, additional prayers and devotional readings, and typos and misprints appeared. Like its modern hymnbook successors, it was never a dual-authored volume—Sternhold died in 1549 and Hopkins in 1570—but the work of multiple translators, versifiers, editors, printers, and proofreaders, some anonymous, not all reliably identified. The need for a critical edition of this pioneering source was overdue.

Beth Quitslund, professor of English at Ohio University, is an expert in the field of Reformation literary culture and has published extensively on metrical psalmody. The late Nicholas Temperley (1932–2020) was professor of music at the University of Illinois; his publications include *The Music of the English Parish Church* (2 vols., 1979) and *The Hymn Tune Index: A Census of English-Language Hymn Tunes in Printed Sources from 1535 to 1820* (4 vols., 1998). This edition of the *Whole Book of Psalms* presents a seamless integration of the scholarship of both, for which we can be enormously grateful.

In over one thousand pages, two volumes provide four items: a critical edition of the text and tunes, using the luxury folio edition of 1567 as the base; a long, historical essay on the evolution and afterlife of the *Whole Book of Psalms* and Elizabethan performance practice; detailed notes on the texts and the hymns; appendices of more substantial variants, allied sources, and lists (e.g., the previously overlooked but extensive musical revisions of 1586). In addition, an audio supplement of twenty-nine sample items is provided online, aptly illustrating matters such as performance speed and the disposition of voices (retsonline.org/psalms.audiosupplement.html).

The *Whole Book of Psalms* sold more copies than the Book of Common Prayer and the Bible. With all its aesthetic unevenness and instability, it tells us what was in the bloodstream of ordinary English believers—in their homes and parishes, cathedrals and collegiate chapels, on board ships, in prisons, and on the gallows. The editors are to be commended for their thoroughness and clarity, presenting an attractive and accessible text of the *Whole Book of Psalms* “as it was used by sixteenth-century readers and singers” with a generous apparatus

showing “how that early Elizabethan book changed over the rest of the reign” (xxv).

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Quiviger, François.

Leonardo da Vinci: Self, Art and Nature.

London: Reaktion Books, 2019. Pp. 221 + 71 colour ill. ISBN 978-1-78914-070-5 (hardcover) £15.95.

Leonardo da Vinci: Self, Art and Nature is a highly readable narrative on the world’s best-known artist. Here, Leonardo is viewed from multiple perspectives, including his reputation in our time as the creator of the most expensive painting ever sold, and during the High Renaissance when Leonardo was not only a celebrated artist but also a courtier, humanist, and mechanical engineer. Providing glimpses into his work as an interdisciplinary artist, François Quiviger addresses the personal and professional aspects of Leonardo’s diverse interests directly and succinctly. The goal of this small but very fine volume is to offer a tantalizing introduction to a historical figure that has already received attention and adulation from generations of scholars stretching as far back as the early sixteenth century to the first art historian, Giorgio Vasari.

Quiviger combines various strands of Leonardo scholarship to provide an engaging chronology of the artist’s life and work. He traces the artist’s biography through the evidence of Leonardo’s explorations of art and nature that frame his oeuvre as a painter, sculptor, cartographer, military engineer, and theatrical designer who produced automata and costumes for celebrations and tournaments. Readers are also treated to insights into Leonardo’s role as a court artist. His mastery of *sprezzatura*, the apparently effortless grace of a perfect courtier as defined by Baldassare Castiglione’s *Il Cortegiano*, is found in Leonardo’s art and his demeanour.

Anecdotal evidence and art historical comparisons with his contemporaries reinforce Quiviger’s depiction of the artist’s cultural circumstances. Leonardo’s genteel personality expressed itself without the passions displayed