

Martin Delrio. Demonology and scholarship in the Counter-Reformation. By Jan Machielsen. Pp. x+441+2 colour plates. Oxford: Oxford University Press (for the British Academy), 2015. £90. 978 0 19 726580 2
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The Flemish Jesuit scholar Martin Delrio (1551–1609) is mainly known to historians for his encyclopedic, three-volume work on demonology, the *Disquisitionum magicarum*, published in 1599–1600. This intellectual biography by Jan Machielsen has its own encyclopedic ambitions, reconstructing the whole of Delrio's scholarly career in detail and placing the *Disquisitionum* in context. A committed Counter-Reformation zealot, Delrio briefly served Don John of Austria as a lawyer before entering the Jesuit order. The Jesuits encouraged his early interest in humanism; their educational ambitions called for research on everything, not just Catholic evangelism. Delrio edited Seneca's plays, with extensive commentary that helped to solve problems of authorship, but already displayed the tendencies towards wheel re-invention and kitchen-sink inclusion that would characterise the *Disquisitionum*.

Unusually for a demonologist, Delrio seems never to have met a witch in person, but, when he turned to witchcraft, his Seneca edition had given him intimate acquaintance with the classical sorceress Medea. In the fifteenth century, early demonologists had regarded witches as a 'new sect' of heretics, but by Delrio's time it was conventional to assert that witchcraft and magic were to be found in all times and all places. To compile the *Disquisitionum*, Delrio ransacked saints' *Lives*, histories of everywhere from Scandinavia to Peru and China, and of course the classical poets, all of whose works he regarded as basically true. Machielsen explains Delrio's research methods in the context of Jesuit note-taking practices. He also shows why his work was such a success in its day. Later ages would see Delrio as 'credulous' and 'uncritical' in his approach to sources, but he saw himself as faithful to his texts in true Renaissance style. And, while he naturally disclaimed originality, he presented himself as the first scholar to have approached the subjects of magic and witchcraft from the three disciplines of law, philosophy and theology. In this he was perhaps unfair to his predecessor Jean Bodin, whose *Démonomanie* of 1580 had already done this and was arguably more original in its time. Still, Delrio's work, like Bodin's, was a huge publishing success, and remained in print longer than any other demonological work, last being issued in 1755. Machielsen's book can be recommended, not just as a study of 'demonology', but as a reconstruction of the broader concerns of a scholarly Jesuit.

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Metrical psalmody in print and practice. English singing psalms and Scottish psalm books, c. 1547–1640. By Timothy Duguid. (St Andrews Studies in Reformation History.) Pp. xiv+311 incl. 1 fig, 18 tables and 38 musical examples. Farnham–Burlington, VT: Ashgate, 2014. £70. 978 1 4094 6892 9
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Timothy Duguid's new monograph builds upon a growing scholarly interest in and literature on Reformation-era musical practice, and in particular metrical psalmody, to produce a study which breaks new ground in its comparative breadth

and interdisciplinary depth. Arranged in eight brisk chapters, the book is essentially made up of three broad sections. Chapters i, ii and iii provide context on the origins of Anglophone metrical psalmody at the Edwardian court, and trace its development on the continent during the Marian exile, where the schism between opposing factions of reformers cemented two separate trajectories in terms of both religious and also musical practice. Upon the exiles' return to their native lands, English metrical psalmody, although not deliberately eschewing continental influence, looked back to its balladic roots at the court of Edward vi, whilst Scottish psalmody stayed much closer to Genevan precedents. Building on Beth Quitslund's work, Duguid paints a detailed picture of John Day's eventual publication of the famed 1562 *Whole booke of psalms*. While Day's psalter was a commercial enterprise, the first Scottish metrical psalter was commissioned from Robert Letpreuik by the General Assembly, picking up where the last edition of the Genevan *Forme of prayers* left off, making it a very different beast indeed. This early context is followed by a detailed examination of English and Scottish metrical psalmody across chapters iv, v and vi. Duguid seems equally at home as a book historian, a literary scholar and a musicologist, although his use of the technical jargon associated with these disciplines without much in the way of explanation may prove a little off-putting to the uninitiated. His industry in tracing such convoluted printing histories, his mastery of the minute (but significant) differences between subsequent editions, and his attention to detail when it comes to both text and tune, is extremely impressive. This is exemplary close-reading, and Duguid uncovers some fascinating relationships between (for example) multiple psalm texts grouped under similar tunes, which might convey a meaningful theological association (although the nature of some of these associations is necessarily speculative). The last section (chapters vii–viii) turns from detailed textual analysis to consider the practice of the Psalms in both England and Scotland. These chapters lack some of the energy and conviction of the central section, in part because there is simply so little evidence to draw upon. Questions as to how the Psalms were sung in church, and by whom, are important; but without new evidence definitive conclusions are impossible. Duguid makes some interesting observations about the different characters of English and Scottish psalmody – the former an unofficial and genuinely popular practice, the latter a sacred part of the liturgy, formally regulated and prescribed by the Kirk – but there is also a danger of generalisation, by neglecting (for example) English Puritanism, or orders for certain Psalms to be sung as part of national celebrations or state prayers. In conclusion, this is an important book, and will be of interest to historians, musicologists and literary scholars alike. It is the first to consider English and Scottish psalmody alongside one another, it provides new and important analysis of both the English and the Scottish traditions, and finally, it brings us a few steps closer to understanding what was surely one of the most important facilitators of reformation north and south of the border. Religious change in England and Scotland may have followed very different paths, but both the English and the Scots became, in their own ways, nations of psalm-book Protestants.

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