

words, the practical level of religious life in rural Finland is convincingly analyzed here in the context of nonreligious and religious plurality.

Toivo's study consists of five chapters. The first and second chapters discuss historiography and theory, followed by two main empirically based chapters on Catholic and Eastern Orthodox influences. A short chapter 5 sums up her findings and conclusions. A few illustrative maps support the text. The primary sources come from the western, southern, and eastern part of Finland. That the huge area of northern Finland is not mentioned and is left out of her research can be cited as an obvious shortcoming. A chapter on the Finnish part of Lapland, with its multiethnic groups and conflicted border issues with Russia and Denmark-Norway, should have been included to fulfill the aims of the book. Research into the indigenous Sami people and their shamanistic rituals would certainly have broadened the issues. Moreover, the comparative aspect, if not absent, is limited to a few comments on the Baltic region and to what she calls Sweden proper. A comparative view of the northern part of Sweden and Denmark-Norway could have strengthened her study. Otherwise, this is a well-structured work that offers valuable and important contributions to our understanding of the uneven Christianization process in European countries during the seventeenth century—good scholarly work, indeed.

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St. Anne in Renaissance Music: Devotion and Politics. Michael Alan Anderson. Cambridge: Cambridge University Press, 2014. xvii + 346 pp. \$99.

Although there has been a great deal of scholarly attention given to the study of patronage and devotional practices in the Renaissance, few studies have included discussions of the music associated with these devotions. Michael Alan Anderson's in-depth exploration of the patronage of Saint Anne highlights and analyzes the music dedicated to the apocryphal grandmother of Jesus in a chronological survey of the lives of a select group of noblewomen. The chapters are set up as interrelated studies in which Anderson explores devotional practices in honor of Saint Anne in the lives of important Renaissance noblewomen: Anne of Cyprus, Margaret of Austria, Anne of France, Anne of Brittany, Anne of Bohemia and Hungary, and Marguerite of Navarre.

Anderson traces the influence and impact of Saint Anne on the devotional and political lives of these important women through an extensive study of plainchant, motets, and Mass Ordinary settings composed in honor of Saint Anne. He also references several important works of art such as Leonardo Da Vinci's *Virgin and Child with Saint Anne* and Lucas Cranach's *Altarpiece of the Holy Kinship* from the Castle Church at Wittenberg, as well as devotional books like *Les Grandes Heures* of Anne of Brittany, unfortunately not reproduced in color.

In chapter 1, Anderson paints a detailed picture of the life and legend of Saint Anne, “a woman not mentioned in the New Testament” (1), who became a prominent figure of veneration in the Renaissance. He underlines the appeal of Mary’s mother as a figure to be called on for intercession in matters such as piety, lineage, motherhood and widowhood, women’s literacy, wealth, and noble womanhood. Chapter 2 is an extensive and detailed examination of the text of the Plainchant Office for Saint Anne preserved in the Turin Codex, though unfortunately marred by an editorial error that incorrectly identifies Example 2.2 as *Genealogie Christi* (MR6) when it is in fact the music and text for the responsory *Sindonem Virginitatis* (MR5) (48). Anderson outlines the basic thematic qualities attributed to Saint Anne in the text, and puts forth likely theories about the appeal Saint Anne would have had as a figure of intercession for the Cypriot court.

Anderson then takes us to the court of Margaret of Austria who, from a very young age, would have been exposed to veneration of Saint Anne and her attributes as a symbol of motherhood by her mother, Mary of Burgundy, a member of Saint Anne’s Guild in the city of Ghent. Anderson notes that it was under the patronage of Margaret of Austria that the Alamire workshop produced its most outstanding works, including three manuscripts containing the famed *Missa de Sancta Anna* by Pierre de La Rue. Commissioned by the Austrian regent, La Rue’s Mass, including the antiphon *Felix Anna* would have held special meaning for Margaret, as it affirmed the ideas of widowhood and remarriage, multiple marriages, and childbearing as admirable and respectable concepts. By propagating the use of this antiphon at her court, she established her own availability and desire to remarry and bear children, and the venerability of her own widowhood.

The subsequent chapters treat the topic of Saint Anne’s music and its influence at other important courts: La Rue’s *Missa Santa Anna* in chapters 3 and 4, and Jean Mouton’s motet *Celeste Beneficium* in chapters 5 and 6. Chapter 6 also provides a fascinating examination of the “Palatini Partbooks.” Chapter 7 explores the anonymous plainchant Mass for Saint Anne and its connections to Louise of Savoy and Marguerite of Navarre as Anderson revisits Saint Anne devotions at the French court, this time during the reign of Francis I.

The history and tradition of Saint Anne devotions is presented in a fluid manner. Because of the scope of the book and the plurality of subjects treated by the author, the systematic inclusion of subheadings in the table of contents would have helped the reader navigate the many facets of Anderson’s narrative. This valuable book is an outstanding example of interdisciplinary scholarship that incorporates music sources, art and artifacts, and politics and addresses far more than its title suggests. It will certainly be of interest to scholars of music patronage, Saint Anne, and female patronage in general.

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