

MICHAEL ALAN ANDERSON, *St. Anne in Renaissance Music: Devotion and Politics*. Cambridge and New York: Cambridge University Press, 2014. Pp. 350; 70 black-and-white figures, 20 tables, and 39 music examples. \$99. ISBN: 978-1-10705-624. doi:10.1017/S0038713415001876

*St. Anne in Renaissance Music* contributes significantly to our understanding of the way that liturgical music functioned in late-medieval culture by carefully scrutinizing a number of pieces from multiple genres that are unified by topic. These expressions of devotion to St. Anne, the apocryphal mother of the Virgin Mary, are organized in roughly chronological order from 1413 to the 1530s, with the main emphasis on the decades following 1500. The focus on a single topic allows the consideration of plainchant, preserved in the Turin Codex (chapter 2) and a neglected manuscript associated with the French court and Marguerite of Navarre (chapter 7), as well as polyphonic settings of liturgical items, motets, and Masses (chapter 3–6). By situating these musical works and their sources within the devotional and political environments that motivated their creation and dissemination, the author constructs a narrative context that will be useful for music specialists and also for historians of art, religion, and culture.

Although the New Testament is silent about Mary's mother, Michael Alan Anderson describes how Renaissance churches and chapels resounded with petitions to this formidable matron, who embodied the greatest hope of every monarch: to found a dynasty as powerful and enduring as the extended family of Christ, known as the Holy Kinship. St. Anne was exceptional as a female saint who had married, and not just once but three times, and had borne and educated three daughters after a period of infertility. For the elite, therefore, Mary's mother was a symbol of fertility, wisdom, and noble lineage (5–16). From a post-Reformation perspective, it is difficult to appreciate the power that a figure like St. Anne wielded in the fifteenth and early sixteenth centuries, a time when apocryphal and devotional literature, like the *Protoevangelium of James* and Voragine's *Golden Legend*, were probably more widely known than the Bible. Anderson examines the musical counterparts of images of the Holy Kindred, like Strigel's depiction of Mary of Burgundy and Maximilian as members of St. Anne's family (figure 1.4), drawing excellent parallels using the rich extant visual records for many of the specific locations under consideration.

One of the book's strengths is its treatment of both the sources and the musical creations as historic objects, sometimes produced for a specific purpose but functioning within a range of contexts and meanings. These pieces could be—and were—adapted and reused. For example, chapter 2 traces a journey of texts from northern Europe to the Cypriot court, where they were developed into a plainchant Office that was sanctioned by papal bull, during the early years of King Janus and Queen Charlotte's marriage. This music was then copied with beautiful illuminations to be presented as part of a repertoire for the Avogadro family of Brescia. Ultimately, the Turin Codex was reunited with Charlotte's daughter, aptly named Anne of Cyprus, as she married and became the de facto ruler of Savoy. A fascinating close reading of the plainchant is disrupted by an unfortunate and uncharacteristic editorial error. Example 2.2 presents the MR (Matins Responsory) 5 *Sindonem virginitatis*, not MR6 *Genealogie christi* (p. 48). Anderson shows the popular appeal that simple office music for St. Anne had with multiple generations of noble users and musical connoisseurs in numerous locations.

Chapters 3 and 4 examine two important contexts for Pierre de La Rue's *Missa de Sancta Anna*. Anderson argues that La Rue's widely disseminated Mass was significant to Margaret of Austria's public image as not only a wise female ruler but also as a marriageable woman with the potential to produce heirs, even if she was more mature and widowed, like St. Anne. His discovery of a likely chant source for the Mass (74–81) connects it to two later motets with similar themes and strengthens its associations with Margaret's "private maternal

aspirations.” The next chapter shows La Rue’s Mass to be expressive of the devotional and intellectual context of the Castle Church in Wittenberg and indicative of the complex relationship between Fredrick the Wise and Margaret’s father, Maximilian. Ever aware of performance logistics, Anderson shows how the St. Anne repertoire contained in the Jena Choirbooks would have functioned alongside missing plainchant within the musical fecundity of this institution, including a special commemoration of St. Anne in her chapel after the weekly votive Mass of the Conception of Mary (122–33).

Jean Mouton’s *Celeste beneficium* forms the connective tissue of chapters 5 and 6, revealing how this piece of occasional polyphony, clearly written for the French court, could also function as a plea for progeny in England and even Hapsburg Bohemia. As the twice-crowned queen of France, Anne of Brittany’s substantial procreative anxieties can be observed in both Mouton’s motet and the beautiful tomb for the royal children in Tours. Anderson shows how the dedication to St. Anne in *Celeste beneficium* functioned as one element in a larger program of devotion, fertility, and the education of Anne’s progeny. Chapter 6 examines how Mouton’s motet was repurposed by the Alamire scriptorium to function within a set of St. Anne motets at the beginning of the Palatini partbooks, intended for use by Anna, queen of Bohemia and Hungary. The final chapter returns to the French court under the leadership of Francis I and his mother and sister, Louise of Savoy and Marguerite of Navarre. The newly composed plainchant Mass for St. Anne, preserved in a single presentation manuscript for royal use, was intended to be performed throughout the year and functioned both as a fertility aid and a plea for peace and unity among Christians in the early years of the Reformation.

Considering the book’s vast scope, readers of all stripes would have benefited from more extensive cross-referencing between the chapters and a detailed table of contents, since some of the fascinating connections between specific points remain buried in the body of the text. It is also odd that the motet transcribed in appendix A is not labeled: it is an anonymous motet unique to the Palatini partbooks, “Theodoce matrem/Firma fides fidens,” discussed on pp. 185–89. It would also have been nice to see a section of the bibliography acknowledging the electronic resources that were clearly necessary for completion of a work covering such a huge range and time span: some of these, like the Cantus database (<http://cantusdatabase.org/>), are credited in footnotes and the acknowledgments section, but without URLs. These small critiques aside, Anderson deftly weaves together the various strands of devotion to St. Anne, drawing on the resources of early modern popular literature and visual culture, and the political contexts of various courts and churches, producing a book that is both thought provoking and pleasurable to read.

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ANGELA OF FOLIGNO, *Memoriale: Edizione critica*, ed. Enrico Menestò. (Edizione Nazionale dei Testi Mediolatini d’Italia 29.) Florence: SISMEL Edizioni del Galluzzo, 2013. Pp. cxli, 110. €60. ISBN: 978-88-8450-488-3.  
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Enrico Menestò has produced an outstanding critical edition of the *Memoriale*, an early fourteenth-century text that has garnered increasing scholarly attention over the last few decades. The text presents the spiritual journey of the Franciscan lay woman, Angela of Foligno (d. 1309), who recounted her story to her Franciscan confessor, relative, and devotee. The friar, known to us only as Brother A., took notes as he listened to Angela speak in her Umbrian dialect and later developed them into a fuller Latin text. Although Brother A.’s professed intention was to record Angela’s words exactly as she spoke them,