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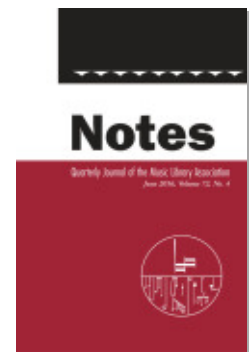
St. Anne in Renaissance Music: Devotion and Politics by Michael Alan Anderson,
and: Music and Riddle Culture in the Renaissance by Katelijne Schiltz (review)

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develop skills and knowledge to better place themselves in the market-oriented music world). Second, educators should help young musicians to succeed not only in the classical music industry but also in their lives. To achieve this is a matter of balance, which according to Freeman, is an essential skill that music students and musicians should master and apply to areas such as time management and work–life mixture. Freeman urges faculties and deans of music schools to improve the curriculums and seek opportunities for their students. He also recommends that provosts and private foundations cultivate interest in classical music among members of the public and students, as well as establish partnerships between the classical music industry and other disciplines, such as medicine and psychology, to enlarge the job market for musicians.

In addition, Freeman is concerned with giving the general public the opportunity to learn about classical music. He believes music has the power to make society better and encourages musicians to explore new opportunities to attract new audiences for

the sustainability and survival of not just the industry but also of human society at large.

Freeman's writing is accessible to readers both inside and outside of academia. Some of the issues discussed in the book are quite personal (growing up in a musical family) and specific to the schools where Freeman worked (certain curriculum reforms). This book benefits, however, from Freeman's experience and positions in professional classical music circles in America, and is valuable documentation of the development of classical music education in this country. Compared to other available books on classical music education (many of which focus on teaching methodology or the educational perspectives involved in sustaining a performing career), Freeman's book provides more well-rounded insights. Lay audience members who are interested in the classical music industry and music education in the United States, as well as prospective professional musicians, will find this book extremely informative.

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RENAISSANCE

St. Anne in Renaissance Music: Devotion and Politics. By Michael Alan Anderson. Cambridge: Cambridge University Press, 2014. [xvii, 345 p. ISBN 9781107056244 (hardcover), \$99; ISBN 9781139899604 (e-book), \$79.] Music examples, illustrations, tables, appendices, endnotes, bibliography, index.

Music and Riddle Culture in the Renaissance. By Katelijne Schiltz, with a catalog of enigmatic canonic inscriptions by Bonnie J. Blackburn. New York: Cambridge University Press, 2015. [xxx, 513 p. ISBN 9781107082298 (hardcover), \$135; ISBN 9781316309933 (e-book), \$108.] Music examples, illustrations, tables, appendices, footnotes, bibliography, indexes (compositions, general).

Popular devotion of the Middle Ages and Renaissance has received sustained scholarly attention, but despite some noteworthy studies, the musical aspect of the subject has lagged behind. The complex multidisciplinary research required to integrate music with liturgy, iconography, political and social history, and regional practices requires special patience, intuition, and skills. Only rarely is the function and im-

plied, and texts set to music, though often drawn from liturgy or lay devotional books, were often altered to suit their musical purposes. Understanding the reasons and results of textual choices often requires sophisticated sleuthing. Michael Anderson notes, "Art for art's sake was completely foreign to both the artist or composer and his noble patron. Art instead had a job to per-

form, one that shifted according to circumstances. This principle would be easily grasped if the texts of the music for St. Anne . . . simply announced their functional intent. But such music does not exist" (p. 3). Music for St. Anne spans the sacred, Latin-texted genres of the period: polyphonic motets, Mass Ordinaries, and liturgical plainchant. This book includes close readings of selected musical passages for all of these genres.

A study focused on a topic rather than on a particular time, place, composer, patron, or musical genre or style brings together all of those entities, allowing a wide berth for discovery. The topical thread gathers related artifacts, beliefs, and stories not only across a generously proportioned Renaissance, but also from the predecessors of Renaissance ideas and customs. Anderson asks, "How did Mary's mother, a woman not mentioned in the New Testament, rise to this lofty status, on a par with royalty and well suited to aid in maternity?" (p. 1). Musical documentation of Anne's political force forges a trail to unexpected destinations and identifies her intimate ties to noble and royal families. Chapter 1 identifies Anne's attributes that were important to her devotees and shows their relevance to ruling families: the corporeality of Christ, motherhood, marriage, widowhood, noble lineage, female education, wealth, and well-being represented their most fervent beliefs, hopes, and ambitions. Anderson follows these tenets into the personal lives of the powerful patrons who called upon Anne.

Plainchant frames the investigation, beginning with a versified plainchant Office for St. Anne preserved in the early-fifteenth-century Turin Codex used at the Cypriot court of King Janus. The search for the genealogy of the Turin Office draws together threads from earlier studies, linking the Cypriot practices to English and French traditions with a common ancestor—a 1424 Benedictine breviary now at Oxford (Bodleian Library, MS Rawlinson C. 489). The texts of the Bodleian breviary, in turn, point to a tradition that predates the official sanctioning of Anne's feast day in 1378. New musicological subjects radiate from the chapter's quest to identify a tradition of St. Anne Office chants: a little-known web of related sources, some far-flung; the prac-

tice of ordering Office chants by mode; the phenomenon of versified Offices; and the unique musical repertory of Turin.

Anderson digs deeper: compared with the Office for St. Hilarion in the same Codex, the Anne material appears disjointed and diffuse. What was the impetus and the intent for creating this Office? He observes, "Each item is heard in force within its own liturgical space and moment, but across the day, a variegated picture emerges from the numerous images that escape into the sound world" (p. 41). Close readings of texts and music considered against a backdrop of history, exegesis, and contemporaneous metaphors tease out themes of noble womanhood, fertility, lineage, and piety. Acknowledging the wide acceptance of these themes generally, Anderson nevertheless identifies specific possible motives for the reception of the Turin Codex with its Office for Anne by noble families in Cyprus, Brescia, Savoy, and Milan.

The book ends with a similarly thorough accounting of the plainchant Proper *Mass for St. Anne* given to Marguerite of Navarre, sister of Francis I, king of France. Seeking to identify the Mass accurately, Anderson weighs political and social forces, Marguerite's titles and positions, possible authors and their periods of favor, and sources of music and texts.

The intervening chapters interlock like the elided cadences of Renaissance polyphony, pivoting on composers, patrons, specific sources, and works. Devotion to St. Anne draws together opposing dynasties, expanding dynasties, and dynasties under threat, as well as rival individuals, power brokers, and forces of intellectual and devotional change.

Chapter 3 provides a sample of the themes and methodologies required to tell St. Anne's story in the polyphonic realm. At the Habsburg-Burgundian court at Mechelen, where the twice-widowed Margaret of Austria presided, marriage and maternity were the keys to establishing and preserving lines of succession and inheritance. The Alamire workshop, under her patronage, produced the finest presentation manuscripts of the early sixteenth century; three of them contain *Missa de Sancta Anna* by the court's resident composer, Pierre de la Rue. Two of these manuscripts

remained in use at the court and may reflect Margaret's "deliberate and profound patronage of the arts at her Mechelen court" (p. 83). The key to interpreting the mass may be its elusive head motive; Anderson identifies a likely candidate for the melody, the antiphon *Felix Anna*, which may unite a wider musical tradition. The primary focus of the chant—motherhood—hints at the meaning that the Mass may have projected for La Rue's patron. The web of family points to possible motivations for the creation of *Missa de Sancta Anna*: Margaret's forebears, Margaret of York and Mary of Brittany, belonged to the St. Anne Guild in Ghent, an institution developed to encourage marriage and childbearing. But Anderson draws the impetus for the St. Anne Mass much closer to Margaret herself, not simply accepting corroboration in the regent's biography, but finding in the Mass's musical motto a suggestion that would amplify our knowledge of Margaret's life. He posits, "It is not difficult to imagine that the antiphon . . . embedded in the *St. Anne Mass* was a clue to Margaret's availability [for a third marriage] and her yearning for children" (p. 100).

In similar detail, the book examines the role of St. Anne in pre-Reformation Wittenberg. The Alamire scriptorium and La Rue's Mass form the hinge that opens a door to the wider Habsburg culture and Anne's place in it: practical as well as presentation manuscripts created for the court testify to Anne's prominence. Chapter 4 illustrates the complex relationships among individuals and their beliefs, the testimony of documents and manuscripts, and the elaborate web of liturgies that created a time and a reason to perform any music and text. In Wittenberg, newly-composed Mass Propers and Vespers music point to St. Anne's central position in the intellectual, spiritual, humanist program of Frederick the Wise.

Jean Mouton's motet, *Celeste beneficium*, served Anne of Brittany, who failed in her quest to produce a surviving heir, and Anna of Bohemia and Hungary, whose fertility ensured the continuation of Austrian Habsburg rule. Chapters 5 and 6 closely examine it and related motets for St. Anne. The lucid descriptions of the motet's compositional strategies and expressive qualities attest to the need for more study of

Mouton's music to establish a deeper context for understanding individual works. Anderson examines the coupling of *Celeste beneficium* with *Adjutorium nostrum*, often attributed to Mouton's colleague, Antoine de Févin. Deflecting attention from attribution problems, Anderson notes the consistent pairing of devotional and political texts for specific reasons, as with these two often-linked motets.

Oriented around musical sources, the book gracefully includes issues pertinent to the types of manuscripts that contained music for St. Anne, from functional workaday books to ornate royal gifts—who would see the book, why, and what would be its effect on the viewer of the book as well as on the hearer of its music? The Palatini partbooks, dedicated to Anna of Bohemia and Hungary, were marred by what must have been hastily repurposed motet texts. Anderson considers the opening group of five motets for Anne, examining their musical and textual relationships to one another as well as to the subject of Anne. The examination of anonymous alongside attributed motets preempts a common concern with authorship, instead presenting the motets as they would have been received in their own time. The discussion helpfully includes flawed as well as accomplished works, calling into question assumptions about traits considered essential to Renaissance music. Were these traits ubiquitous, or were they more rare than we suppose—the ideal rather than the norm, or perhaps not universally sought?

Music, devotion, and politics converge in a hazy sketch that requires the rigorous, detailed examination that forms Anderson's narrative. Complex intersections—biography and politics, marriage and lineage, tradition and reform—result in unexpected interpretations of St. Anne's power and efficacy, not only for her namesakes, but for all, male and female, whose fate revolved around their reproductive success and the integrity and nobility of their lineage extending in both directions. Unlike the pantheon of virgin saints, Anne, with her three marriages, presented an ideal role model for women whose value depended on the strength of their marriages. Royal and noble women petitioned Anne as an advocate of female education, a key to their security and influence. Even in the

midst of changeable and inconsistent religious reform, “the saint was so deeply ingrained in the court culture that she could act as a gateway for all kinds of personal and political ends” (p. 213). Anderson’s readings of the evidence underscore the interlocking web of events, practices, and beliefs on which any interpretation must rely. New and deeper information often complicates rather than clarifies, clouding conclusions previously accepted as sufficient.

Like the music for St. Anne, a book attempting a complex multivalent task—the investigation of a singular theme through representative contexts—inevitably has its own strengths and weaknesses. Readers may quibble with particular interpretations of contextual evidence or analytical assessments of music, but Anderson’s methodology—bringing together visual, archival, anecdotal, devotional, and musical evidence—succeeds much more than it falters. *St. Anne in Renaissance Music* demonstrates a way to integrate music into its cultural milieu and thus to seek a richer view of the music and the lives that it touched. The book stands as a model of effective methodology, synthesis, and history. Anderson’s work sets a standard that should inspire others to embark on similar explorations.

Even without the sly tricks of riddling composers and scribes, only insiders trained in the complex art of reading Renaissance musical notation can unlock its secrets and bring it to the ears of listeners. As Katelijne Schiltz notes, “the inherent ambiguity of mensural notation offered composers the possibility to play with the boundaries between the notation and its sounding result” (p. 105). In the Middle Ages and Renaissance, musical riddles tested the imaginations of even these cognoscenti, often referring cryptically to scripture, theology, exegesis, mythology, poetry, literature, magic, mathematics, science, astrology, the systems of Latin and Greek music theory, or the natural world to instruct singers to add, subtract, select, rearrange, reverse, transpose, or invert. The combinatorial possibilities were infinite—and sometimes one inscription afforded multiple solutions. Even well-known tunes, which

frequently formed the basis of polyphony during the period, could be transformed through this process, ironically undermining familiar aural touchstones and obliterating their intertextual messages.

In the elite visual manuscript culture of the period, “because of his active role in the realization of the text, the reader . . . becomes a second ‘inventor’ ” (p. 278). A choirbook for Henry VIII places Henry’s device, the Tudor rose, at the center of a circular double canon; drawing the gaze of its royal reader, it entices him to linger, extending, intensifying, and expanding the pleasures and the parameters of his intellectual and aesthetic experience. The visual beauty and compact forms of these musical images induced painters to incorporate them into their own creations, enriching their meaning and complexity.

Theorists—expert observers—provide insight into a culture that might otherwise prove impenetrable. As early as 1375, the Berkeley manuscript documents the use of inscriptions; by 1482, in his *Musica practica*, Bartolomeo Ramos de Pareja offers a systematic, historical survey of enigmatic inscriptions; and in 1556, Hermann Finck’s *Practica musica*, book 3, provides a catalog devoted entirely to interpreting canons. Pietro Cerone’s masterful *El Melopeo y maestro* (1613), a guide to nearly every aspect of sixteenth-century musical composition, concludes with musical and literary enigmas—in Cerone’s view, the crowning musical accomplishment. His linking of the two types makes explicit the place of musical canons within the larger culture. Lodovico Zacconi’s *Canoni musicali* (probably compiled between 1622 and 1627) further lifts the curtain, describing instances where singers struggled to find correct resolutions. Theorists displayed their disapproval of ostentatious and unnecessary difficulty: in 1490, Adam von Fulda complains, “many, in their love of obscurity, are objects of mockery to the experts, since obscurity without error is rare” (p. 222). And Thomas Morley rants, “divers good Musicians sitte a whole daie, to find out the following part of a *Canon*: which being founde (it might bee) was scant worth the hearing” (p. 225).

Literary and rhetorical traditions judge obscurity or enigma according to the goal of the communication—to offer swift,

clear, unambiguous information, or to engage, entice, prolong, ruminate, and debate. The 1629 *Merry Book of Riddles* sums up the appeal of its contents in its subtitle: “together with proper Questions and witty Proverbs, to make pleasant pastime. No lesse usefull then behoovefull for any young man or child, to know if he be quick-witted or no” (p. 36). But obscurity offered advantages beyond entertainment. Quintilian and Augustine, representing Classical Antiquity and Christian exegesis, recognized that masking truth encouraged sustained thought and reason. Classicists valued rhetorical obscurity to create variety, express gravitas, and engage the intellect. Christian and Judaic writings treated unveiled truth as a light too blinding, as attested by Isaiah: “Hear ye indeed, but understand not; and see ye indeed, but perceive not.” (Isaiah 6: 9). The memories of educated early-modern people, singers included, held stores of Bible verses, pious sayings, and prayers; their exegetical training prepared them to unravel hierarchies of meaning from literal, through figurative and allegorical, to the ultimate secret metaphorical or eschatological truths they held. The link between the sacred and secular realms resonates in the words of Petrarch: “Such majesty and dignity are not intended to hinder those who wish to understand, but rather propose a delightful task, and are designed to enhance the reader’s pleasure and to support his memory. What we acquire with difficulty and keep with care is always dearer to us” (p. 57). Likewise, Boccaccio warns, “Where matters truly solemn and memorable are too much exposed, it is his office by every effort to protect as well as he can and remove them from the gaze of the irreverent, that they cheapen not by too common familiarity” (p. 58).

Bonnie Blackburn, along with Schiltz, has solved many of the enigmas described in these pages. Blackburn’s appendix II lists inscriptions found in sources up to 1556 (coinciding with the publication of Finck’s *Practica musica*). The appendix translates and explains the alphabetically arranged inscriptions, cites music examples, their modern editions if available, and pertinent literature. Some canons apply to numerous works—not only the familiar “Cancrizat” (He goes crabwise), indicating retrograde motion, but also more semantically rich aphorisms, such as “Clama, ne

cesses” (Cry, cease not), quoting Isaiah 58:1, or the medical adage, “Contraria contrarijs curantur” (Everything is cured by its contrary). No reader could remember the book’s hundreds of examples, but this appendix, the general index, and index of musical compositions help locate them. Though these finding tools are helpful, a few errors indicate that they may not be entirely trustworthy: the index omits several mentions of Hermann Finck, and his *Practica musica* sometimes appears in the text as *Musica practica*.

Contemplating both commonplace and unique instructions, Schiltz wonders, “what comes first, the composition or the riddle? . . . Was the obscurity an afterthought or was it the very basis for a composition?” (pp. 170–71). Though some clues were portable and generic, others not only provided musical instructions, but also commented pointedly on the text, as for instance in Gioseffo Zarlino’s *Nigra sum sed formosa* (I am dark but comely), whose inscription cautions the singer, “*Nolite me considerare quod fusca sim quia decoloravit me sol* (Do not look upon me, because I am dark, because the sun has tanned me).” The singers must ignore the rhythmic implications of the black notation, reading it as though it were white. Schiltz notes, “It is as though the black notes take on anthropomorphic qualities and speak to the performers. . . .” (pp. 163–64). A less graceful example, “*Ethyops albos dentis* [The black man has white teeth],” indicates the same procedure, and John Hothby expresses his impatience with this obfuscation of the desired musical outcome (p. 255). Sometimes word games embedded in the work’s text identified the composer or dedicatee or both, as in Antoine de Busnoys’s (or Busnois’s) motet for Saint Anthony, *Anthoni usque limina . . . omnibus noys* (p. 275). More than one visual and musical tour de force spoke to a particular time, place, and circumstance. For example, Ulrich Brätel’s eight-voice canon opening with the iconic text, *Ecce quam bonum*, calls for “the peaceful cohabitation of Imperialism and urban autonomy on the one hand, and of religious convictions on the other. The three circles could be said to visualize the gradual reconciliation between the Emperor . . . the city . . . and the Fuggers” (p. 292).

What knowledge allowed musicians to determine what they should sing? If they

failed to detect musical resolutions to verbal riddles, perhaps one simply had to “figure this out by trial and error, i.e. by checking his part against the polyphonic fabric of the other voices” (p. 159). How difficult would this have been for them, reading from choirbooks or partbooks? Would their proficiency in singing extemporized counterpoint, which we are just beginning to understand, have guided them? At the height of Renaissance musical riddling, musicians could transform polyphonic models in endless variety; perhaps these skills were as valuable as their intellect in discerning these solutions. For example, they may have recognized the unusual intervals of imitation (lower seventh and ninth) in the anonymous *Domine, quis habitabit* (p. 153) as conventional harmonizations of unvoiced, but tacitly understood, imitations at the fifth (as demonstrated in recent research of Peter Schubert and Julie Cumming). Giovanni Spataro confirms the importance of musical context in solving riddles: “it is unheard of to ask for a resolution without sending the other parts; no canon is so clear that resolution is certain without examining the counterpoint” (p. 177). Nicola Vicentino encourages dogged and systematic searching: “If a student wishes to discover unwritten canons and other sorts of devices, he should take them and test the parts according to the canonic systems: that is, at the second, third, fourth, . . . and ninth” (p. 263).

Music took its place alongside ancient traditions in which riddling created a bond as well as tension between creator and investigator: the enigmas elevate their authors’ intellectual power, but the enigma must invite rather than foreclose the receiver’s active response. The intellectual challenge can result in showmanship or competition, the camaraderie of sharing a

secret, or the enriched understanding attained by solving the enigma. Time and taste led to the demise of intellectual acrobatics—not only of riddles, but also of musical complexity in general. In 1555, Vicentino notes: “Today [the composer] takes care to make difficult things simple rather than to behave as was customary before—namely, in making simple things excessively difficult without any harmonic enrichment” (p. 250). Fascination with the rhythmic and contrapuntal convolutions of the flexible mensural notation system had given way to a preference for clear interpretation of text and expressive harmonies set in rhythms married to the graceful flow of the text.

For us, musical riddles open a secret passage into the intricate world of the past: its complex thoughts, the cares of individuals and societies, twists of Fortune, intersections of people, places, and events, and the knowledge shared by musicians and their patrons. The book draws on early modern and current accounts of riddles and enigmas to understand their functions from education to social amusement, their dissemination in literary and musical sources, their affect, their intellectual contexts, and the special circumstances that occur with musical riddles. Schiltz unravels the riddling culture through the words of the practitioners of the enigmatic arts, generously illustrating her points with music examples (many of them extensive), manuscript facsimiles, notations, images, aphorisms, and anecdotes. She concludes, “The riddle’s inherent ambiguity and the subtle deception that goes with it lead us to the very heart of the musical culture—or rather cultivation—of the enigmatic in the Renaissance” (p. 360).

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INSTRUMENTS, ORCHESTRAS

Collectionner la musique: Érudits collectionneurs [Collecting Music: Erudite Collectors]. Edited by Denis Herlin, Catherine Massip, and Valérie De Wispelaere. (Collectionner la musique, vol. 3.) Turnhout: Brepols, 2015. [580 p. ISBN 9782503553276. €100.] Illustrations, index.

This book is the third volume in a series of proceedings from three successive conferences dedicated to the practice of collecting in the field of music. All three of

these conferences took place at the Royaumont Foundation in France, an institution that holds the rich collection of musical autographs formerly belonging to the