

Cambridge University Press
978-1-107-64163-1 - St. Anne in Renaissance Music: Devotion and Politics
Michael Alan Anderson
Frontmatter
[More information](#)

St. Anne in Renaissance Music

Devotion to Saint Anne, the apocryphal mother of the Virgin Mary, reached its height in the fifteenth and early sixteenth centuries. Until now, Anne's reception history and political symbolism during this period have been primarily discussed through the lens of art history. This is the first study to explore the music that honored the saint and its connections to some of the most prominent court cultures of Western Europe. Michael Alan Anderson examines plainchant and polyphonic music for Saint Anne, in sources both familiar and previously unstudied, to illuminate not only Anne's wide-ranging intercessional capabilities but also the political force of the music devoted to her. Whether viewed as a fertility aide, wise mother, or dynastic protector, she modeled a number of valuable roles that rulers reflected in the music of their devotional programs to project their noble lineage and prestige.

Michael Alan Anderson has taught at the Eastman School of Music, University of Rochester, since 2008. In 2012, he won the Noah Greenberg Award, given by the American Musicological Society for outstanding contributions to historical performing practices. In the same year, he received the Deems Taylor Award from the American Society of Composers, Authors and Publishers for an article published in the journal *Early Music History*. Since 2008, he has been the artistic director of the professional early music ensemble Schola Antiqua of Chicago, which he cofounded in 2000. The group's albums include previously unrecorded music by Leonin, Du Fay, La Rue, Guerrero, and Lassus.

Cambridge University Press
978-1-107-64163-1 - St. Anne in Renaissance Music: Devotion and Politics
Michael Alan Anderson
Frontmatter
[More information](#)

Cambridge University Press
978-1-107-64163-1 - St. Anne in Renaissance Music: Devotion and Politics
Michael Alan Anderson
Frontmatter
[More information](#)

St. Anne in Renaissance Music

Devotion and Politics

MICHAEL ALAN ANDERSON

Eastman School of Music, University of Rochester



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-1-107-64163-1 - St. Anne in Renaissance Music: Devotion and Politics
Michael Alan Anderson
Frontmatter
[More information](#)

CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University’s mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org
Information on this title: www.cambridge.org/9781107641631

© Michael Alan Anderson 2014

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2014
First paperback edition 2015

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data

Anderson, Michael Alan, 1975–, author.

St. Anne in Renaissance music : devotion and politics / Michael Alan Anderson.
pages cm

Includes bibliographical references and index.

ISBN 978-1-107-05624-4 (hardback)

1. Anne (Mother of the Virgin Mary), Saint – Songs and music – History and criticism. 2. Motets – 16th century – History and criticism. 3. Masses – 16th century – History and criticism. 4. Sacred vocal music – 16th century – History and criticism. 5. Church music – Catholic Church – 16th century. I. Title.

ML3003.A53 2014
781.71’209–dc23 2013040591

ISBN 978-1-107-05624-4 Hardback
ISBN 978-1-107-64163-1 Paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press
978-1-107-64163-1 - St. Anne in Renaissance Music: Devotion and Politics
Michael Alan Anderson
Frontmatter
[More information](#)

For Julie

Cambridge University Press
978-1-107-64163-1 - St. Anne in Renaissance Music: Devotion and Politics
Michael Alan Anderson
Frontmatter
[More information](#)

Cambridge University Press
978-1-107-64163-1 - St. Anne in Renaissance Music: Devotion and Politics
Michael Alan Anderson
Frontmatter
[More information](#)

Contents

List of Illustrations [page viii]
List of Tables [x]
List of Examples [xi]
Acknowledgments [xiii]
List of Abbreviations and Conventions [xvii]

1 Mary’s Mother: Devotion, Politics, and Music [1]
2 Heritage and Progeny in an Office for St. Anne [26]
3 Of Widowhood and Maternity: La Rue’s *Missa de Sancta Anna* [66]
4 Devotion and Letters: St. Anne in Pre-Reformation Wittenberg [104]
5 A “Divine Favor” at the French Court: In Pursuit of a Motet for St. Anne [143]
6 Devotion without Borders: The Afterlife of *Celeste beneficium* [176]
7 The French Royal Trinity, Biblical Humanism, and Chanted Mass Propers for St. Anne [212]
Postlude [247]

Appendix A [251]
Appendix B: Complete Text of the Mass for St. Anne
(Paris, Bibliothèque nationale de France, MS fr. 1035) [261]
Notes [271]
Bibliography [317]
Index [341]

Illustrations

- 1.1 *The Holy Kinship* from an Anonymous Book of Hours (Rouen, Use of Paris), ca. 1500 [page 8]
- 1.2 Brabant, Mechelen, Anna-te-Drieen, 1515–24 [11]
- 1.3 Choir breviary [13]
- 1.4 Bernhard Strigel, *Portrait of Maximilian and His Family*, 1515 [18]
- 2.1 (a) Opening of the office for St. Anne; (b) Illuminations of St. Hilarion (left) and St. Anne (right) in the Turin Codex [27]
- 2.2 *St. Anne Trinitarian* in the Book of Hours for Duke Louis of Savoy [63]
- 3.1 Vienna, Österreichische Nationalbibliothek, Musiksammlung, MS Supplementum Musica 15496 [73]
- 3.2 *Master of Mary of Burgundy*, from the Register of the Guild of St. Anne (Ghent, 1477) [82]
- 3.3 Bernard van Orley, *Portrait of Margaret of Austria as a Widow*, after 1518 [92]
- 4.1 Jena, Universitätsbibliothek, MS 7 [105]
- 4.2 Lucas Cranach the Elder, Relics of Saint Anne, woodcut from the Wittenberger Heiligtumsbuch. Buch 581/82. S. 69 Kupferstichkabinett, Staatliche Museen, Berlin, Germany. 1509 [112]
- 4.3 Lucas Cranach, *Altarpiece of the Holy Kinship* [114]
- 4.4 Lucas Cranach, *Altarpiece of the Holy Kinship* (wings in closed position) [117]
- 4.5 La Rue, *Missa Conceptio tua* [136]
- 4.6 La Rue, *Missa Conceptio tua* [138]
- 5.1 Anne of Brittany with St. Anne, St. Ursula, and St. Helena. Jean Bourdichon, *Grandes Heures of Anne of Brittany* [166]
- 5.2 *Education of the Three Marys* in the Prayer Book of Anne de Bretagne [168]
- 5.3 (a) *A Girl Kneels at a Desk with the Virgin and Saints*, from a Primer, c.1500–10 and (b) *St. Claude Presents a Kneeling Girl to St. Anne and the Virgin*, c.1500–10 [170]

- 5.4 St. Anne teaching the Virgin Mary to read and the Annunciation to St. Anne. Master of Claude of France, Prayer Book of Queen Claude of France, ca. 1517 [172]
- 6.1 *Adjutorium nostrum*, superius part [177]
- 6.2 Anonymous, *Anna matrona nobilis*, opening of superius partbook. Used with permission of Biblioteca Apostolica Vaticana, with all rights reserved [193]
- 6.3 Jan Cornelisz Vermeyen, Emperor Ferdinand I and Anna of Hungary, after 1531 [195]
- 7.1 *Portrait of Marguerite of Navarre*, attributed to Jean Clouet, ca. 1527 [215]
- 7.2 Leonardo da Vinci (1452–1519), *Virgin and Child with Saint Anne*, ca. 1510 [219]
- 7.3 Dedication to Louise of Savoy, miniature on paper from *Petit livret fait à l'honneur de Madame Sainte Anne* [225]
- 7.4 Dedication of the *Mass for St. Anne* [228]
- 7.5 The Introit *Noli timere mater filiorum* (opening) from the *Mass for St. Anne* [233]

Tables

- 2.1 Contents of the Office for St. Anne in the Turin Codex [page 33]
- 2.2 Themes of the St. Anne Office in the Turin Codex [42]
- 3.1 Comparison of La Rue’s works in the manuscripts VienNB Mus.
15496, MontsM 773, and JenaU 7 [68]
- 4.1 Tonal transitions between *Gaude mater anna gaude* (JenaU 34) and
Alma parens anna gaude (JenaU 30) [127]
- 5.1 Sources of the motet *Celeste beneficium* by Jean Mouton [144]
- 5.2 Select sources of the antiphon *Celeste beneficium* [156]
- 5.3 Children of Anne of Brittany between 1492 and 1512 [163]
- 6.1 Opening group of motets in Vatican City, Biblioteca Apostolica
Vaticana, MSS Palatini Latini 1976–9 [179]
- 7.1 Proper texts in the *Mass for St. Anne* [231]
- 7.2 Melodic modes and sources of the Propers in the *Mass
for St. Anne* [234]

Examples

- 2.1 *Anna parens matris* (WE) from the Turin Office for St. Anne, fol. 19r [page 45]
- 2.2 *Genealogie christi* (MR6) from the Turin Office for St. Anne, fol. 16v [48]
- 2.3 The hymn *Lucis huius festa*, from the Turin Office for St. Anne, fols. 14r–v [53]
- 2.4 *Abrae beati senis* (MA4) from the Turin Office for St. Anne, fol. 16r [56]
- 3.1 Opening of the (a) Kyrie and (b) Gloria of La Rue’s *Missa de Sancta Anna*, after VienNB Mus. 15496 [70]
- 3.2 Excerpts of the paraphrased motive in the interior of La Rue’s *Missa de Sancta Anna*, after VienNB Mus. 15496; (a) Gloria, “Qui tollis”; (b) Credo, “Confiteor” [71]
- 3.3 Beginning of antiphon *Felix Anna quedam matrona* from Paris, Bibliothèque nationale, MS 15182, fol. 269v [75]
- 3.4 The antiphon *Felix Anna quedam matrona* from Mainz, Bischöfliches Dom- und Diözesanmuseum, Codex C, fol. 226v [76]
- 3.5 Costanzo Festa, *Felix Anna quedam matrona* (opening) [78]
- 3.6 Anonymous, *Felix Anna quedam matrona*, Cambrai, Mediathèque Municipale, MSS 125–8, fol. 47r [79]
- 4.1 *Alma parens anna gaude* in JenaU 30 (mm. 149–end) [129]
- 5.1 Mouton, *Celeste beneficium* (opening) [149]
- 5.2 Mouton, *Celeste beneficium*, mm. 59–82 [151]
- 5.3 Févin (or Mouton), *Adjutorium nostrum*, mm. 62–78 [153]
- 5.4 Synoptic transcription of select versions of *Celeste beneficium* [158]
- 6.1 Anonymous, *Anna matrona nobilis*, mm. 55–69 [182]
- 6.2 Anonymous, *Ave mater matris Dei*, mm. 36–57 [191]
- 7.1 (a) *Alleluia V. Multiplicabitur* from the *Mass for St. Anne* (fols. 12r–13r), compared with (b) *Alleluia V. Dilexisti iusticiam et odisti iniquitatem* [235]
- 7.2 The Introit *Noli timere mater filiorum* in Paris, Bibliothèque nationale de France, MS fr. 1035, fol. 8r (opening) [238]
- 7.3 The Communion *Gaudium et leticia invenietur* in Paris, Bibliothèque nationale de France, MS fr. 1035, fols. 14r–15r [238]

Cambridge University Press
978-1-107-64163-1 - St. Anne in Renaissance Music: Devotion and Politics
Michael Alan Anderson
Frontmatter
[More information](#)

Acknowledgments

Although I spent some of my youth at a church named St. Joseph and St. Anne in Chicago's Brighton Park neighborhood, only within the past decade have I been drawn into the lore of Jesus' extended family, given my interest in the music of late medieval devotion. This book expands on topics raised in my dissertation and develops arguments that exceeded its scope. The project owes intellectual and personal debt to numerous individuals, institutions, and agencies. I am deeply grateful to all of those who, in ways large and small, have improved this book-length study of St. Anne or simply enabled it to reach its final form, not least of which is Victoria Cooper at Cambridge University Press. Vicki believed in this project from the start and guided it for more than two years. For this, I am very thankful. Rebecca Taylor has also ensured that the book's final preparation was a smooth one.

No study of this magnitude would have been conceivable without the financial support of a number of institutions. As a graduate student at the University of Chicago, I received generous dissertation write-up grants from the American Musicological Society (Alvin H. Johnson AMS 50 Dissertation-Year Fellowship), the Mrs. Giles Whiting Foundation, and the Medieval Academy of America (the Grace Frank Dissertation Grant). These grants, along with funding from the university's department of music, allowed me to complete my initial findings on the subject of St. Anne that form the basis of this study. Since my arrival at the Eastman School of Music (University of Rochester) in 2008, I have been fortunate to receive support from the school's professional development funds, which subsidized trips to research libraries and assisted with the cost of purchasing images for use in this book. Two particular sources of funding accelerated the completion of the book in its final stages. A summer stipend from the National Endowment for the Humanities allowed an important trip to the Bibliothèque nationale de France in June 2011 to complete work on the seventh and final chapter of the monograph. I would like to acknowledge further the Eastman School of Music (Jamal Rossi in particular) for granting a semester-long faculty leave in the fall of 2011 to complete this book's remaining chapters. I am indebted to the Office of the Provost at the University of Rochester for a generous

publication subvention that defrayed expenses associated with images and photographic rights. Finally, I am grateful for a similar publication subvention from the Martin Picker Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.

Countless individuals have facilitated my work over the past several years. I am grateful to Daniel Zager, the associate dean of the Sibley Music Library, for never hesitating to purchase resources that could benefit my research. Robert Iannapolo and Alan Lupack also deserve thanks for being steadfastly attuned to my plentiful requests. Colleagues of all stripes have been a source of encouragement and inspiration, especially Virginia Nixon and David Rothenberg, who have given me much needed assurance. My Eastman colleagues Patrick Macey, Ralph Locke, and Honey Meconi have been models and confidantes throughout the writing process. Andrew Hughes has shared his resources freely, and Sherry Reames and Catherine Saucier have selflessly cheered my work on St. Anne. I am sad that Rev. James Boyce (O. Carm.), who died in 2010, will not get to see the fruits of this study, as his substantial work on the Carmelite liturgy provided unexpected solutions to some key questions I had about works for St. Anne.

Several colleagues have had a direct impact on the shape of this book, no matter the stage at which they encountered the work. I am most appreciative of the time that each has lent to this project. I would especially like to thank Karl Kügle, Honey Meconi (again), Jennifer Bloxam, Hannah Mowrey, Timothy Shephard, Jonathan Reid, Robert Kendrick, Rachel Fulton, Erika Honisch, and Eric Lubarsky, who each read substantial amounts of my work on St. Anne. Thomas DiPiero, Timothy Scheie, Anna Zayarnaya, and Leofranc Holford-Strevens assisted with some pesky translations in the final stages. Elizabeth L'Estrange, Margaret Hadley, Debra Lacoste, Michael Peppard, Steven Saunders, and Klara Broekhuijsen each helped with issues that arose in the research process and provided quick answers that saved much time.

On a more personal note, I wish to make special mention of Calvin Bower, who was the first to suggest that musicology might make a good career for me. He is a consummate scholar and a genuine friend. I hope that some of Calvin's profound understanding of plainchant and careful attention to detail are reflected in my work. The principal advisor for my dissertation and the project at hand has been Anne Walters Robertson. While it is merely a coincidence that I am writing about her namesake, Anne is the main reason that I enrolled at the University of Chicago, and she has proven an unfailing mentor. Her collegial spirit and generous attention to

my scholarly growth – well after the dissertation was complete – have been rare gifts that will not soon be forgotten. She has had a substantial impact on the shape of this book for which I will be ever grateful.

I am thankful to my parents, David and Virginia Anderson, as well as my mother-in-law, Patricia Brubaker, for their constant support of my work and music making, but I must single out the unique contribution of my mother to this study. As Latin teacher extraordinaire, she sat many hours with me and provided the helpful perspective of a classicist on the versified office texts with which I was working. Her expert command of the Latin language was invaluable and directly impacted more than a few areas of this study.

Finally, I owe the greatest thanks to my family for showing great patience and love as I compiled this book on St. Anne. My two beautiful children, Madison and Alex, have been astonishingly understanding about the time it took to complete this work. I am most grateful, however, to my wife, Julie, whose sacrifices I can never repay in my lifetime. She has been the most supportive spouse one could ask for and has shown an unwavering commitment to helping me succeed at work and at home. She alone afforded me the necessary time and resources to pursue this project, and it is to her that I dedicate this book.

Cambridge University Press
978-1-107-64163-1 - St. Anne in Renaissance Music: Devotion and Politics
Michael Alan Anderson
Frontmatter
[More information](#)

Abbreviations and Conventions

AH	<i>Analecta hymnica medii aevi</i> . 55 vols. Ed. G. Dreves, C. Blume, H. Bannister. Leipzig, 1886–1922 (volume [dot] number is used to indicate the office, sequence, or hymn number, instead of page numbers).
AM	<i>Antiphonale monasticum pro diurnis horis</i> . Paris, 1934.
CAO	<i>Corpus antiphonalium officii</i> . 6 vols. Ed. René-Jean Hesbert. <i>Rerum Ecclesiasticarum Documenta</i> , Series maior, Fontes 7–12. Rome, 1963–79.
NG	<i>The New Grove Dictionary of Music and Musicians</i> . Second edition. 27 vols. Ed. Stanley Sadie. New York, 2001.
PL	<i>Patrologiae cursus completus: series latina</i> . 221 vols. Ed. J. P. Migne. Paris, 1844–79.
RISM	<i>Répertoire International de Sources Musicales</i> . Series A/I.

Abbreviations for most polyphonic manuscripts follow those given in the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550*. 5 vols. Renaissance Manuscript Studies. Neuhausen-Stuttgart, 1979–88. Prints are given using the nomenclature from RISM Series B (*Répertoire International des Sources Musicales*).

The system of representing single musical pitches in this study will begin with capital letters for the lowest register, while the octave above will be lowercase letter names. Prime and double prime marks will be included for successive octaves. “Middle C” on the keyboard would be written c. The possible pitches on F ascending in octaves would be F, f, f', and f". Harmonies are listed simply as capital letters.