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This is the first study to explore the music that honoured 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.

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The OROS is run from St Anne's College, Oxford, where it is convened by Dr Robert Stagg (please direct any enquiries to robert.stagg@ell.ox.ac.uk). Talks will be screened through the St Anne's College, Oxford Facebook page: see below for details of how to watch and ask questions of our speakers.

*The Oxford Renaissance Online Seminar - St Anne's College ...*

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

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 honoured 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 modelled a number of valuable roles that rulers reflected in the music of their devotional programmes to project their noble lineage and prestige.

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St. Anne was popular with representatives of various segments of society – from monks, nuns, members of the clergy, royal patrons, to church-goers of every rank. This book looks into both the public and private worship of this holy woman and brings to the surface some under-exposed aspects of it. It does so through the examination of manuscripts, monumental art, relics, sculpture, and texts of various genres. The contributors employ a historical as well as a theological perspective on how the cult of St. Anne (sometimes also with glimpses concerning that of Joachim) established itself, referring to areas in Europe which are not frequently discussed in English-language scholarship. This new contribution to the field of hagiography will be of interest to academics from a variety of research fields, including theologians, Byzantinists, art and church historians, and historians of a larger scope.

Dr Jennifer Welsh received her M.A. in Medieval Studies from Cornell University in 2000, and her M.A. and PhD in History from Duke University in 2004 and 2009. Her dissertation dealt with the cult of St. Anne in late medieval and early modern Europe. After four years as a Visiting Assistant Professor at the College of Charleston in Charleston, SC, she started working as an Assistant Professor in the Department of History at Lindenwood-University Belleville in Belleville, IL in August of 2014. This is her first book.

This study uncovers how Saint Cecilia came to be closely associated with music and musicians. Until the fifteenth century, Saint Cecilia was not connected with music. She was perceived as one of many virgin martyrs, with no obvious musical skills or interests. During the next two centuries, however, she inspired many musical works written in her honor and a vast number of paintings that depicted her singing or playing an instrument. In this book, John A. Rice argues that Cecilia's association with music came about in several stages, involving Christian liturgy, visual arts, and music. It was fostered by interactions between artists, musicians, and their patrons and the transfer of visual and musical traditions from northern Europe to Italy. Saint Cecilia in the Renaissance explores the cult of the saint in Medieval times and through the sixteenth century when musicians' guilds in the Low Countries and France first chose Cecilia as their patron. The book then turns to music and the explosion of polyphonic vocal works written in Cecilia's honor by some of the most celebrated composers in Europe. Finally, the book examines the wealth of visual representations of Cecilia especially during the Italian Renaissance, among which Raphael's 1515 painting, *The Ecstasy of Saint Cecilia*, is but the most famous example. Thoroughly researched and beautifully illustrated in color, *Saint Cecilia in the Renaissance* is the definitive portrait of Saint Cecilia as a figure of musical and artistic inspiration.

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In this book, Nicolae Alexandru Virastau offers an enlightening account of the origins of one of Europe's most influential autobiographical traditions.

Martin Luther remains a popular, oft-quoted, referenced, lauded historical figure. He is often seen as the fulcrum upon which the medieval turned into the modern, the last great medieval or the first great modern; or, he is the Protestant hero, the virulent anti-Semite; the destroyer of Catholic decadence, or the betrayer of the peasant cause. An important but contested figure, he was all of these things. Understanding Luther's context helps us to comprehend how a single man could be so many seemingly contradictory things simultaneously. *Martin Luther in Context* explores the world around Luther in order to make the man and the Reformation movement more understandable. Written by an international team of leading scholars, it includes over forty short, accessible essays, all specially commissioned for this volume, which reconstruct the life and world of Martin Luther. The volume also contextualizes the scholarship and reception of Luther in the popular mind.

This study uncovers the musical foundations and performance suggestions of books of hours, guides to prayer that were the most popular and widespread books of the late Middle Ages. Exploring a variety of musical genres and sections of books of hours with musical implications, this book presents a richly textured sound world gleaned from dozens of extant manuscript sources from fifteenth-century France. It offers the first overview of the musical content of these handbooks to liturgy and devotional prayer, together with cues that show scribal awareness for the articulation of sacred plainchants. Although books of hours lack musical notation, this survey elucidates the full range of musical genres and styles suggested both within and beyond the liturgical offices prescribed in books of hours. Privileging sound and ritual enactment in the experience of the hours, the survey complements studies of visual imagery that have dominated the category. The book's interdisciplinary approach within a musical context, and beautiful full-color illustrations, will attract not only specialists in musicology, liturgy, and late medieval studies, but also those more broadly interested in the history of the book, memory, performance studies, and art history.

Ruth DeFord offers new insights on Renaissance theories of rhythm and their application to the analysis and performance of music.

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