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Nota di contenuto	Cover; Contents; List of Illustrations; Abbreviations; A Note on Texts and Translations; 1. Introduction: Devotion to the Virgin and Earthly Love; 2. The Assumption Story in Two Thirteenth-Century Motet Families; 3. Springtime and Renewal over the In seculum Tenor; 4. Guillaume Dufay's Vergene bella, the Cantilena Motet, and the Italian Lyric Tradition; 5. Walter Frye's Ave regina caelorum in Musical and Visual Culture; 6. Mary, De tous biens plaine; 7. Comme femme desconfortee and the Redemptive Power of the Virgin's Sorrow; Works Cited; Index
Sommario/riassunto	There is a striking similarity between Marian devotional songs and secular love songs of the late Middle Ages and Renaissance. Two disparate genres-one sacred, the other secular; one Latin, the other vernacular-both praise an idealized, impossibly virtuous woman. Each does so through highly stylized derivations of traditional medieval song forms-Marian prayer derived from earlier Gregorian chant, and love songs and lyrics from medieval courtly song. Yet despite their obvious similarities, the two musical and poetic traditions have rarely been studied together. Author David J. Rothenberg takes

