

of music (including dance) on the other. The former topic is illustrated by a mid 14<sup>th</sup>-century Portuguese chronicle that testifies to pan-European strategies of pictorial and musical representation on behalf of the nobility (ROCHA SOUSA). As for the latter, the example of the ‘magical’ Morris dance benefits from a clear anthropological approach, where, using a Piedmontese 15<sup>th</sup>-century terracotta frieze as starting point, comparative photographic evidence helps document a *longue durée* of cultural practices (SANTARELLI).

**“Censimento delle raffigurazioni musicali nell’Umbria meridionale tra Medioevo e Rinascimento. Con un’analisi delle citazioni di inni e antifone”**

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La relazione presenterà i primi risultati di una ricerca iconografico-musicale nel territorio dell’Umbria meridionale, all’interno di un più vasto progetto, in corso presso il Dipartimento di Beni Culturali dell’Università di Bologna. In particolare verranno illustrate le metodologie adottate per la raccolta dei materiali, e per le conseguenti schedatura e analisi finalizzate alla pubblicazione e alla creazione di un database. Un’attenzione particolare sarà dedicata alla presenza di citazioni letterarie relative a testi di antifone, inni e altri incipit del repertorio liturgico, nonché sacro e spirituale. In particolare sarà indagata la possibilità di un riferimento diretto tra i testi riportati e l’intonazione musicale che essi evocano e che il quadro eventualmente è in grado di testimoniare attraverso l’immagine di una *performance* vocale o vocale-strumentale.

**“Imaging musical borderlands in Moldavian frescoes of the 15th and 16th centuries”**

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The visual representations of musical instruments and music making in Moldavian churches are indicative of the musical cosmopolitanism of the princely local culture, in which Western European strategies of representation intersect with largely Ottoman instrumentaria and sonic practices. I will propose several case studies of the manner in which their meaning intersects with the cultural geographies of musical terms as they appear in the *Codex Cumanicus* and translations of the Bible, as well as with several early modern accounts by Ottoman, Polish, and Italian travelers in the area. The interpretive implications of this documentation of past sonic cultures point towards an entangled set of cultural parameters and contemporaneous processes of acculturation, and as such they lend themselves to global historical contextualization.

**“Music and power. The ‘Crónica Geral de Espanha’ in the context of Iberian and European Courts”**

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The *Crónica Geral* (ca. 1344) is a rare secular illuminated manuscript kept in the Academia das Ciências (Lisbon, Portugal). Conceived by the Portuguese court as a symbol of power it was intentionally projected that way to Spain and to the rest of Europe. Music is represented as an instrument of both strength and erudition. Special attention will be paid to images of women performers within the Iberian soundscape, scrutinizing and contextualizing the role of musical instruments in terms of gender performances.