

MUSICAL SYMBOLS IN THE TURQUERIES IN SLOVENIA: ORIENTAL ARTWORKS BETWEEN REALITY AND IMAGINATION*

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Izvleček: Prispevek obravnava likovna dela z orientalsko in glasbeno motiviko iz 17. in 18. stoletja, ohranjena na območju Slovenije. Na temeljih najnovejših raziskav umetnostnozgodovinske stroke avtorica reinterpreтира slike Turška plesalka neznanega štajerskega mojstra, nastala okrog 1682, iz serije turkerij v Pokrajinskem muzeju Ptuj ter dve sliki iz Akademije za glasbo v Ljubljani, deli Johanna Josefa Karla Henricia, Koncert na orientalskem dvoru in Koncert z lutnjo, nastali okrog 1786. Ob tem skuša odgovoriti na vprašanja o realnosti upodabljanja instrumentarija na turkerijah v kontekstu historičnega razvoja glasbene prakse.

Ključne besede: turkerije, glasbena ikonografija, orientalska motivika, George de La Chappelle, Johann Josef Karl Henrici

Abstract: The article discusses turqueries with musical symbols from the 17th and 18th century, preserved in Slovenia. The interpretation of artworks, such as Turkish dancer from Pokrajinski muzej Ptuj (Ptuj Regional Museum), the work of an unknown Styrian painter around 1682, and the two paintings by Johann Josef Karl Henrici Concert at the Oriental Court and Lute Concert, from around 1786, preserved in the Akademija za glasbo in Ljubljana (Academy of Music in Ljubljana), is based on current research pertaining to the history of art. Furthermore, the article provides some reflections on musical symbols, particularly on questions relating to the realistic depiction of musical instruments in accordance with historical musical practice.

Keywords: turqueries, music iconography, oriental motifs, George de La Chappelle, Johann Josef Karl Henrici

There are a number of turqueries from the 17th and 18th centuries preserved in Slovenia, which could be described as being significant Central European artworks. Oriental images were especially favored in the Baroque and rococo period, when oriental motifs marked visual arts, literature, music, and theater. At the turn of the 17th century, when Turkish predominance faded, European countries started to strengthen their relations through political, economic and cultural connections. The respect for the once-terrifying superior Ottoman forces was transformed into denial of being threatened and an admiration of exotica. France, which had already become closely connected to Ottoman culture during the reign of Louis XIV, played an influential role in spreading exotica in the ensuing centuries. The Ottoman world, which had influenced Europe since the Renaissance,

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became fashionable and the opulently furnished rooms of Baroque palatial buildings with turqueries were at their prime.¹

The largest preserved and so far the largest known collection of oil painting turqueries in Slovenia and indeed Europe is kept in the Pokrajinski muzej Ptuj. The latest interdisciplinary research, carried out in the last few years, places the Ptuj collection among the European series of paintings with Turkish motifs that were created after the diplomatic missions to Istanbul during the 16th and 17th centuries.² Similarly, there are two other turquerie paintings, the work of Johann Josef Karl Henrici – *Concert at the Oriental Court* (1786) and *Lute Concert* (ca. 1786) which are kept in the Akademija za glasbo Ljubljana. We should not forget chinoiseries, as they also belong to the category of important artwork with oriental motifs. One of the most significant set of those artworks in present day Slovenia are the wall coverings with chinoiseries kept in Ptuj Museum. They are dated at around 1755 and preserved and thought to be among the best of European wall coverings with oriental motifs. They came to the museum from Dornava mansion which was for centuries owned by important former Austrian aristocratic families. In the wall coverings, painted after seventeenth-century graphic models, fantastic and grotesque scenes are depicted, which in some respects follow Chinese wall coverings painted for the European market in the second half of the eighteenth century. Among the motifs in the style of *commedia dell'arte* and scenes representing life in China, several figures with musical instruments appear. The instruments are mainly Western, and to a great extent fantastic, allowing the symbolic, rather than the strictly musical meaning to prevail.³ By bringing together contributions from the field of art history, recent musicological studies and new comparable research, the present article in a sense completes the history of the turqueries from Ptuj castle and interpretations of Henrici's paintings preserved in Ljubljana. Furthermore the article reflects on musical symbols in these artworks, particularly on how realistically – in view of contemporary and present perspective – musical practice in Europe and the Orient is depicted in the artworks discussed.

¹ Markus Köhbach, *Evropa in osmanska ekspanzija, Srečanje z Jutrovim na ptujskem gradu. Catalogue of the exhibition*, ed. Marjeta Ciglencéki, Ptuj, Pokrajinski muzej, 1992, p. 19; Christoph K. Neumann, Petr Štěpánek, *Ottoman – Habsburg relations in the 17th century, Image of the Turks in the 17th century Europe*, Istanbul, Sakip Sabanci Müzesi, 2005, pp. 18–35; Günsel Renda, *The Ottoman Empire and Europe in the 17th century: Changing images, Image of the Turks in the 17th century Europe*, op. cit., pp. 44–55.

² The first important research on the paintings was published in the late 1980s and early 1990s. See Maximilian Grothaus, *Eine untersteirische Turquerie, ihre graphische Vorbilder und ihre kulturhistorische Bedeutung, Mitteilungen des Instituts für österreichische Geschichtsforschung* 95 (1987), pp. 271–295; M. Grothaus, *Die Turquerie von Pettau/Ptuj, ihre graphische Vorbilder und ihre kulturhistorische Bedeutung, Srečanje z Jutrovim na ptujskem gradu*, op. cit., pp. 69–78; Marjeta Ciglencéki, *Zur Geschichte der Familien Leslie und Herberstein und deren Schlösser Gutenhaag/Hrastovec, Wurmberg/Vurberg und Pettau/Ptuj, Srečanje z Jutrovim na ptujskem gradu*, op. cit., pp. 43–51. From the point of view of musical symbols see Darja Koter, *Turqueries and Chinoiseries with Musical Symbols: Examples from Slovenia, Music in Art* 29 (2004), 1–2, pp. 113–122. In 2005 the Ptuj collection was the object of detailed research, published in the exhibition catalogue *Image of the Turks in the 17th century Europe* (op. cit.) in which some new evidence on the history of paintings and painters was presented.

³ See D. Koter, op. cit., pp. 118–122.

Turqueries were the most common decorations of feudal residences in the territory of present-day Slovenia from the second half of the 17th until the end of the 18th century.⁴ The collection of turqueries at Ptuj museum came into existence after the splendid diplomatic mission to Istanbul led by Walter Count Leslie in 1665/66. At that time he was the owner of Ptuj castle and his family was connected by marriage with the Herberstein family, who bought the castle in the second half of the 19th century. The paintings, depictions of portraits of Turks, generals and ministers, princes, the sultan, the spachi, the janissary and women from the Ottoman empire, were commissioned by the Counts of Herberstein and the Counts of Leslie as a part of the decor of the Vurberg/Wurmberg Castle near Ptuj in Slovenian Styria at the beginning of the 1680's. In 1907, the Herberstein family transferred the turqueries to Ptuj Castle, which was owned by the family from 1873.⁵ Experts are convinced that the forty-seven presently known paintings represent only a part of the series, and that some paintings must have been in lost or passed into hands of an unknown owner.⁶

The series of paintings were probably ordered by Christine Crescentia Countess Herberstein and her first husband Alexander Leslie, the nephew of Walter Leslie, at the beginning of the 1680's. She owned Vurberk castle for six decades and as far as we know the paintings and decoration of the castle were her responsibility. The artworks undoubtedly express the spiritual horizons of a nobleman and his experiences in the Orient.⁷ In this context, among the depictions of Turkish worthies, some of whom are shown realistically, the oriental women in the portraits of "Principales dames de la Porte du Grand Turc" are especially interesting. The paintings kept in Ptuj originated from a series of copperplate engravings made by Noël Cochin after the drawings of the French artist George de La Chappelle (active 1638–1648) with the title *Recueil de divers portraits des principales dames de la Porte du Grand Turc, tirés au naturel, sur les lieux, et dediez a madame la comtesse de Fiesque*, representing oriental women (four Turkish women, three Greek women, a Tatar woman, a Jewish woman, an Armenian woman, a Persian woman and a

⁴ Zmago Šmitek, *Percepcija neevropskih kultur na Slovenskem, Srečanje z Jutrovim na ptujskem gradu*, op. cit., pp. 54–56. This article presents the most important tradition of oriental motifs in the territory of present-day Slovenia.

⁵ Herbersteins are a remarkable aristocratic family who significantly influenced the development of Slovenian territory within today's borders. Some members of the family attained the highest positions in the military, the church, and the state, while others were distinguished scientists and writers. The main castle of the family is situated in Austrian Styria, yet the family owned many other estates in the territory from Istria to Silesia. The family had castles in Slovene Styria (Gutenhaag / Hrastovec, Wurmberg / Vurberg and Pettau / Ptuj). Among the most important members of the family was Siegmund Herberstein (1486–1566), who wrote the renowned work *Rerum moscoviticarum comentarii* (Wien, 1549) and was the imperial mediator in the negotiations with Ottoman grandees. Polona Vidmar suggests that the above mentioned collection of paintings is closely connected with the Herberstein and Leslie families. See Polona Vidmar, *Courage, power, beauty and luxury: The Vurberk gallery of 17th century paintings, Image of the Turks in the 17th century Europe*, op. cit., pp. 78–95.

⁶ See P. Vidmar, *Turkerije, orientalci in krepostni junaki / Turqueries, orientals and virtuous heroes*, Ptuj, Pokrajinski muzej, 2007, p. 4, note 12.

⁷ See P. Vidmar, op. cit., pp. 79–82.

Figure 1



George de La Chappelle, »Schinguene / Mussulman«, »Comedienne / Turc«. Paris, 1648.
Engraving. Vienna, Museum für Angewandte Kunst.
(Photo Regional Museum Ptuj, with permission.)

native from the island of Chios, most possibly another Greek woman).⁸ These engravings present European notions of the Orient in an interesting way, and this kind of portrayal was normally impossible. Among the oriental characteristics are their clothes, their head-dresses and the backgrounds of the paintings. Furthermore the series, dedicated to the Countess de Fiesque, was meant for women. La Chappelle's works are considered to be among the most important visual art motifs of oriental women, and were used as a model by several painters. The most important derivations of La Chappelle's graphic models in Ptuj Castle are nine paintings by two unknown Styrian painters, dated about 1682. The only figure with a musical instrument among them follows the tenth plate of Chappelle's "Recueil de divers portraits...", titled underneath as "Schingue Mussulman" and "Comedienne Turque", present a *Turkish Dancer* [figs. 1 and 2].⁹ The picture is a very precise derivation of its graphic model, though a landscape with a minaret bastilles and towers has been added. A girl stands in a traditional oriental dance pose. She is dressed in Ottoman attire with a veil and a headdress decoration in her hair, although her facial features do not seem to be oriental. The dancer is standing on the toes of her left foot with the right leg slightly bent and elevated behind. She holds her hands as if outlining rhythmic movement and her head is slightly bowed in a charming and alluring way. Her rounded body and the markedly sensual expression of her face can be understood as a symbol of a girl from a harem. It seems that she is holding crotala in her hands. The crotala is a type of castanet from Greek and Roman culture, played by dancers in theaters, pantomimes, and ritual dances devoted to Dionysus and Cybele, often depicted in the hands of female dancers and satyrs. The crotala consisted of two pieces of wood, bone or bronze, struck together by the action of fingers and thumb. Normally a pair was held in each hand. The antique tradition

⁸ George de La Chappelle, the painter born in Caen, traveled to Istanbul in 1643, as a member of the French diplomatic mission, with the task of depicting his impressions and experiences. After returning to France in 1648 his drawings, allegedly representing the sultan's wives, were used for engravings. They are signed only "G. la Chappelle pinxit" without mentioning the engraver, who was Noël Cochin. His initials NC are noticeable on the eleven plates in the bottom right corner. See P. Vidmar, op. cit., p. 89; M. Grothaus, *At the crossing of Orient and Occident: The Turquerie of Ptuj, Image of the Turks in the 17th century Europe*, op. cit., pp. 62–77. The collection was published in Paris (Cf. Catherine de Sairigné, *La Turquerie sous Louis XIV (1660–1715), L'information d'histoire de l'art* 16 (1971), pp. 37–39). La Chappelle's copper engravings ran into numerous editions, corresponding with the taste of the aristocratic environment, where exotic motifs were already popular. Cf. M. Grothaus / M. Ciglencečki 1992.

⁹ The copper engraving after Georges de La Chappelle is kept in the Museum für Angewandte Kunst in Vienna. The signature on the left and on the right at the bottom reads "G. la Chapelle pinxit". At the bottom in the middle is the inscription "Schinguene / Mussulman / Comedienne / Turc". M. Ciglencečki explains that the term "Schinguene" could mark the Turkish word for a Gypsy woman. She explains the meaning of the word within the Turkish tradition, because in the Orient entertainment and dancing were performed by Gypsies. Cf. M. Ciglencečki, op. cit., catalogue no. 5.28., 151.b. See also Albert Pomme de Mirimonde, *La musique orientale dans les œuvres de l'Ecole française du XVIIIe siècle, Revue du Louvre et des musées de France* 9 (1969), 4–5, pp. 231–246. Mirimonde also reproduced a copy of engraving no. 10 – "Danseuse aux castagnettes", op. cit., Fig. 3, p. 234, preserved at the Bibliothèque nationale France (département des Estampes). I would like to express my thanks to Florence Gâteau who provided me with some important information and helped in the direction of my research.

was above all preserved in the Orient. In seventeenth-century Europe the crotala had a markedly exotic meaning, and it is no surprise that both the author of the engraving and the painter took into consideration its symbolic meaning. The *Turkish Dancer* is holding a pair of crotala in each hand in a manner which corresponds to the long tradition of performing with this instrument. In depicting the structure of the wood, the painter even considered the material from which the instrument was made. The figure in the painting can be compared to some antique depictions of crotala musician, as seen for example on Roman oil lamps,

Figure 2



Unknown Styrian painter, ca. 1682. Oil on canvas, 184.1 x 172.6 cm.
Regional Museum Ptuj. Inv. n. 26-s. (Photo Regional Museum Ptuj, with permission.)

where the motif of a dancing putto with crotala is frequently found.¹⁰ The crotola is rather realistically depicted as an archaistic oriental musical instrument, which fits with music iconography and was no doubt the intention of the painter. Furthermore it is evident that turqueries were able to offer depictions of musical instruments which were not in accordance with actual musical practice in either Europe or the Orient.

Two paintings by Johann Josef Karl Henrici (1737–1823), preserved in Ljubljana, provide quite different examples of turqueries. They are some sort of reflection on the 18th century fashion in the style of decorative motifs. The painter, born in Silesia, was a traveller, and in his youth worked for some time in a scenographic workshop in Prague. Later he lived in Vienna, Graz, Ljubljana, Zagreb, Trieste, and in Venice, where he became well known as a painter of miniature portraits. In the later years of his life he settled in Bolzano, where he died. His characteristic style is Venetian and Bolognese rococo and three of his paintings are preserved in Slovenia. Besides his *Concert at the Oriental Court* [fig. 3] and *Lute Concert* [fig. 4] which are part of the collection of the Academy of Music in Ljubljana,¹¹ his *Masquerade Ball* is preserved in the Pokrajinski muzej Maribor (Regional Museum in Maribor, inv. No. 1331). The composition and the contents of this painting are connected with Henrici's paintings *Festa in maschera con minuetto* and *Festa in maschera con suonatore di luito* (both ca. 1784), preserved in Museo civico in Bolzano, which are a kind of replica of his wall frescoes in the Menz palace of that town.¹² Some years ago the painting *Carnival in St. Marco Square* appeared on the London Market. Both paintings from Ljubljana have two more versions, found in the Galerie Pardo in Paris in 1983.¹³ For the purposes of our research, we have to take into consideration one of the most important collections of Henrici's paintings, which, like the turqueries and chinoiseries, are preserved in Bolzano in Italy.¹⁴ In the view of the art historians Federico Zeri and Ksenija Rozman

¹⁰ There are some examples of Roman oil lamps preserved in Pokrajinski muzej Ptuj, one of which represents a dancing figure with crotala (1st–2nd c. AD) and is exhibited in the collection of musical instruments at Ptuj Castle.

¹¹ The paintings have their provenance in the aristocratic family Attems, which had large estates and castles also in the territory of present-day Slovenia. After the end of World War II both paintings were given over to the Akademija za glasbo in Ljubljana. Cf. Federico Zeri and Ksenija Rozman, *Evropski slikarji. Katalog stalne razstave*, Ljubljana, Narodna galerija, 1997, p. 158.

¹² Nicolò Rasmò, *Das Palais Menz in Bozen*, Bozen, Saturnia, 1972; See *Bolzano 1700–1888. La città e le arti*, ed. S. Spada Pintarelli, Bolzano, Silvana Editoriale, 2004. About frescoes compare the catalogue number 47, pp. 222–227; both scenes are also preserved as oils on canvas (64,5 x 89 cm), catalogue number 54a, 54b, p. 244–245.

¹³ F. Zeri and K. Rozman, op. cit., p. 159.

¹⁴ F. Zeri and K. Rozman did not take into consideration Henrici's paintings in the Museo Civico in Bolzano. About the collection of the Oriental paintings and wall paintings in Bolzano see Nicolò Rasmò, op. cit.; Silvia Spada Pintarelli, Una nuova serie orientale di Carl Henrici al Museo di Bolzano, *Festschrift Nicolò Rasmò*, ed. S. Spada Pintarelli, Bolzano, Comune di Bolzano, 1986, pp. 398–408; S. Spada Pintarelli, Bolzano. Museo civico Sezione Storico-Artistica, Bologna, Calderini, 1995, p. 17, 102, 105–107; Marina Botteri Ottaviana, Carl Henrici: un pittore, una città, *Bolzano 1700–1800. La città a le arti*, ed. S. Spada Pintarelli, Milano, Silvana editoriale, 2004, pp. 195–253; Luca Scarlini, Alpi d'Oriente: Carl Henrici a le turcherie, *Bolzano 1700–1888. La città e le arti*, op. cit., pp. 255–269; S. Spada Pintarelli, op. cit., cf. Catalogue no. 59, p. 266.

there is some resemblance between *Concert at the Oriental Court*¹⁵ and the painting *Concert of the Great Sultan* by Carle van Loo (1705–1765).¹⁶ The French painter van Loo is well known for his many paintings with historical and biblical scenes as well as for allegories depicting scenes from the royal court and representative portraits in the style of *grand'opéra*. Beaumarchais mentioned his painting *Concert espagnol* as the basis for a scene in *Le barbier de Séville*.¹⁷ In his turqueries van Loo combined European and Ottoman elements in accordance with French fashion of the eighteenth century, which

Figure 3



Johann Josef Karlo Henrici, *Concert at Oriental Court* (1786). Oil on canvas, 68 x 96 cm.
Academy of Music Ljubljana.

(Photo by Bojan Salaj, National Gallery Ljubljana, with permission.)

¹⁵ Johann Josef Karl Henrici, *Concert at the Oriental Court* (oil on canvas, 68 x 96). Signed and dated bottom left on the reverse: “Carolus Henrici / Polceni pinxit / 1786”. Ljubljana, Akademija za glasbo.

¹⁶ F. Zeri and K. Rozman, op. cit., p. 159.

¹⁷ “Loo, Charles-André (Carle)”, *Enciklopedija likovnih umjetnosti*, Zagreb, Jugoslavenski leksikografski zavod, 1964, III: 333 (text by redaction).

dictated that exotic objects were interlinked with traditional European motifs. Depicting turqueries or other allegories of music, Loo successfully followed the customs of the time, however, as far as we know the woman at the harpsichord is a portrait of his wife.¹⁸ When we try to compare both paintings, *Concert of the Great Sultan* by Carle van Loo and *Concert at the Oriental Court* by C. Henrici it is clear that there is a resemblance in the composition, with a similar number of musicians, and many exotic elements. However, there are some important characteristics which indicate similarities to Henrici's collection

Figure 4



Johann Josef Karlo Henrici, *Lute Concert* (ca. 1786). Oil on canvas, 68 x 96 cm.
Academy of Music Ljubljana.

(Photo by Bojan Salaj, National Gallery Ljubljana, with permission.)

¹⁸ There are many studies on Van Loo's painting *Le concert du sultan* or *Grand Seigneur donnant un concert à sa maîtresse*, London, Wallace collection, P 451. See A. P. de Mirimonde, op. cit., p. 244; Florence Gétreau and Denis Herlin, *Portraits de clavecins et de clavecinistes français, Musique-Images-Instruments 3* (2007), p. 73, fig. no. 7; Cristina Bordas, *Musical iconography in Spain*, *Early Music* 25 (1997), 2, pp. 335–336.

at Bolzano Museo civico, especially the four paintings *Scene turchesche (Il sultano acquista la schiava; Il concerto; Il ritratto; La schiava visitata dal medico)*.¹⁹ Silvia Spada Pintarelli mentioned both paintings from Ljubljana, part of Henrici's series of turqueries created between 1780-1786, as an echo of the opera *Das Serail* of Josef von Friebert, which was presented in Bolzano in 1779. She also established that some pictures of the series were based on the engraving of Bernard François Lépicié, *Bacha faisant peindre sa maîtresse* from 1748²⁰ and van Loo's *Le Concert du Grand Sultan*.²¹

Indubitably the *Concert at the Oriental Court* from Ljubljana is simply a version of Henrici's *Il concerto* from the Museo civico in Bolzano, dated 1784. In any case there are clearly a number of similarities with all four paintings *Scene turchesche*, if we compare figures and their pose, faces, turbans, clothes, etc. In general terms, when we compare his frescoes and oil paintings, it is also striking that he used the same figures repeatedly, irrespective of whether the scene was sacral or profane.²² There are many more figures on the version from Ljubljana, including a sultana, larger ambient and a bright chandelier which is very similar with the above mentioned picture *Il sultano acquista la schiava*.²³ In comparison with the *Concert at the Oriental Court* from Ljubljana the picture from Bolzano has the same composition with four musicians (a flautist, a violin player, a cello player and a woman at the harpsichord) and the table-shaped harpsichord has a very similar candlestick. Furthermore, the faces of the sultan and the woman at the harpsichord have identical features to those on some of the other pictures we have mentioned. The central figures in the *Concert at the Oriental Court* are a man and a woman, depicted as sultan and sultana, listening to music by four musicians and surrounded by many courtiers. Following the model of the exotic scene, the painter depicted the company in an aristocratic environment, surrounded by European architecture with a colonnade and plaited drapery. Neither architectural elements nor the drapery indicate the exotic. Oriental elements are expressed on the faces (above all the male faces), and in the clothes, head-coverings and footwear, where the influences of other styles are also apparent. It seems that all the figures are wearing exotic garments, except the central female by the harpsichord, the only one bareheaded. Following the van Loo picture it is possible that the figure of the woman in Henrici's picture – this face we could compare with the other central female figures at his turqueries – is perhaps a portrait. As far as we know, none of the research on Henrici's artwork has shed any light on this question.

The musical instruments in the picture from Akademija za glasbo in Ljubljana are Western: a flutist (the furthest at the back), beside him a violin player, a cello player sitting beside the harpsichord, and the centrally placed figure of a woman sitting by the

¹⁹ About Henrici's series of turqueries see Luca Scarlini, op. cit., 2004, pp. 255–265 and catalogue no. 59 by S. Spada Pintarelli. See also the exhibition catalogue *Mozart. Note di viaggio in chiave di violino*, Riva del Garda, Museo Riva del Garda, 2006, cat. 29 and 30. These paintings are dated 1784. My gratitude to F. Gétreau for bringing the existence of this series to my attention.

²⁰ See Luca Scarlini, op. cit., catalogue no. 60, pp. 270–271.

²¹ Paris, Bibliothèque nationale de France, Estampes, AA3 van Loo.

²² There are many resemblances with scenes on his fresques in Menz palace, some church paintings and the above mentioned turqueries. Cf. S. Spada Pintarelli, *Una nuova serie orientale di Carl Henrici al Museo di Bolzano, Festschrift Nicolò Rasmò*, op. cit., pp. 399–402; S. Spada Pintarelli, *Scene turchesche, Bolzano 1700–1888. La città e le arti*, op. cit., catalogue no. 59, pp. 266–269.

²³ See *Bolzano 1700–1888. La città e le arti*, op. cit., picture p. 268.

harpsichord. Following the performance practice of eighteenth-century chamber music, the musicians are gathered around the harpsichord. The first three musicians are young men wearing garments and head-coverings with an oriental touch, and only some essential characteristics of the instruments are recognizable. On the flute, among other details, a dark head cup on the foot joint is visible, perhaps indicating the type of Baroque flute still used in the second half of the eighteenth century. In depicting the instrument as markedly bright in color, the painter may have wanted to emphasize its musical meaning in the context of the musical allegory (or he meant to depict a flute made of ivory?). The violinist has an instrument with a shape and size close to the viol type (the c-holes are visible). The stringed instrument in front, reminiscent of a cello, with sloping shoulders and *f*-holes, is playing continuo. The harpsichord has two manuals and a rather unusual case in the shape of a table. The musicians playing in the quartet provide evidence of the performance practice of chamber music in the first half of the eighteenth century, when quartets consisting of flute, violin, cello, and harpsichord commonly participated in performances of trio sonatas. In this case, the flute and violin could be equivalent instruments playing solo, while the cello and harpsichord were providing continuo.

Henrici's painting could be also an allegory of music attuned to the spirit and fashion of exoticism. A musical event in an aristocratic parlor, interwoven with oriental influences, is an expression of the fashion of the eighteenth century. The allegorical content of the scene is supplemented by the presentation of the light. Two lights set in the center of the painting are particularly eloquent: the unusual candlestick adorned with a figure and the chandelier. The light has innumerable symbolic meanings, and in Henrici's painting could be understood as a divine or spiritual light pointing out that music is an art which allows us to attain perfection. Compared with van Loo, neither of the elements illustrating a light are present in his picture, or on the Claude Antoine Littret de Montigny engraving from 1766 (Paris, Bibliothèque nationale de France, Estampes, AA 3 van Loo, presenting the same scene.

The second painting preserved in Ljubljana, the *Lute Concert*²⁴ is not signed, but it is accepted as Henrici's work and has been dated at around 1786. It came from the collection of the family of Counts Attems.²⁵ The characteristics of the picture correspond with a statement that it belonged to the same series as the previously mentioned picture.²⁶ The sultan and sultana are in the foreground, brighter than the other figures, accompanied by courtiers in the serene atmosphere of the high society of the second half of the 18th century. The colonnade with drapery is present behind a woman with a lute, sitting on a sofa, also brighter than the others, and in the middle of the composition. Just as in the previous painting, the musician is the most European looking among the featured figures. Her sumptuous dress does not appear exotic; meanwhile the other figures are clad in typical Ottoman clothes (Is the woman with lute depicted as a portrait of a female musician like the van Loo picture?). The instru-

²⁴ Johann Josef Karl Henrici, *Lute Concert* (ca. 1786, oil on canvas, 68 x 96), Ljubljana, Akademija za glasbo.

²⁵ F. Zeri and K. Rozman, op. cit., p. 160.

²⁶ There are another two known motifs with lute player in Henrici's artwork: *Festa in maschera*, Bolzano (fresco at palazzo Menz, about 1784) and *Festa in maschera con suonatore di liuto* (oil on canvas, 64,5 x 89 cm, about 1784) which is a version of the scene after the fresco. See S. Spada Pintarelli, op. cit., picture p. 226 and 245.

ment of the lute player is also indefinable, although it displays some oriental characteristics. Its shape is reminiscent of a long lute, a European chordophone which derived from the Middle Eastern tanbur. The shape of the instrument however differs from its European model, as well as the manner of its playing. The depicted lute reminds us somewhat of a colascione (from Greek *kalathion*, small basket) – a two or three stringed instrument with a small lute-shaped body and played with a plectrum – which became part of sixteenth-century European musical culture. Although a number of strings are depicted along the fingerboard, only four pegs corresponding to two pairs of strings can be seen on the pegbox.

The painting is attuned to the fashion of turqueries, but it could be also interpreted as an allegory of hearing personified in the music played on the lute, or a symbolic representation of the five senses depicted by five women: the musician with the lute symbolizes the sense of hearing; a woman in the central pair on the right is touching a man, which may present touch; and the abundance of fruit on the table and the glass held by the woman at the back symbolize the senses of smell and taste. The sense of sight is rather difficult to define, but it can be found in the depiction of the chandelier with lit candles, since fire is also a symbol of sight. The vessel with the fruit has a naked female figure on the top, standing on a sphere and holding a transparent veil in her hands. The figure represents Fortune as she is usually depicted on a sphere and with an inflated sail elevated above her head. Fortune is a symbol of good luck, but also instability²⁷ and transitoriness.

If we compare the interpretation of both pictures with the series of the Henrici turqueries in Museo civico in Bolzano it is evident that they share a number of characteristics. However, all the above mentioned pictures from Bolzano depict scenes with a sultan and a slave girl or one of his girls from a harem corresponding to an opera scene. Meanwhile the pictures from the Akademija za glasbo in Ljubljana represent a sultan with his wife or mistress listening to music, performed by a young woman who could be a portrait of unknown musician. On the other hand both pictures could represent an allegory of music or the five senses. In this way it is clear that Henrici made many versions of his pictures expressing the same or related themes. The musical instruments depicted on both pictures, confirmed the two mode of their role on the turqueries. The first one shows us the depiction of actual and realistic European music practice during the second part of the 18th century, although the motif of the picture displays an oriental spirit. On the other hand, the second of Henrici's pictures confirms that besides the figures and their clothes and some other oriental elements, the musical instruments may also be somewhat exotic in nature, which corresponds with oriental musical practice from the time of Henrici's artwork. In both cases there are no illustrations of musical instrument based purely on imagination, which may point to the importance of depicting real musical instruments on turqueries connected with the musical life in Europe and the Orient of that period. On the other hand, it is clear that some imagination has been used in the depiction of musical instruments among the chinoiserie preserved in Slovenia, which opens up a range of questions about the reality and imagination of musical instruments and musical symbols in the field of music iconography.

²⁷ James Hall, *Dictionary of Subjects & Symbols in Art*, New York, Harper & Row, 1974, "five senses" p. 122; "Fortuna" pp. 127–128; "sail" p. 270; and "ball" p. 39.

GLASBENI SIMBOLI NA TURKERIJAH V SLOVENIJI:
LIKOVNE UMETNINE Z ORIENTALSKIM NADIHOM
MED RESNIČNOSTJO IN DOMIŠLJIJO

Povzetek

V likovni dediščini na Slovenskem, ki jo prištevamo med turkerije in sodi v čas med 17. in 18. stoletjem, je ohranjenih nekaj izjemnih umetnin z glasbenimi simboli. Mednje prištevamo serijo slik iz Pokrajinskega muzeja na Ptuju, ki sodi v sam vrh tovrstne evropske dediščine. V kontekstu orientalskih motivov sta za glasbeno ikonografijo pomembni tudi sliki Johanna Josefa Karla Henricija (1737–1823), ohranjeni na Akademiji za glasbo Univerze v Ljubljani. V seriji turkerij iz ptujskega muzeja, ki je nastala na pobudo članov plemiške družine Herberstein in Leslie na začetku osemdesetih let 17. stoletja, je tudi slika *Turška plesalka*, delo neznanega štajerskega slikarja, datirana okrog 1682, ki je nastala po predlogi znamenitega francoskega slikarja Georga de la Chappella. Turška plesalka je upodobljena v ritmični pozi orientalskega plesa s crotalo v rokah, arhaičnim glasbilom starogrške in rimske kulture. Tradicija igranja na crotale v Evropi 17. stoletja zgolj simbolizirala eksotiko in ni v skladu s poustvarjalno prakso tedanje Evrope. Sliki *Koncert na orientalskem dvoru* in *Koncert z lutnjo* J. J. K. Henricija, nastali leta 1786 in hranjeni na ljubljanski akademiji, sta prav tako odsev evropske mode upodabljanja orientalskih motivov. Kompozicija prve slike je primerljiva z nekaterimi drugimi deli tega avtorja, ki jih hranijo v galeriji Pardo v Parizu ter v Mestnem muzeju v Bolzanu v Italiji. Po vsebini aludira tudi na dela znamenitega francoskega slikarja Carla van Looja (1705–1765), znanega po seriji slik v stilu *grand'opéra*. Razumemo jo lahko tudi kot refleksijo na gledališke in operne scene druge polovice 18. stoletja v stilu turkerij ter kot alegorijo glasbe. Orientalski motivi se kažejo predvsem v posameznih figurah, medtem ko je ansambel s flavtistom, violinistom, čelistom in harfistko skupaj z instrumenti upodobljen v manirah evropske poustvarjalne prakse druge polovice 18. stoletja. Osrednja figura druge Henricijeve slike *Koncert z lutnjo*, ki je prav tako primerljiva s Henricijevo zapuščino v muzeju v Bolzanu, je glasbenica z lutnjo. Glasbenica je v nasprotju z drugimi liki na sliki upodobljena v evropskih manirah, medtem ko glasbilo aludira na lutnjo z dolgim vratom arabskega izvora oziroma na colascione, evropsko strunsko glasbilo iz 16. stoletja. Ikonografsko je delo opredeljeno kot personifikacija sluha ali celo kot pet čutov. Glasbeni instrumenti na obravnavanih slikah bodisi potrjujejo realistično upodabljanje glasbil ter sledijo evropski praksi, ali pa izžarevajo visoko stopnjo orientalske tradicije in njenega vpliva na slikarsko umetnost evropskega prostora.