

17th CENTURY COSTUMING FEATURES OF KORČULA'S MOREŠKA

Review paper
Submitted: 1. 2. 2022.
Accepted: 29. 4. 2022.
DOI: 10.15176/vol159no108
UDK 394.7(497.5Korčula)

ELSIE IVANCICH DUNIN

Professor Emerita, University of California Los Angeles (UCLA)

A tangible aspect that points to a historic past of the Korčula *moreška* is the skirted costume, which is unlike any other outfit worn on the island or elsewhere in Croatia. Recently, mid-seventeenth century archival costume illustrations of noble court ballets in Turin as well as costume designs of royal French productions in Paris were shared online, providing illustration of dance costuming in the theater. Popular Venetian public theater productions started in 1637 – studied by theater, stage costume, and dance researchers – reveal the importance of Roman features in costuming to denote nobility, strength, and leadership in theatrical spectacles. This Roman costume feature brings credence to the first known written description of a “Roman-Oriental” costume from the report of a *moreška* performance during the Saxon King’s visit to Korčula in 1838. Both the 17th century courtly spectacles and the Venetian public theater with many king-led combat dances thus extend our knowledge about costuming – sufficiently to warrant further research into the seventeenth century roots of Korčula *moreška* costuming.

Keywords: Korčula, *moreška*, Venice, 17th century, public theatre, dance costume

Tangible aspects that point to a historic past of the Korčula *moreška* are the skirted costumes and the use of two swords for a mock battle. It is uncertain how the intangible body movements of the Korčula *moreška* were performed before the advent of film documentation in the early years of the 20th century.¹ Evidenced in a 1924 film, the swords used were unequal in length and the combination of long and shorter swords expands our knowledge about the continued existence of certain arm and sword clashing movements between the two armies. These movements and arm positions, with the left hand holding a shorter blade and the right hand holding a longer blade, are described and illustrated in late sixteenth and seventeenth century sword training manuals (Dunin 2007). The intan-

¹ The earliest filmed record of *Moreška*, recorded by Czech anthropologist František Pospíšil, dates back to 1924. See Dunin 2005 and Dvořakova 2008.

gible body movements with swords of unequal length provide evidence which connects *moreška* to at least the seventeenth century. The skirted costumes of the two armies are almost identical except for their black vs. red color, and such costuming is unlike any other known outfit worn on the island or elsewhere in Croatia. Given that there is information about the distinctive double swords dating back to at least the seventeenth century, it is reasonable to look into the same period as a possible source for the costuming.

EARLIEST 17th CENTURY DATA

Thus far the earliest archival evidence of *moreškanti* performers dates back to the winter carnival held on 7 March 1666 in the town of Korčula. Legal proceedings for disorderly conduct were started against three young men of the *compagnia de morescanti*, but the whole matter was dismissed by the ruling governor because their conduct was considered typical of boisterous carnival behavior. In 1685 a witness in another lawsuit simply mentioned that an incident occurred during the carnival after the *moresca* finished (*doppo finiva la moresca*).² The third archival example of *moreška* comes from a 1689 entry into a diary kept by Perli, a Venetian born merchant, who had married into a distinguished Korčula family.³ During the carnival, on February 21, Perli wrote that *moreška* was fought [*se tukla*] in the governor's palace, and that two out of eight *moreškanti* were injured. As to costuming or other details, the records from 1666, 1685, or 1689, provide none. However, since the earliest archival examples for *moreškanti* date back to the mid-seventeenth century, there exist comparative examples of costuming worn during the Carnival for other theatrical dance performances.

This article begins with an illustration of a 1660 costume from a “court ballet” performed in Turin. Located in the Piedmont area of northern Italy, Turin was then the center of the powerful Duchy of Savoy, with its then political and territorial Alpine bridge between maritime Venice and eastern France. In this 1660 example, black-faced dancers holding swords are dressed in a costume that appears to have similar features to those worn in Korčula's *moreška* (see Figure 1A for the 1660 costume illustration⁴ from Turin and Figure 1B for a 1974 photograph of the Black King).

² Both lawsuits are noted by Zlata Bojović [Злата Бојовић] (1980: 40).

³ The diary was analyzed and published by Vinko Ivančević (1976: 61).

⁴ The author came upon this illustration unexpectedly while looking through dance history literature in the University of California at Los Angeles (UCLA) Research Library. However, in the 1966 (fifth edition) book by Allardyce Nicoll, there was no identifying reference to the illustration except its caption: *scene in “L’unione per la pellegrina,” Turin, 1660.*

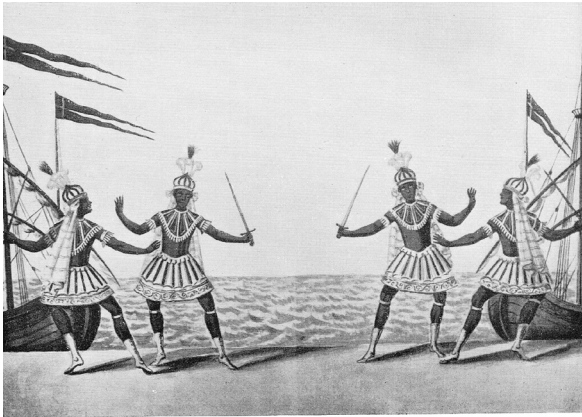


Fig. 123. SCENE IN "L'UNIONE PER LA PELLEGRINA," TURIN, 1660

Figure 1A



Figure 1B. Black King (Frano Depolo) 1974, excerpt from a photograph by Marija Braut

MOREŠKA EARLIEST COSTUME DATA

What is the earliest information about the Korčula *moreška* costume? It is not until the early nineteenth century that we find a small clue about the costume in a trip report written by Bartolome Biasoletto in 1838. He described Saxon King Frederick Augustus's visit to Korčula, when a *moreška* performance was staged on a purposefully built wooden platform. According to Biasoletto, the performers, with a sword in each hand, were dressed in Roman-Oriental costume (Biasoletto in Foretić 1974: 43). But it is not until 1890 and 1891 that we find visual evidence of Korčula's *moreška* costume, appearing in photographs in an article by Vid Vuletić-Vukasović in the *Vienac* magazine (1890: 788, 1891: 22; see Figures 2A and 2B).



Figure 2A. 1890. Photo excerpt showing the White and Black king with feathered caps



Figure 2B. 1891. Full-length *moreška* costumes

Later, František Pospíšil's film from 1924 and a postcard photo from 1926⁵ show the continuity of the costume from the 1890s.

By 1940 Marinko Gjivoje⁶ provided a description and sketches which showed a continuation of the costume from the 1920s.⁷ The red and black outfits are identical, except for the long black sleeves of the *bluza* for the Black army outfit. During the Second World War, *moreška* costumes were destroyed or severely neglected. In preparation for their first post-war performances, Bernard Maroević, a Dominican priest from the monastery of St. Nicholas assisted the young *moreškanti* in procuring fabric from the church and church altars to supply twenty-two outfits. Fabric dyeing, tailoring and sewing were led by two women, Jela Lozica and Marija Belić, based on pre-1940 photographs and memories (Letica 2005: 177).

For the World Youth Festival in Prague in 1947, Zvonimir Ljevaković⁸ was in charge of the program from Yugoslavia. He changed the *moreška* costume to characterize a Muslim context and proposed that the armies be dressed in *dimije* (full pants) instead of skirts,

⁵ A postcard photograph of *moreškanti* and *bula*, by N. A. Losjakov, Korčula, 1926. The photograph appears in the Korčula Town Museum collection.

⁶ Marinko Gjivoje was a prolific researcher and author of publications about life on Korčula. He was particularly known for his monograph *Otok Korčula* [The Island of Korčula], and as the editor of a journal about island-related topics.

⁷ Appearing in Gjivoje's article in the 1974 multi-authored 30th anniversary publication about Moreška, pages 204–205.

⁸ Ljevaković led folklore groups (Croatian: kulturno-umjetničko društvo 'culture and art society') prior to the 1949 foundation of the professional LADO Ensemble, where he became artistic director.

gold-trimmed vests instead of shirts, a wide and long waist wrapped sash, and headwear of a turban wrapped fez. The *bula* female character was apparently unveiled.

Ljevaković changed the costume again for *moreška* performances in 1951 (see Figure 3). He dressed the armies into stylized skirts, the Turks wore boots, while the Black army wore leather *opanci* (a type of peasant shoe). This costuming also did not last long.



Figure 3. Theatrical costume for *moreška* by Ljevaković in 1951.
The photo reproduced from Gjivoje (1974: 200)

There was a return to the pre-war outfits that had been reconstructed from Gjivoje's 1940 sketches and memories which were primarily based on late 19th century illustrations, and it is this style outfit that continues into the present time.

In Korčula, the outfits of the soldiers and their two kings are the same, except that the kings are decorated with sequins and shiny trim in comparison with their soldiers who are in undecorated outfits. The Black King in Figure 1B exhibits some of these sparkling features which – according to Diane De Marly, a costume historian – reveals that the decorated costumes were a feature of indoor theatrical productions:

with the theater moving indoors, costumes could help to increase the amount of light if they acted as reflectors... Gold, silver, copper, jewels and crystal all sparkle, which was appropriate for the social status of heroes and heroines, but it would also increase the illumination available. The result was that costumes were covered in spangles and sequins to make them shine all over. (De Marly 1982: 24)

MOREŠKA COSTUME EXHIBITIONS

The first known public exhibition of the *moreška* costume was not held until 1957 in the Korčula Town Museum, whereas a permanent exhibition has been on display in Korčula's

historic Revelin Tower since 2003.⁹ The best and earliest known description of the parts of the costume were provided by Marinko Gjivoje in 1940 and reproduced in his 1974 article.¹⁰ The next significant description with illustrations of the costume parts was compiled by Dušan Kalogjera for the 2003 proposal to safeguard Korčula's *moreška*, which was drafted by the committee appointed by the town of Korčula and submitted to the Ministry of Culture. The same graphic of the costume pieces from the proposal was enlarged and displayed in the 2003 Revelin exhibition (see Figure 4). This exhibition features the known history of *moreška* in the town through photos from the 1890s and 1926, into the twenty-first century.



Figure 4. *Moreška* costume shown in Revelin, photographed by the author, 2016

In the Revelin exhibition, the costume parts are identified in Croatian and English for *bili* (white) and *crni* (black) *moreškant* (moreshkant):

kapa (kalpak)	cap (crown)
bluza	shirt
pojas	belt
rubac	handkerchief
suknja	skirt
podhlače	pants under skirt
dokoljenica	knee-high leggings
cipele	shoes

⁹ See articles about *moreška* museum exhibits by Kraljević 2006, and Kalogjera 2006.

¹⁰ Gjivoje's 1974 article was also reprinted in Dunin 2006.

If there used to be other specific costume terms in the nineteenth century, they are not currently used. Generations of young *moreškanti* did not keep these costume pieces as their own and did not have any “unusual” terms for dressing. The only term that Gjivoje mentions from his youth in Korčula, was the term for the sword, *marasi* (Gjivoje 1974: 202, footnote 3), but none for costume parts. However, in their memories, older generation *moreškanti* describe the white fabric cuffs as *aline*¹¹ protruding at the shoulders above the armholes of the shirt (*bluza*). Although nothing more is known, etymologically this term is likely to be derived from the Roman military outfit for a type of layered protective shoulder pad, *spalline*.

Berislav Kalogjera, a distinguished Korčula-born architect and author who performed as a Black *moreškant* in his youth during the 1930s, reacted to pending changes to the performance of *moreška* after the 1990s Homeland War period. Dated March 28, 1996¹² he wrote an impassioned three-page unpublished article “Moreška, nekoliko napomena o očuvanju, prikazivanju i poboljšanju izvođenja” [Moreška, several notes on the preservation, display, and improvement of performance]. He mentions an earlier worn underskirt (*sotana [podsuknja]*), described as very full and thickly gathered at the waist. He points out that the outer skirt should stand out with prominence and not simply hang. This underskirt is not listed as part of the costume by Gjivoje in 1974, nor in the proposal prepared in 2003 and included in the Revelin museum exhibit. A photo taken in 1997 reveals a white underskirt¹³ (see Figure 5).



Figure 5. White underskirts visible as *moreškanti* perform a sword-clashing movement. Photograph by Andrija Carli, 1997. Photo courtesy of the Tourist Board of Korčula

¹¹ I would like to thank Teo Dević and Stanka Kraljević for the memory of this term, and its likely Italian etymology.

¹² I would like to thank Stanka Kraljević for sharing her copy of the 1996 typed manuscript by Berislav Kalogjera in 2001.

¹³ An older generation *moreškant* made a comment about this photo saying that the white underskirts should not be seen. The underskirts must be worn shorter than the hemline of the outer skirt (Teo Divić February 2022).

COMPARATIVE COSTUMING

Specialists with diverse knowledge of *moreška* themes from Italy, Belgium, Spain, and Croatia were invited to a conference entitled *Moreška: past and present* co-hosted in 2001 by the Tourist Board of Korčula and the Institute of Ethnology and Folklore Research in Zagreb (Dunin 2002). Although little was known by the author about the source of the 1660 illustration from Turin found in the Nicoll publication, it was shown in a presentation to compare with the *moreška* costume so as to point out remarkable stylistic similarities, and also to compare with similarities seen in costumes used for *Moors and Christians* theme sword groups that perform in Mexico (see Figure 6). A photograph of the “La Morisma” costume in a Warman Gryj (1972) book about dances of the *moros y cristianos* in Mexico showed a white and black pair of costumes with strikingly similar features to *moreška* costumes. Carlo Bonfiglioli’s 1996 book about “conquest” theme dances in Mexico also offered additional similar costume examples.¹⁴



Figure 6. A *Moors and Christians* group in skirts, dancing with swords while holding shoulder capes. Photo by the author, December 2000

What does the 1660 illustration of dancers from Turin reveal? Allardyce Nicoll, a theater historian from Scotland, uses the illustration as an example of a theatrical production in a

¹⁴ Carlo Bonfiglioli, an ethnochoreologist from Mexico City attended the ICTM Study Group conference in Korčula in July 2000 when he saw *moreška* performed. He recommended to the author to observe *Moros y Cristianos* and *Los Doce Pares de Francia* groups from many parts of Mexico that perform for Our Lady Guadalupe Day worshipped in Mexico City. The author attended the holiday in December 2000 and observed many groups clashing swords and wearing similar type outfits, that could be compared with costumes in the 1660 Turin and the 1972 La Morisma illustrations.

courtly context. In his text he does not refer to the costume nor to the dancing performers. His caption simply states the title of the production *L'unione per la peregrina margherita*, with its performance in Turin in 1660. Tracing the information about this illustration years after the 2001 presentation at the *Moreška: past and present* conference, the author learned from the caption that Filippo D'Agliè was the choreographer and director of the theatrical spectacle for a royal wedding held on 29 April 1660.

In the 2011 biography of *Giuseppe Filippo San Martino d'Agliè (1604–1667)* by dance historian Barbara Grammeniatì, Filippo is described as a politician, playwright, musician, and choreographer, composing ballets and organizing parties and receptions for the ruling nobility of the Savoy court. After working for several years as a choreographer and a creator of productions, his last extravaganza was for the wedding of the 24-year-old Princess Margherita Violante, the daughter of his ruling Savoy patroness. Interestingly from a dance historian's perspective, two years earlier, in 1658, the young Princess Margherita was in a noble competition to become a bride, and therefore to be queen with Louis XIV of France. Due to the French king's support for court productions and a love of dancing in these court events, King Louis XIV became widely known as the "Dancing King". Ultimately, Princess Margherita chose the reigning Duke of Parma Ranuccio Farnese as her husband, and the two married in Turin on 29 April 1660.

L'VNIONE ³⁶⁰⁶⁵⁹
PER LA PEREGRINA
MARGHERITA REALE
E CELESTE
Gran Balletto
Per le Nozze della Serenifs. Madama
MARGHERITA DI SAVOIA,
col Serenifsimo
RANVCCIO FARNESE,
Duca di Parma, e di Piacenza,
L'ANNO 1660.

Figure 7.

This was Filippo D'Agliè's last extravagant production at the court of Savoy before his death in 1667.¹⁵ Although he was a poet, choreographer, music composer, director of his

¹⁵ A study by Miho Demović from 1975 reveals a musical trend evident in Florence and Dubrovnik. The first opera *Atalanta*, by Palmotić and musician Lambert Courtoys was produced in Dubrovnik during the

productions, and the probable designer of the costumes, he was not the illustrator of the costumes that are included in book form from his productions. This role was held by Giovanni Tommaso Borgonio, who illustrated several of D'Agliè's court ballets for the extravaganzas for the Savoy court. Only other wealthy, powerful, and influential personages of this social strata could afford to purchase such a volume for their library collections.

AVAILABLE ONLINE SOURCE

Borgonio's richly decorated 148-page book *L'unione per la pellegrina Margherita Reale e Celeste* is preserved in Turin's University National Library (Biblioteca nazionale universitaria in Turin) and can be viewed online in its entirety. The full book includes both the decorated libretto and 69 colorful illustrations of costumes and stage set designs. In addition to the single illustration in Nicoll's theatre history book showing two pairs of sword-holding dancers, there are additional illustrations of armies and their kings, that are dressed similarly.¹⁶ Another interesting parallel with *moreška's* chained and veiled female *bula* is an illustration of black masked females whose ankles are seen with broken chains.



Figure 8. In the illustration, note the scarf hanging from the back of the headdress and the cape hanging from the shoulders, as worn by a sword dance group in Mexico in Figure 6

The court ballet (*ballet de cour*) of Savoy and France were created and performed exclusively by and for the noble royal audiences. Furthermore, the tangible libretto or illustrated book of the theatricalized spectacle served to the noble sponsor as a form of conspicuous

1629 carnival, which precedes the 1637 opening of the first Venetian public opera. However, Dubrovnik's catastrophic earthquake in 1667 would have curtailed any other potential influence of musical and theatrical productions to Korčula from Dubrovnik in the latter part of the 17th century.

¹⁶ In Borgonio's illustration seen in Figure 8, the two kings are dressed similarly but are differentiated by a single color.

consumption with its visual and symbolic show of social power. It is unlikely that such an illustrated volume showing costumed dancers in a sword battle scene would have had direct contact with the non-noble island port towns such as Korčula in the 17th century. However, music composers, choreographers and/or professional performers included a broad range of people invited by powerful ruling families to create spectacles. They also performed musical programs for upper class families for their rites of passage such as weddings and births, as is known to have been the case between aristocratic families on the islands of Hvar and Korčula.

The music composer, dance teacher and choreographer Jean-Baptiste Lully, who worked for the young French King Louis XIV, was originally from Florence, Italy. In 1645, when the dancer, choreographer, and opera director Giovanbattista Balbi from Venice introduced Venetian opera productions to Florence led by the Medici family, Lully was still a teenager hailing from a family of millers. By 1653 he became employed in Louis XIV's musical sphere, and in 1660, he collaborated with Francesco Cavalli, who, being a highly respected composer and director of public operas in Venice, was invited to Paris to produce a new opera for the wedding of King Louis XIV.¹⁷

Coming from an upper-class family in Savoy, Filippo D'Agliè had early theatrical experience in Rome under the tutelage of his uncle, Cardinal Maurizio in 1623. In 1631, with a reputation as a choreographer of court ballets in Savoy, and while accompanying the Cardinal to Paris, D'Agliè was invited by Queen Ann, mother of Louis XIV, to produce a ballet in honor of this Savoy diplomatic visit (Grammeniatì 2011: 7).

By marking such politically significant diplomatic events as well as royal marriages, births and other important dates, we see that royal patrons were setting a model of supporting poets, music composers, set designers, costumers, and choreographers from beyond their own territorial borders. Among other reputed directors invited to Paris in 1645 by Queen Ann was Venetian impresario and choreographer Giovanbattista Balbi,¹⁸ who preceded Jean Baptiste Lully from Florence, who later became favored by King Louis XIV in Paris. We see an exchange, not only of well-known Baroque music composers such as Monteverdi from Venice in the early 17th century, but also the support and exchange of choreographers from Venice.

Examples of public theater in Venice stand in contrast to the documented spectacular court ballets for the ruling nobility families in Turin and Paris. In her study of seventeenth-century opera in Venice, Ellen Rosand points out that ruling patrician merchant families

¹⁷ The new opera was not performed at the wedding, but was exchanged by another previously composed opera in Venice by Francesco Cavalli. See the Wikipedia article https://en.wikipedia.org/wiki/IL_Xerse (accessed 26 February 2022).

¹⁸ The court ballet production *Balletti d'invenzione nella Finta pazzo di Giovanbattista Balbi* for Queen Anne in 1645 illustrated by Valerio Spada is available online at the Institute of Art History in Paris. See page 30 with the sword battle: https://bibliotheque-numerique.inha.fr/viewer/15560/?offset=1&height_top=50#page=30&viewer=picture&o=bookmark&n=0&q= (accessed 26 February 2022).

encouraged investment in theaters as a means of increasing their own wealth and status (Rosand 1991: 1). The first of these successful theaters was open to the paying public during the carnival in 1637. Opera as a choreographed music drama in fanciful costumes and stage set designs became a form of profitable public entertainment in Venice, especially during carnival weeks from December 26 to the beginning of Lent. At this time, the city was full of wealthy visitors to take part in carnival festivities with masking and costuming. Empresarios of theatrical productions hired professional singers, composers, choreographers who performed specifically in Venice during the carnival season. Afterwards, they accepted invitations to perform in spectacles for the nobility scheduled in other Italian and western European royal sites, such as Mantua, Florence, Rome, Brussels, and Vienna.

Music historians Jonathon and Beth Glixon analyzed account books kept between 1651 and 1659 and pertaining to the business ventures of Marco Faustini, a Venetian impresario and opera director. The data gives insight into the cost of costumes and hiring artisans to produce the scenery. The records reveal that costumes were the most expensive item among the production expenses (Glixon 1992: 63). They were followed by wood and canvas used for rapid scenery changes, and machines that controlled clouds and flying objects such as chariots and clouds floating above the stage. Could it be that skilled ship-building carpenters and ship canvas sail producers in Venice were used for this part-time theater labor off-season from their arsenal work?

In Venice, operatic performance spectacles moved indoors into theatres open to the paying public, rather than being productions made exclusively for the noble court with theatrical spectacles both outdoors and indoors.

ROMAN STYLE DRESS

A recognizable feature of noble character in the spectacles and in Venetian opera is what is known as Roman style dress. Even in portraits and sculptures of rulers of the period, such as King Louis XIV, artists portrayed him in Roman military outfits to depict his leadership power. Roman outfits used as costumes typically consist of a skirt, fully gathered at the waist, usually about knee level, a recognizable waist that emphasizes a full but slim chest, thigh covering leggings visible below the skirt hem, light leather footwear, and an edge at the arm hole with a protrusion of fabric that looks like a cuff. The headdress is almost always shown with ostrich feathers that denote nobility. This is parallel to the White and Black Kings of *moreška*, which are recognizable as noble characters in their stylized outfits that have similar Roman features, as seen from mid-seventeenth century costumes preserved in illustrations for court ballets, in Turin by Giovanni Tommaso Borgonio, in Paris by Jean Berain, and for public theatrical opera productions in Venice by Vitorio Spada, and later in a 1716 Venetian publication by Gregorio Lambranzi.

According to Irene Marion Alm (1993: 11), Lambranzi was a dancer as well as a Venetian illustrator for stage productions, but not necessarily for Venetian operas. However, in a

solo dance illustration, his Roman title shows the Roman features seen in other costume illustrations – a full skirt with a defined waist line, a slim and trim torso, often with a decoration, a ruffled cuff from the shoulder, and headwear with ostrich feathers.

VENETIAN THEATRICAL DANCING

In addition to illustrations of Roman style costumes, there is data regarding dancing in Venice-produced public operas. A preserved collection of mid-seventeenth century Venetian libretti is located at the University of California at Los Angeles (UCLA). Four hundred seventy libretti were cataloged and analyzed from a dance perspective for a doctoral dissertation that was completed in 1993 by Irene Marion Alm. Her study reveals the preponderance of dance (*balli*) performed in Venetian operas, which has gone largely unnoticed by other opera and music historians.

[...] nearly eighty-six per cent of seventeenth-century operas contain *balli* [...] Approximately 660 *balli* appear in the 346 seventeenth-century operas. (Alm 1993: 41–42)

She adds:

The imagination of librettists and choreographers led them to create all sorts of situations, actions, and roles for dancers. Some are subjects used in theatrical dance in Italy at least since the fifteenth and sixteenth centuries: Bacchantes, nymphs, satyrs, hunters with bears, lions or other wild animals, fire-breathing statues, pages with torches, **soldiers in combat and battle scenes**, madmen, Amazons, **Moors, and Turks**.¹⁹ (Alm 1993: 49)

And:

[...] many operas had at least one battle scene, staged as a *ballo* for soldiers, warriors, archers, gladiators, or fencers. The terms *abbattimento* and *combattimento* are in some cases used interchangeably with *ballo*. [...] The *moresca*, a battle dance dating back to the early fifteenth century, was seen in the theaters as well as on the streets and the bridges of the city during Carnival. (Alm 2003: 248)

In her chapter about Giovan Battista Balbi and other Venetian-based choreographers, Alm says “The arts of war and dance were closely related, and battle scenes (*combattimenti* or *abbattimenti*) were often choreographed as *balli*” (Alm 1993: 121). Some choreographers were known as fencing masters, such as Vigasio who had staged battle scenes in Venetian operas, and later (in 1681) moved to Munich as a fencing master (Alm 1993: 121).

An example of one of Alm’s careful analyses of dance in the libretti reveals a close relationship of dance and fencing. In a description of *L’Achille in Sciro*, an opera performed

¹⁹ Emphasis by the author to show the relation to Korčula’s *moreska*.

at the San Salvatore theater in 1664, at the end of Act II, the libretto states “Qui segue il Combattimento”. A description of the dancers fencing in time to music not only confirms that *combattimenti* were danced, but also emphasizes the connection between the arts of dancing and fencing (Alm 1993: 208).

There is another description from 1686, relating to the opera *Elmiro re di corinto* at San Giovanni Grisostomo theatre. The opera had two *balli* and a *combattimento*, and required an unusually large company of 24 dancers. In Act II, scene 1 there is a *Ballo* for Turks and Moors ... (Alm 1993: 209).

Mid-seventeenth century archivally preserved dance costume illustrations of noble court ballets in Turin and preserved costume designs from royal French court productions in Paris are now available online and give us greater exposure to costuming of the past. Financial accounts for popular Venetian public theater productions started in 1637, provide researchers with information about the higher cost of costuming compared with materials needed for constructing complex stage designs. Researchers studying stage costume reveal the importance of commonly known Roman features in costuming to denote nobility, strength, and leadership in theatrical spectacles, and these features are also used by portraiture artists. Roman costume features bring greater credence to the first known written mention of a “Roman-Oriental” costume in the report of a *moreška* performance during the Saxon King’s visit to Korčula in 1838. Furthermore, in her 1990s doctoral dissertation Irene Alm uncovers the frequency of dance in hundreds of Venetian libretti and identifies sought-after Venetian choreographers. In her analysis she identifies dance themes which include sword dance battles in the performances, as well as Moor and Turkish characters. Both courtly spectacles and the Venetian public theater with frequent dance scenes extend our knowledge of costuming – sufficiently to warrant further research into the seventeenth century roots of Korčula *moreška* costuming.

REFERENCES AND SOURCES

- Alm, Irene Marion. 1993. *Theatrical Dance in Seventeenth-century Venetian Opera*. Los Angeles: University of California [PhD thesis]. (1995 UMI microform number: 9604208.) <https://doi.org/10.1017/S0954586703001733>
- Alm, Irene, Wendy Heller and Rebecca Harris-Warwick. 2003. “Winged Feet and Mute Eloquence. Dance in Seventeenth-century Venetian Opera”. *Cambridge Opera Journal* 15/3: 216–280.
- Bonfiglioli, Carlo and Jesús Jáuregui. 1996. *Las danzas de conquista, 1. México contemporáneo* [Conquest Dances, 1. Contemporary Mexico]. México: Fondo de Cultura Económica.
- Bojović, Zlata [Бојовић, Злата]. 1980. *Barokni pesnik Petar Kanavelović* [Барокни песник Петар Канавеловић]. Beograd: Srpska akademija nauka i umetnosti.
- De Marly, Diana. 1982. “The Renaissance and Baroque Ideal”. In *Costume on the Stage, 1600–1940*. Totowa, New Jersey: Barnes & Noble Books, 9–24.
- Demović, Miho. 1975. “Palmoćeva Atalanta prva je hrvatska poznata opera”. *Marulić. Časopis za književnost i kulturu* 1/8: 35–56.

- Dunin, Elsie Ivancich, ed. 2002. *Proceedings of Moreška. Past and Present, Held in Korčula, 2001*. Zagreb: Institute of Ethnology and Folklore Research.
- Dunin, Elsie Ivancich. 2005. "Sword Dance Films. Korčula and Lastovo by František Pospíšil 1922–1924". *Godišnjak Grada Korčule* 10: 299–313.
- Dunin, Elsie Ivancich, ed. 2006. *Korčulanska Moreška*. Korčula: Turistička Zajednica Grada Korčule.
- Dunin, Elsie Ivancich. 2007. "Swords of Dances on Korčula Island. A Living History". *Godišnjak Grada Korčule* 12: 138–148.
- Dvořakova, Hana. 2008. *A Man from Haná on the Pacific Coast. The Forgotten Figure of František Pospíšil*. Brno: Moravske zemské museum.
- Foretić, Vinko. 1974. "Povijesni prikaz korčulanske moreške". In *Moreška. Korčulanska viteška igra*. Korčula: Radničko kulturno-umjetničko društvo Moreška Korčula Odbor za proslavu tridesete godišnjice obnove moreške, 5–70.
- Gjivoje, Marinko. 1974. "Kostim i oružje korčulanske moreške". *Moreška viteška igra*. Božo Jeričević et al, ed. Korčula: Radničko kulturno-umjetničko društvo Moreška Korčula, 198–207.
- Glixon, Beth L. and Jonathon E Glixon. 1992. "Marco Faustini and Venetian Opera Productions in the 1650s. Recent Archival Discoveries". *Journal of Musicology* 10/1/: 48–73. <https://doi.org/10.2307/763560>
- Grammeniaty, Barbara. 2011. *Giuseppe Filippo San Martino d'Agliè (1604–1667)*. Bloomington: Author House Publishing.
- Ivančević, Vinko. 1976. "Dnevnik pisan u Korčuli o događajima iz druge polovine XVII stoljeća". *Godišnjak pomorskog muzeja u Kotoru* 24: 47–70.
- Kalogjera, Dušan. 2006. "Trajna izložba 'Moreška' u kuli Veliki Revelin. Korčula, 2003 godine". In *Korčulanska Moreška*. Elsie Ivancich Dunin, ed. Korčula: Turistička zajednica grada Korčule, 394–397.
- Kraljević, Marija. 2006. "Izložba korčulanska Moreška u Gradskom muzeju Korčula 2001. godine". In *Korčulanska Moreška*. Elsie Ivancich Dunin, ed. Korčula: Turistička zajednica grada Korčule, 389–393.
- Letica, Zvonko. 2005. "Šest desetljeća Moreškinog kontinuiteta 1944–2004.". In *Korčulanska Moreška*. Elsie Ivancich Dunin, ed. Korčula: Turistička zajednica grada Korčule, 175–251.
- Nicoll, Allardyce. 1966. *The Development of the Theatre. A Study of Theatrical Art from the Beginnings to the Present Day*. [Fifth edition revised]. New York: Harcourt Brace Jovanovich, Inc. Figure 123. (Scene in "L'Unione per la Pellegrina" Turin, 1660, on page 114. There is no identification of where this print is from).
- Rosand, Ellen. 1991. *Opera in Seventeenth Century Venice*. Berkeley etc.: University of California Press.
- Vuletić-Vukasović, Vid. 1890. "Običaji na otoku Korčuli" [Customs on the island of Korčula]. *Vienac* 46, 47, 49. Zagreb: Matica hrvatska.
- Vuletić-Vukasović, Vid. 1891. *Običaji na otoku Korčuli*. Zagreb: Matica hrvatska. (Reprint of 1890 article with differing page numbers and addition of a *moreška* photograph.)
- Warman Gryj, Arturo. 1972. *La danza de moros y cristianos*. Mexico D.F.: Secretaría de Educación Pública.

SEDAMNAESTOSTOLJETNE KARAKTERISTIKE KOSTIMA ZA KORČULANSKU MOREŠKU

Materijalni aspekt baštine koji upućuje na povijesnu važnost korčulanske moreške jest suknjasti kostim koji se razlikuje od drugih nošnji i kostima na otoku Korčuli ili bilo gdje drugdje u Hrvatskoj. U novije vrijeme, na internetu su postale dostupne ilustracije kostima koje su se sredinom 17. stoljeća nosili tijekom dvorskih baleta u Torinu kao i u francuskim kraljevskim produkcijama u Parizu, u sklopu plesova tijekom tih kazališnih izvedbi. Istraživanja koja su se bavila kazališnim, kostimografskim i plesnim aspektima popularnih javnih kazališnih produkcija održavanih u Veneciji od 1637. godine ukazuju na važnost kostima u rimskom stilu, koji su se koristili kako bi se u kazališnim spektaklima ukazalo na viši društveni status, snagu ili važnost likova. Kostimi u rimskom stilu dodatno potvrđuju vjerodostojnost opisa kostima za morešku kao "rimsko-orijentalnog" u zapisu nastalom prilikom posjete saksonskog kralja Korčuli 1838. godine. Dvorski spektakli iz 17. stoljeća kao i javno kazalište u Veneciji gdje su se redovno izvodili borbeni plesovi na čijem je čelu bio kralj tako nam pružaju dovoljno materijala da se dublje istraže sedamnaestostoljetni korijeni kostima za korčulansku morešku.

Ključne riječi: Korčula, moreška, Venecija, 17. stoljeće, javno kazalište, nošnja