

Morčić, Moretto, Mohrenbüste, and Blackamoor as a Manifestation of Orientalism in European Jewellery Art

Olha Shkolna^{1*}, Ostap Kovalchuk¹

¹Borys Grinchenko Kyiv University, Kyiv, Ukraine

Abstract. *The aim of the article* is to reveal the artistic and figurative features of the concepts of Morčić in Croatian art, Moretto in Italian, in particular Venetian, Mohrenbüste in German sculpture, and Blackamoor in the art of Great Britain as a typical for modern Europe manifestation of Orientalism in the jewellery art of the regions influenced by interactions with the Moors, representatives of the Negroid race, colonialism, and the fashion for exotic servants. **Results.** During the period of the end of the late Middle Ages — at the junction with the beginning of the Modern Era, the fashion for chinoiserie, japonerie, turquerie, etc. spread in Europe. The result was the appearance of the motif of a blackhead wearing a turban in the jewellery art and sculpture of certain European countries, which began to be used as a motif in the manufacture of rings, earrings, brooches, and pins. **Scientific novelty.** The article highlights that the origins of the fashion for the Moor's head motif in European jewellery date back to the 16th and 17th centuries and relate to the territory of modern Croatia. This type of jewellery known as Morčić was worn by both men and women (men mostly one or two earrings) initially as a charm against the Turks, and later as a jewel that attracted success. The city of Rijeka became the country's most famous centre for jewellery with the head of the Moor, although similar traditional pieces are still made throughout Dalmatia and more widely — along the Adriatic coast, from Zagreb to Dubrovnik. Italy, with Venice as its centre, is another country where jewellery with the motif of a Moor's head, known as Moretto, is actively manufactured. These jewellery items are designed for a wealthier consumer and are decorated with diamonds, enamels, elegant openwork, and symbols of the city, such as Doge's hats and gondola elements, etc. Similar jewellery pieces are also valued in the United Kingdom, where they are known as Blackamoor, although they are ordered either from Venetian jewellers or French fashion houses like Dolce & Gabbana, Cartier, Hannah Bernhard, etc. The idea of crafting souvenirs with the image of a Moor's head, including brooches and small figurines made of black charred wood, was also adopted in Germany, where they are known as Mohrenbüste. **Conclusions.** Morčić, Moretto, Mohrenbüste, and Blackamoor are motifs of jewellery art and sculpture of various European countries, which adopted the trend of depicting the "head of a Moor" or "the head of a Negro" ("the head of an Arap"). At the same time, Morčić, or Mori took root in Croatia as a more democratic version of the Italian Moretto, and became a national souvenir of Croatia, made in gold or silver with enamel decoration. Such a talisman has long been worn by men and women in this country. Souvenir items of Morčić, decorated with enamels, are also made from ceramics. These items are more akin to the German concept of Mohrenbüste. In general, Croatian Morčić and Italian Moretto, known as Blackamoor ("Moors") with the spread of fashion for exotic motifs within the trends of colonial art are collected by the English.

Keywords: Morčić; Moretto; Mohrenbüste; Blackamoor; Moor's head; Orientalism; jewellery art; tree; Venice; Croatia; Great Britain

Для цитування

Shkolna, O., & Kovalchuk, O. (2023). Morčić, Moretto, Mohrenbüste, and Blackamoor as a Manifestation of Orientalism in European Jewellery Art. *Bulletin of Kyiv National University of Culture and Arts. Series in Arts*, 49, 34–47. <https://doi.org/10.31866/2410-1176.49.2023.293282>

Introduction

In recent years, the work of the world's leading designers testifies to the special role of oriental in-

fluences in the development of contemporary fashion trends. In this regard, certain themes and visions of decorative and applied arts and sculpture that relate to fashion and interior design are essential. In this

Received 30.06.2023; Accepted 04.09.2023

This article was published Online First 15.12.2023

*Corresponding author

context, special attention is given to the motifs of jewellery of Morčić, Moretto, Mohrenbüste (Fig. 1), and Blackamoor, which are almost synonymous and reflect manifestations of Orientalism in the European art of various countries during the Modern Era.



Fig. 1. Mohrenbüste. Brooch, Bust with the turban.

Ebony face decorated with gilded overlays, gemstones and semi-precious stones, turquoise, and pearls. Auktionshaus Mars Würzburg. 2023. Source: (*Brosche, Mohrenbüste mit Turban*, n.d.)

Recent research and publication analysis. An important work for this research is Frederick Bohrer's book *Orientalism and Visual Culture Imagining Mesopotamia in Nineteenth-Century Europe*. The author explores the tools of postcolonial theory related to the analysis of the exoticism of the historicism era, as well as reflections of the British, French, Germans, and other representatives of the peoples of Europe, which resulted in certain genres of painting, sculpture, jewellery, magazine prototype design, etc. (Bohrer, 2003).

The issue of the resurgence of a new Orientalism from the Middle East was discussed in the article of the same name by the Qatari author Al-Fahad Kholood (2023). His publication raises questions about Oriental art in museum collections, especially considering Edward Said's concept of Orientalism and in the midst of the new popularity and relevance of the broader context of the development of Oriental art for a global audience of connoisseurs of cultural exchanges.

The importance of semiotics in jewellery, which exists at the intersection of artistic thought and histor-

ical shifts in societies of different countries was considered by Liliانا Kondratikova through the prism of ornamentation. In her work *Contemporary Jewellery between History, Art, and Symbol*, the author attempted to understand the issue of fashion in jewellery masterpieces that were developed based on centuries-old traditions (Kondratikova, 2011).

Aspects of researching jewellery in the modern world through the prism of understanding them as a "document of the era" became the subject of interest for co-authors Helen Drutt and Peter Dormer. These American scholars, in their monograph *Jewellery of Our Time: Art, Ornament and Obsession Hardcover*, raised issues about the individual expression of the master-artist in goldsmithing and aspects of how contemporary collectors and connoisseurs perceive these works (Drutt & Dormer, 1995).

On the other hand, English researcher Clare Phillips (1996), in her book *Jewellery: From Antiquity to the Present*, posed questions about the study of goldsmithing masterpieces created by anonymous craftsmen, taking into account modern knowledge about various metals and gems, as well as the social context of the creation of certain designs.

Also important in the context of the research topic is the work of T. N. Pollio (2021), *The Art of Medieval Jewellery: An Illustrated History*. In this book, the author distinguishes Graeco-Roman reflections of the ancient world in the history of goldsmithing in Central and Eastern Europe. He also explores the Eastern Byzantine Oriental influences and the representative value of jewellery for the establishment of medieval newborn kingdoms and small states. He notes, "Jewellery has always reflected the art and culture of the individual societies in which they appeared" (Pollio, 2021).

Medieval fashion trends in Northern Renaissance and Mannerism jewellery art are explored in the article by Ukrainian scholars Yuliia Romanenkova, Halyna Kuzmenko, and Ivan Bratus (2019). The researchers aimed to study pendants from various European countries located north of the Alps as a distinct phenomenon in jewellery art at the intersection of the end of the medieval era and the beginning of modern era. However, this research did not specifically address the motifs of the Moor's head, which gained popularity in Europe at the end of the 16th to the beginning of the 17th centuries.

Scholars record a new phase of interest in jewellery as they strive to understand goldsmithing from the perspective of "wearable art," i.e., everyday jewellery. For instance, Ralph Turner's (1999) monograph, *Jewellery in Europe and America: New Times, New Thinking*, reveals various aspects of unconventional and captivating jewellery design that evoke tactile desires and a longing to possess them.

Regarding unusual techniques, authentic design, and rare methods in jewellery art, which resonate with the traditions of Croatian Morčić ensembles, it is worth mentioning the publication by Baltic researcher Lolita Jablonskienė (2001), *Contemporary European Amber Jewellery and Tradition*.

Regarding the understanding of the jewellery heritage of the cultures of individual peoples inhabiting the countries of the Maghreb, in particular Morocco, K. Loughran's (2003) work *Jewellery, Fashion, and Identity: The Tuareg Example* is important. In this book, the author examines necklaces, rings, bracelets, crosses, and their forms and designs prevalent among the Tuareg people, a Berber ethnic group inhabiting North African countries, including the Sahara Desert, parts Libya, Algeria, Morocco, Niger, Burkina Faso, Mali, and others.

Loughran's publication brings the exotic world of jewellery of nomadic peoples close to Moroccans, who were called Moors in ancient times, closer to the awareness of their aesthetics by Europeans (Loughran, 2003). It is known that even the legendary French fashion designer Yves Saint Laurent greatly appreciated the jewellery of the Tuaregs and Berbers — the autochthonous population of Morocco, where the fashion designer lived in recent years and developed his collections.

However, the essence of concepts related to the Moor's head motif has not been separately studied in Ukrainian art, nor has the visual imagery of objects related to these definitions been explored. In Europe, a significant part of the authors of extended explanatory articles with a scientific apparatus, as well as many collectors and connoisseurs of antiques and certain topics in jewellery and oriental art in general, are interested in the issues of Morčić, Moretto, Mohrenbüste, and Blackamoor, etc.

Valuable material about Morčić of an art studies nature has been published on the Croatian website of the city of Rijeka. It includes details about the origins of this motif in the specified region and provides an art studies evaluation of certain artistic qualities of jewellery of this type (*Riječki morčić (Moretto Fiumano)*, 2019). Currently, it is known that over 70% of women in Rijeka and other individual localities of contemporary Croatia wear these accessories.

An important source of data regarding Croatian Morčić and Italian Moretto was the publication of the author Brankic with the same title *Moretto*, in which certain historical features of the fashion for this jewellery were revealed.

Das Nandini's co-authored (2021) article on Blackamoor is also important for understanding the chosen topic, and contributes to the understanding of the spread of this artistic phenomenon in the United

Kingdom and other European countries (especially Spain and Italy). The article provides facts about curiosities related to the black population and its subordination in the society of the era of colonisation, which gradually contributed to the formation of a certain grotesque image of representatives of certain national communities, including Arabs, Berbers, and more.

The aim of the article is to reveal local artistic and figurative features of the motifs of Morčić, Moretto, Mohrenbüste, and Blackamoor in the jewellery art of Croatia, Italy, Germany, and the United Kingdom of the modern era.

Results

There are legends that allegedly the first Morčić (jewellery pieces featuring the motif of a "Moor in a turban", the "head of a Negro or an Arap in a turban" were originally amulets for sailors and fishermen) appeared in circulation in the regions of modern-day Dalmatia as symbols of victory over the Turks in the 16th century, starting in the city of Rijeka, and later spread throughout the Adriatic region, from Zagreb to Dubrovnik. Initially, they were made of wood that was burnt to black. Later, these amulets for sailors began to be crafted from clay. Since the 17th century, the "Moor in a turban" motif was adopted by local jewellers. In the 19th century, Croatian-made Morčić jewellery pieces were common in the everyday life of many Eastern European countries.

Today, these jewellery pieces have actually become a national symbol of Croatia in the field of jewellery. Besides Rijeka, they are crafted by jewellers in other cities. For example, in Velika Gorica. Morčić jewellery is highly popular in the Croatian tourist city of Dubrovnik, where they are sold on a part of one of the streets in the old town, which was previously inhabited by Venetians and Turks.

The artistic features of Morčić's images are usually associated with the somewhat exaggerated appearance of a dark-skinned face in a white turban with black and red spots. At the same time, the eyes and lips on the stylised face in Croatian jewellery tradition are almost always highlighted in gold. In the tradition of this country, men typically wear Morčić as an earring in the left ear, while women use this amulet for various types of jewellery.

For example, local rings with Morčić can feature either a single Moor's head or two heads, facing each other as if they were the two ends of a snake (manufactured by the AR jewellery company from Zadar) (Fig. 2–3). Josef Gjoni's company in Zagreb and Rijeka, GJONI, even produces "six-headed" rings, in which three heads look up above the ring, the other three — mirrored down (*Morčići*, n.d.b) (Fig.4).



Fig. 2. Morčić earrings in gift packaging from the Frederika company, Opatija, Croatia. Silver, enamel.
Source: (*Buy morcic in Dubrovnik*, n.d.)



Fig. 5. Morčić jewellery made of sterling silver with red and white enamel. ZLATARNA KRIŽEK company, Velika Gorica, Croatia. Source: (*Sterling Silver Earrings*, n.d.)



Fig. 3. Morčić gold ring with double heads of a Moor. Jewellery company AR, Zadar, Croatia. Gold, enamel.
Source: (*Zlatni prsten morčić*, n.d.)



Fig. 6. Costume jewellery. Earrings and pendant with corals with images of Morčić from the SEA TREASURE company, Opatija, Croatia. Source: (*Morcic. Original Croatian jewellery*, n.d.)

The most recognisable forms of the image of the "Moor in a turban" are inherent in the Croatian tradition and are extremely close to the image of a dark-skinned man in oriental exotic clothing of the Venetian Moretto (Fig. 7–9). At the same time, it should be noted that the specified subtype of Morčić is most common in Rijeka and the Kvarner region in Dalmatia.



Fig. 4. Rings Morčić and Morčići from the Croatian company GJONI, Zagreb and Rijeka, Croatia. Gold, enamel.
Source: (*Moretto / Ring*, n.d.)

ZLATARNA KRIŽEK in Velika Gorica, near Zagreb, for example, makes jewellery items from sterling silver with solid red enamel instead of black (Fig. 5). Some brands, like SEA TREASURE from Opatija, incorporate coral or other stones in their designs featuring the Moor's head motif (Fig. 6).



Fig. 7. Antique brooch with Morčić motifs. Riccardo Fiumane, Croatia. Source: (*Riječki morčić (Moretto Fiumano)*, 2019)



Fig. 8. A set of gold jewellery decorated with enamel featuring the Morčić motif by ZLATARNA KRIŽEK company, Velika Gorica, Croatia. Source: (Žubrinić, 2012)



Fig. 9. Promotional products with Morčić motifs from Croatia. Source: (*Morčić linija*, n.d.)

According to local commodity researchers, "In addition to the women of Rijeka, Morčić is also worn by the women of Istria, Grobnik and the Kastav region, of Vinodol and Gorski Kotar. It is worn by women on the islands of Pag, Rab, Krk, and Cres. In Rijeka, it is called "Mori", in Istria "moretti", in the Vinodol region "Morci", in Kastav "Morci earrings", and in Gorski Kotar "Morceki" As trading developed, the Moretto found its way through Senj into Lika and even into Bosnia. Sea routes brought it to Split, Zadar, and the northern Dalmatian islands" (*Sterling Silver Earrings*, n.d.).

These products became particularly widespread during the Baroque era. The Venetians and other Italians who lived on the present-day Croatian coast, in particular in Poreč, Trogir, Dubrovnik, etc., were obsessed with fashion for everything oriental during this period. In the ethnic Italian territories, there was also a fashion trend for Moretto, which is what they called Morčić. And even after the accession of the lands of present-day Croatia to Austria-Hungary, the interest in these themes of jewellery art in Europe did not disappear, but, on the contrary, became even greater. The 19th century, marked by an interest in indigenous Oriental hermetic cultures, further intensified this fashion.

It is believed that for centuries, the Romans used the Moors, who had previously migrated to Europe,

as warriors. Some of them settled on the Adriatic coast in ancient times, while others arrived after the 9th century when the Saracens conquered certain European lands. Many Moors later found their way to the Balkans as exotic servants. Already from the Middle Ages, games called "moreshka" (similar to the Spanish "moreska") were common here.

Several Croatian legends attempt to explain the appearance of the Morčić ("Moor's head") motifs in jewellery art. According to one legend, during the Turkish invasion in the 16th century, a woman prayed extremely hard, raising her eyes to the sky. As her tears fell, stones began to rain down on the heads of the enemy, and white turbans were left on the fields. After achieving victory on the Grobnik Field, men began to order their wives earrings with Morčić motifs from local jewellers (*Moretto — Morčić Jewelry*, n.d.).

Over time, the Croatian city of Rijeka began to honour this motif as a symbol of victory over the Turks. Fig. 10). They created it as a modest version of the elegant Venetian Moretto. Initially, both women and men wore a single earring as a kind of talisman-amulet and believed that it could protect them during Ottoman attacks. It was thought that the turban would repel the rough attackers. Later, the idea of protection caught on, and fishermen and sailors put one earring in their left ear before heading out to sea.



Fig. 10. Varieties of Morčić jewellery brooches, Rijeka, Croatia. Silver, gilding, gold, enamel, glass inserts. Source: (*Morčići*, n.d.a)

It should also be noted that in the 17th and 18th centuries, the faces of pages and servants in Italy were customarily painted black to mimic masks (*Moretto — Morčić Jewelry*, n.d.). The love of dressing up in the Baroque theatrical era drew attention to this jewellery, which could be worn by various social classes.

According to another legend, in the Peljesac region (near the modern Peljesac Bridge to Dubrovnik), there lived an Italian countess who had a dark-skinned companion as a servant. She decided to order jewellery with the image of her servant, after which the fashion for similar items spread throughout the larger region of what is now Croatia.

Gradually, in Rijeka, a carnival dedicated to the image of Morčić with appropriate masks (*Moretto — Morčić Jewelry*, n.d.) was initiated. Here, since 1755, it became possible to set standards for gold and silver jewellery. In Rijeka, the original name sounds like "Morchich", "Mori". In the Vinodol region, it's called "Morchi," in Kastav "Rachini Morchi", and in Gorski Kotar "Morcheki".

In 1771, the jeweller Gianbattista Farello crafted a pair of earrings with an image of Morčić, adorned with rubies and pearls, upon the request of a wealthy townsman. From that moment on, this type of jewellery appeared in exhibitions and stores throughout Europe, leading to the enduring fashion for oriental motifs in regional jewellery for the next few centuries.

During the Austrian rule, the fashion for various "Moorish-Negro" motifs in sculpture spread to Germany, where a special term was coined to refer to them — Mohrenbüste. However, in this context, this group of works transitioned into a distinct form of sculpture, bordering on accessories, and became more adapted to decorating cabinets than for use as part of clothing ensembles. Although among such works in the mid-20th century, there are brooches, the images on them have exaggerated facial features, including the nose and lips, and are not as graceful as those of Morčić or Moretto in Croatia or Venice.

In 1845, the wife of Emperor Ferdinand II, the Austrian Empress Maria Anna of Savoy, ordered a jewellery set with Morčić motifs from Giovanni Corossacz, a jeweller from Rijeka, which she saw in the ears of the local women, whom she gladly observed while studying their accessories — pairs of earrings, flexible bracelets, pin pendants (*Riječki morčić*, 2019) (Fig. 11). From then on, it was believed that Morčić jewellery glorified their owners, contributing to their success.

Given the demand, this jeweller and his successor Mihić repeated this order many times. This was later documented by the Rijeka art historian Riccar-

do Gigante (1881–1945). From a technical point of view, the mentioned set was decorated with enamel and engraving. Gemstones and jewellery corals were also incorporated into such ensembles (*Riječki morčić*, 2019).



Fig. 11. A gold pin-brooch with enamel featuring triple Morčić heads and its advertisement in Croatia during the Rijeka Carnival. Source: (Barbarić, 2020; *Riječki morčić* (Moretto Fiumano), 2019)

Later, Riccardo Gigante noted that in addition to the well-established patterns developed by Corossacz and his cousin Mihić for Maria Anna, Riccardo's father, Agostino Gigante, also developed new designs at the company Gigante&Co founded by him in 1774 (*Riječki morčić*, 2019).

Since then, Morčić has become a symbol of Rijeka, worn by both common people and aristocrats of the region. The Gigante family's workshop attracted tourists from all over Europe. In 1878, the firm's products were exhibited at the World Exhibition in Paris, and one Morčić was purchased for a collection by the Duke of Joinville (*Riječki morčić*, 2019).

In 1905, on the territory of modern Croatia, father and son Antonio and Modesto Rubessa crafted a crown with Morčić decorations for the Church of St. Vitus (Fig 12). Legends began to appear about the goldsmith traditions of this area. For instance, a set of Morčić with rubies was presented as a gift from the city to Princess Stephanie of Belgium (*Riječki morčić*, 2019).



Fig. 12. Crown with Morčić from Rijeka, 1905. Source: (*Riječki morčić* (Moretto Fiumano), 2019)

During this period, men continued to wear earrings in one or both ears, as documented in photographs of the region from the late 19th to the early 20th centuries. In Rijeka, Morčić jewellery during this period was often referred to by the Italian model, Moretto Fiumano (*Riječki morčić*, 2019).

Considering that the real Venetian Morettos were more filigree and extremely expensive, the Croatian jewellery remained more viable. Since 1991, the carnival mask "Morčić" in Rijeka has gained the status of an official symbol of the city. In Rijeka, they established the Morčić-Moretto Museum (*Riječki morčić*, 2019), distinguished the profession of "moretist", and collaborated with the last hereditary master-jeweller of the city, who knows the ancient technology of goldsmithing — Gjon Antoni, the son of Joseph Antoni.

Overall, it should be noted that the Morčić motifs in jewellery spread throughout the entire Adriatic (*Morčići*, n.d.a), from Venice (where it retained the name Moretto) to Dubrovnik. Although even in De Morant Henry's work, there is virtually no information about jewellery of this type (de Morant, 1987).

Among the well-known brands in Venice producing Moretto jewellery, mention should be made of the Giulio Nardi firm, whose products from the 1920s-1930s are still highly valued at World auctions. Its founder moved to Venice from Florence in the early 1920s and established a business producing and selling jewellery with the head of a Moor right on St. Mark's Square. In particular, one brooch that survived from this period contained a traditional piece of ebony (Fig. 13–14).



Fig. 13. Moretto pendant by Nardi, mid-20th century. 18k gold, garnet, turquoise, artificial stones, synthetic corundum. 23.4 grams. The lot sold at Dorotheum in Vienna for 3200 euros in 2014. Source: (*A Nardi pendant*, n.d.)

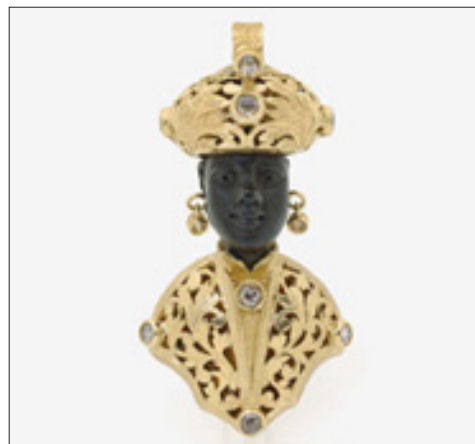


Fig 14. Moretto brooch by Nardi, 1930s. It was offered for 7000 euros. Gold. Source: (*Moretto Brooch. Venice*, n.d.)

At the same time, elegant Italian jewellery in the Moretto style (that is, a la Moorish style) (Fig. 15–17) apparently existed until 1581, when the English began to wear them as Blackamoors ("black Moors"). Although such jewellery pieces were localised in the Venetian region around 1800 (Fig. 18), where a significant number of "Moors" from Spain emigrated during this period. Here, they were also called Blackamoors because they were wealthy dark-skinned representatives of the new merchant elite. The name at the time did not have a negative connotation, considering that an extra letter "a" was added for euphony, essentially creating a pun between these two roots, which transformed into the phrase "Black Amour" and became a kind of love talisman.



Fig. 15. Venetian Blackamoor earrings by the Venetian company CapricosVenezia. 925 sterling silver with cubic zirconia, pearls, and rubies ("Venetian Blackamoor" earrings in 925 Sterling silver)



Fig. 16. Venetian Blackamoor earrings made of 925 silver with gold plating, zircons, ruby, and fired enamel. Handcrafted by the Venetian company CapricosVenezia. Source: Photo from the website: ("*Blackmoor venetian*" 925 silver, n.d.)



Fig.18. Istrian Moretto earrings by the Venetian company CapricosVenezia. 925 silver, gold-plating, enamel. Source: ("*Istrian moretto*" earrings in 925 gilded silver with fired enamel, n.d.)

Between the 1800s and 1900s, this community produced a huge number of such jewellery items in Venice. In most cases, the Moor's head was made from ebony or other valuable woods or onyx. In the details of the decor, technologically complex openwork could be used, as well as clusters of the city on the water — doge hats, elements of gondolas, etc.

These items were in demand in neighbouring Great Britain, where the fashion for them was established mainly among the aristocracy. In fact, in Britain, Blackamoor were called Venetian Moretto motifs in jewellery and sculpture (Fig. 19–21). It is known that the term Blackamoor was first used in 1581. It is also worth noting that the term Black Moor or Blackamoor was the English version of the translation of the concept of "Moor's Head", i.e., "Black Moor" (*Moretto — Morčić Jewelry*, n.d.).

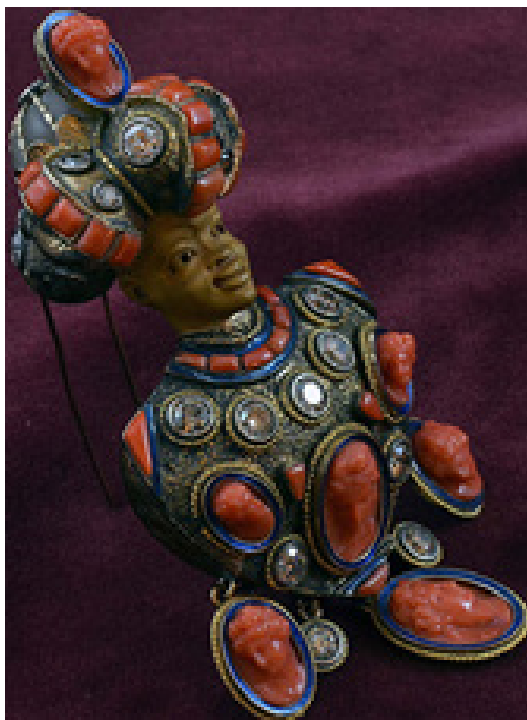


Fig. 17. Venetian jewellery brand Attilio Codognato. Moretto pendant brooch with light wood, coral, and enamels. Source: Photo from the website: (*I moretti di Venezia*, 2021)



Fig. 19. Enrico Simionato — L'angolo d'Oro. Moretto Ring. Ebony, polished 925 sterling silver, 18-karat yellow gold, classic cut diamonds (white, yellow, brown) with a total weight of 0.62 carats, openwork. The piece features Venice clusters — the doge's hat and the stern iron of the gondola. Source: (*Enrico Simionato — L'angolo d'Oro*, n.d.)

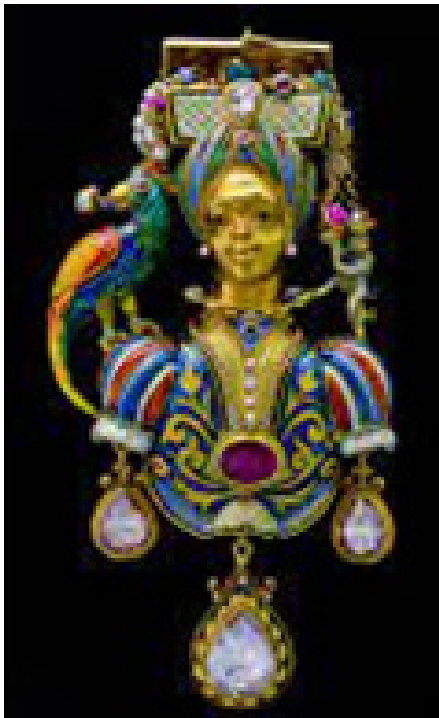


Fig. 20. Venetian jewellery brand Attilio Codognato. Moretto pendant brooch with references to the colour scheme of Sicilian ceramic jewellery. Source: (*I moretti di Venezia*, 2021)



Fig. 21. Spilla Moretto brooch by the Venetian company MISSIAGLIA. Handmade. 18-karat yellow gold, antique cut diamond. Source: (*"Moretto" Brooch*, n.d.)

A well-known example is the wearing of such an accessory in the form of a brooch by members of the British royal family. In 2017, Michael of Kent (the wife of Queen Elizabeth's cousin) wore a Blackamoor brooch, which offended Meghan Markle, who is of African-American descent. The works of Attilio Codognato, products of Enrico Simionato, Eredi Jovon, MISSIAGLIA (founded in 1846), the brand Capricos Venezia, and Foscarini Moretto are famous in this field (Table.1).

Table 1

The typology of jewellery items with Morčić, Moretto, and Blackamoor motifs, as well as the main brands specialising in this segment of jewellery production in Europe

Name of the jewellery	Country of origin, main production cities	Period of emergence	Types product materials	Masters/brands
Morčići (Moria, Mori, Morči, Račini morci, Morčeki) Morchich	Contemporary Croatia (Rijeka, Velika Gorica, Dubrovnik, Opatija, Zagreb)	The end of the 16 th century	Burnt to black wood, clay, corals, precious metals and costume jewellery, gems <i>Jewellery:</i> rings, earrings, pendants, brooches, bracelets, crown decorations	Josef Gjoni's company GJONI in Zagreb and Rijeka; Giovanni Corossacz and Antun Mihić, Rijeka; Gigante & Co, Rijeka; ZLATARNA KRIŽEK, Velika Gorica; SEA TREASURE, Opatija; Antonio and Modesto Rubessa (Rubeša), Rijeka; Moretto Fiumano, Rijeka; Gianbattista Farello, Rijeka; Joseph and Gjon Antoni, Rijeka

Continuation of Table 1

Moretto	Italy (Venice, Florence)	The term appeared in 1581, and jewellery became widespread around 1800.	The Moor's head was often crafted from ebony and other valuable woods or onyx, complemented with enamels, openwork, Venice cluster motifs such as doge hats, elements of gondolas, and corals. Gold, silver, diamonds, and gems. <i>Jewellery:</i> brooches, rings, earrings, pendants, and necklaces.	Giulio Nardi; Capricos Venezia company; Enrico Simionato; MISSIAGLIA company; Attilio Codognato brand; Foscarini Moretto products; Eredi Jovon.
Blackamoor, Moors	Spain, United Kingdom	The term was first used in 1581.	Gold, silver, diamonds, and gems. <i>Jewellery:</i> brooches, rings, earrings, pendants	For the British market, Venetian brands, as well as French Dolce & Gabbana, Cartier, Hanna Bernhard
Mohrenbüste	Germany	19 th century.	<i>Jewellery:</i> Brooches. Figurines made from burnt to black wood.	

*Developed by the authors

It is known that Diana Vreeland, the editor of *Vogue*, collected a famous collection of Blackamoors.

Conclusions

Thus, Morčić, Moretto, Mohrenbüste, and Blackamoor as manifestations of Orientalism in European jewellery art are not the same. Morčić and Moretto are similar types of jewellery and small-scale sculptures with some regional differences. In ancient times, there were earlier examples of the Croatian motif of the Moor's head in jewellery art (around the late 16th to early 17th centuries).

Due to historical and geopolitical circumstances, Croatia had close ties with the Ottoman Turks, who, in the first half of the 16th century, controlled parts of Dalmatia along with Dubrovnik. Therefore, in such jewellery, the idea of victory over the Muslims was symbolically represented by the turban on the Moor's head, signifying the conquest of the enemy (psychological category: draw or mold your fear — and you will take control of yourself). Thanks to this symbolism, Morčić jewellery became equally popular among both genders, although initially, they were used more by fishermen, sailors, former soldiers, and others.

Considering the well-developed jewellery art in the territory of ethnic Croatia since the times of Ancient Rome, Byzantium, and Italy, close relations with the Venetians (which influenced the stylistics, typology of forms, and artistic features of related works in both Italy and Croatia, especially during the period from the 16th to the early 21st centuries), as well as the Habsburg Empire — Austria-Hungary (16th to early 20th centuries), over the last four centuries, there has been mutual enrichment of the creativity of jewellers in these countries, which were in close mutually complementing development.

The latter fact led to the spread of the fashion for exotic, somewhat rough figurines and brooches in the German-speaking world in the form of an oriental motif of the head of a dark-skinned person (often with enlarged nostrils, deliberately plump lips, etc.).

In comparison with the northern countries of Europe, Italians, instead of dryness and a certain sarcasm in the images of exotic Moors (a conditional and not quite historically correct name), mixed race and blacks, whose wealthy representatives moved to this region at one time and became part of its diverse society, in particular the merchant establishment, treated such images with love and tried to make the

hypostases of their fellow countrymen as refined in jewellery art as Murano glass, Venetian masks, and more.

In this sense, the images of the designated hero or heroine here gradually acquired a carnival flavour, became part of the theatrical philosophy, aesthetics, cross-cultural traditions, in which everything exotic in the Baroque era acquired an exceptional and distinctive character, thus making it valuable and unique. All of this was intensified by techniques like filigree and hot enamel, as well as gemstone inlay in the jewellery tradition of Italy.

It was according to Italian tradition that the diverse population of present-day Croatia, where Arabs, people of mixed African descent, and people of the Maghreb countries moved in compact groups in several waves from the Middle Ages, began to carnivalise the image of Morčić-Moretto. Because of this, the phenomenon of such masks and events arose in Rijeka with the participation of people dressed up and made up in a certain way to match this image.

On the other hand, the poetics of the concept of Blackamoor, recognised in the culture of Great Britain, is essentially the English name for the Italian Moretto and also does not have a negative connotation. English people, over several centuries, pursued a conscious policy of colonising Bedouins, Berbers, and others, and as a result, people from India, Sri Lanka, modern-day United Arab Emirates, Morocco, and more became members of their civil society. At the same time, at the time of the signing of the agreement with Berber Morocco by the British in 1856, this country was called "Mauretania" (not synonymous with modern Mauritania), which is why the display of some interaction and fashion for jewellery with exotic members of the new European family was a kind of demonstration in Great Britain.

Currently, it can be observed that Morčić has become a national brand only in Croatia. It is perceived as the symbol of the city of Rijeka and has gained popularity throughout the Adriatic coast. The range of jewellery products featuring the Moor's head includes rings, earrings (worn by both men and women), bracelets, brooches, pendants, and elements for decorating crowns.

It's worth noting that in Croatia, compared to Italy, where this branch of goldsmithing also has ancient traditions, they tend to produce simpler items. Similar jewellery in Croatia mulburnhas a more democratic character with slightly exaggerated plastic modelling. However, some local jewellery pieces, made in silver, gilded silver, or gold, are exclusive and refined works and have been well-received even at international exhibitions in Paris, where they found their audience among connoisseurs.

These circumstances have led to the emergence of a separate specialisation in creating Morčić jewellery among jewellers in Zagreb, Rijeka, Opatija, Dubrovnik, in particular with a piece of black wood. A distinctive feature of Croatian jewellery of this kind is the white or red enamelled turban on the Moor's head (often with black, gold, or red enamel dots), sometimes combined with precious, semi-precious, or jewellery stones. The use of pearls and coral in compositions with Morčićs adds a special touch.

The scientific novelty is determined by the contribution of authors who, for the first time, raised issues about the culture of shaping, plastic modelling, and the typology of products with the Moor's head in various manifestations of European art with oriental colouring, the sources and inspirations for this image in Croatia, Italy, Germany, and the United Kingdom. Additionally, their contribution lies in introducing the terms Morčić, Moretto, Mohrenbüste, and Blackamoor into international scholarly discourse in jewellery art, defining their artistic characteristics, considering materials and execution techniques, the features of interpretation, and more.

The prospects for further research should be associated with the verification of information about individual firms that specialised and continue to specialise in producing such products in European jewellery art. It also involves expanding information about the existence of this image and the leading goldsmiths who proposed their design variations for jewellery with the Moor's head.

References

- A *Nardi pendant – Moors* [Image]. (n.d.). Dorotheum. Retrieved June 1, 2023, from <https://www.dorotheum.com/en/1/3391982/> [in English].
- Al-Fahad, K. (2023). The Resurgence of a New Orientalism from the Middle East. *World Art*, 13(1), 79–99. <https://doi.org/10.1080/21500894.2022.2142275> [in English].
- Barbarić, T. (2020, July 31). *Legendarni riječki morčići na udaru, u New Yorku ih više ne žele jer su 'rasistički'. Provjerili smo što na to kažu u Rijeci* [The legendary Rijeka morčićs are under attack, they are no longer wanted in New York because they are 'racist'. We checked what they say about it in Rijeka]. Tportal. <https://www.tportal.hr/kultura/clanak/legendarni-rijecki-morcici-na-udaru-u-new-yorku-ih-vise-ne-zele-jer-su-rasisticki-provjerili-smo-sto-na-to-kazu-u-rijeci-20200731> [in Croatian].
- "Blackmoor venetian" 925 silver gilded earrings with zircons, ruby root and fired enamels* [Image] (n.d.). CapricciVenezia. Retrieved June 23, 2023, from

- <https://en.capriccivenezia.com/product-page/orecchini-moretti-veneziani> [in English].
- Bohrer, F. N. (2003). *Orientalism and visual culture: Imagining Mesopotamia in Nineteenth-Century Europe*. Cambridge University Press [in English].
- Brosche, Mohrenbüste mit Turban, Gesicht aus Ebenholz* [Brooch, Moorish bust with turban, ebony face] [Image]. (n.d.). Invaluable. Retrieved June 12, 2023, from <https://www.invaluable.com/auction-lot/brosche-mohrenbueste-mit-turban-gesicht-aus-ebenh-7150-c-21447ddbfd> [in German].
- Buy morcic in Dubrovnik, Croatia* [Image] (n.d.). Oddviser. Retrieved June 13, 2023, from <https://oddviser.com/croatia/dubrovnik/morcic> [in English].
- Condraticova, L. (2011). Contemporary Jewellery between History, Art and Symbol. *Postmodern Openings*, 2(7), 53–65. <https://postmodernopenings.com/wp-content/uploads/2011/10/PO-7-51.pdf> [in English].
- Das, N., Melo, J. V., Smith, H. Z., & Working, L. (2021). Blackamoor/Moor. In *Keywords of Identity, Race, and Human Mobility in Early Modern England* (pp. 40–50). Amsterdam University Press. <https://doi.org/10.2307/j.ctv1t8q92s.7> [in English].
- de Morant, H. (1987). *Historia Sztuki Zdobniczej od pradziejów do współczesności* [History of Decorative Art from prehistory to the present day]. Arkady [in Polish].
- Drutt, H., & Dormer, P. (1995). *Jewelry of our time: Art, ornament and obsession*. Rizzoli [in English].
- Enrico Simionato – L'angolo d'Oro. Moretto Ring* [Enrico Simionato – The Golden Corner. Moretto Ring] [Image]. (n.d.). Venice Original. Retrieved June 5, 2023, from <https://www.veniceoriginal.it/en/jewellery/608-moretto-ring.html> [in Italian].
- I moretti di Venezia – 1* [The Moretti of Venice – 1] [Image]. (2021). Attilio Codognato. <https://www.attiliocodognato.it/it/i-moretti-di-veneziah-1/> [in Italian].
- "Istrian moretto" earrings in 925 gilded silver with fired enamel* [Image]. (n.d.). CapricciVenezia. Retrieved May 15, 2023, from <https://en.capriccivenezia.com/product-page/orecchini-moretto-istriano> [in English].
- Jablonskienė, L. (2001). Contemporary European amber jewelry and tradition. *Acta Academiae Artium Vilnensis*, 22, 251–254 [in English].
- Loughran, K. (2003). Jewelry, fashion, and identity: The Tuareg example. *African Arts*, 36(1), 52+. <https://link.gale.com/apps/doc/A109904178/AONE?u=anon-4db69360&sid=googleScholar&xid=3681e477> [in English].
- Morčić linija – Svilena marama Morčić* [Morčić line – Morčić silk scarf] [Image]. (n.d.). Rijeka Tourist Bord. Retrieved June 3, 2023, from <https://shop.rijeka.hr/morcic-svl-marama.html> [in Croatian].
- Morcic. Original Croatian jewellery* [Image]. (n.d.). Morsko Blago. Retrieved June 3, 2023, from <https://www.morsko-bлаго.hr/en/morcic.html> [in English].
- Morčići* [Morcici] [Image]. (n.d.a). Croatia Reviews. Retrieved May 10, 2023, from <https://croatiareviews.com/products/morcici> [in Croatian].
- Morčići* [Morcici] [Image]. (n.d.b). Gjoni. Retrieved June 15, 2023, from <https://www.zlatarna-jozef-gjoni.hr/catalog/tradicionalni-hrvatski-nakit/morcici> [in Croatian].
- Moretto – Morčić Jewelry* [Image]. (n.d.). Istriamet.org. Retrieved June 3, 2023, from <https://www.istriamet.org/istria/crafts-trades/jewelry/moretto/> [in English].
- Moretto / Ring* [Image]. (n.d.). Zlatarne Jozef Gjoni. Retrieved June 3, 2023, from <http://www.zlatarna-jozef-gjoni.hr/en/nakit/zlatni-nakit/moretto-ring/> [in English].
- Moretto Brooch. Venice, 1930s, NARDI* [Image]. (n.d.). Very Important Lot. Retrieved June 3, 2023, from <https://veryimportantlot.com/en/lot/view/moretto-brosche-venedig-1930er-jahre-nardi-93637> [in English].
- "Moretto" Brooch* [Image]. (n.d.). Missiaglia. Retrieved June 17, 2023, from <https://www.missiaglia1846.com/en/products/jewelry/brooch-moretto/> [in English].
- Phillips, C. (1996). *Jewelry: From antiquity to the present*. Thames & Hudson [in English].
- Pollio, T. N. (2021). *The art of medieval jewelry: An illustrated history*. McFarland [in English].
- Riječki morčić (Moretto Fiumano) Tradicionalni autohtoni riječki nakit (bez mitova i legendi)* [Rijeka Morčić (Moretto Fiumano) Traditional autochthonous jewelry from Rijeka (without myths and legends)]. (2019, May 31). Lokalpatrioti Rijeka. <https://lokalpatrioti-rijeka.com/vijesti/rijecki-morcic-moretto-fiumano-tradicionalni-autohtoni-rijecki-nakit-bez-mitova-i-legendi/> [in Croatian].
- Romanenkova, J., Kuzmenko, H., & Bratus, I. (2019). Pendant in the Jewelry Fashion of the Northern Renaissance and Mannerism. *Journal of History Culture and Art Research*, 8(3), 317–329. <https://doi.org/10.7596/taksad.v8i3.2198> [in English].
- Sterling Silver Earrings, Deep Rose* [Image]. (n.d.). Heart of Croatia. Retrieved June 3, 2023, from <https://stores.croatiagifts.com/sterling-silver-earrings-deep-rose-handmade-2-83g-mor-i-earrings-imported-from-croatia-with-coral-discounted-re-stocked/> [in English].
- Turner, R. (1999). *Jewelry in Europe and America: New times, new thinking*. Thames & Hudson [in English].
- "Venetian Blackmoor" earrings in 925 Sterling silver* [Image] (n.d.). CapricciVenezia. Retrieved June 3, 2023, from <https://en.capriccivenezia.com/product-page/orecchini-moretti-veneziani-1> [in English].

Zlatni prsten morčić [The golden ring of Morčić] [Image]. (n.d.). AR Zlatarna. Retrieved June 3, 2023, from <https://zlatarna-ar.hr/product/zlatni-prsten-morcic-191008/> [in Croatian].

Žubrinić, D. (2012, October 13). *Victor and Vlado Krizek successfully direct Croatian jewelry company*

Zlatarna Krizek. Croatia.org. <http://www.croatia.org/crown/articles/10331/1/Victor-and-Vlado-Krizek-successfully-direct-Croatian-jewelry-company-Zlatarna-Krizek-.html> [in English].

Морчич, Моретто, Моренбюсте, Блекамур як прояв орієнталізму в європейському ювелірному мистецтві

Ольга Школьна^{1*}, Остап Ковальчук¹

¹Київський університет імені Бориса Грінченка, Київ, Україна

Анотація. *Мета статті* — розкрити художньо-образні особливості понять «Морчич» у хорватському мистецтві, «Моретто» в італійському, зокрема венеційському, «Моренбюсте» у німецькій скульптурі, «Блекамур» у мистецтві Великобританії як типовий для Європи Нового часу прояв орієнталізму в ювелірному мистецтві регіонів з наслідками контактів із маврами, представниками негроїдної раси, колоніалізму й моди на екзотичну прислугу. *Результати дослідження.* У період завершення доби пізнього Середньовіччя — на стику з початком Нового часу в Європі ширилася мода на шінуазрі, японері, тюркері тощо. Результатом в ювелірному мистецтві окремих країн Європи і скульптурі стала поява мотиву чорної голови в тюрбані, котру почали використовувати як мотив при виготовленні кольчиків, брошок, сережок, каблучок, булавок. *Наукова новизна.* Визначено, що витoki моди на мотив голови мавра в ювелірних виробах Європи сягають межі XVI й XVII ст. і стосуються теренів сучасної Хорватії. Тут прикраси такого типу з назвою «Морчич» носили обидві статі (чоловіки — переважно одну чи дві сережки) спочатку як оберег від турків, а згодом як коштовність, що притягувала успіх. Найбільш відомим центром країни з виготовлення прикрас із головою мавра стала Рієка, хоча подібні традиційні ювелірні вироби й досі виготовляють по всій Далмації й ширше — по узбережжю Адриатики, від Загреба до Дубровника. Ще однією країною, де активно виготовляють ювелірні прикраси з мотивом голови мавра під назвою «Моретто» стала Італія з центром у Венеції. Тут такого плану вироби розраховані на більш заможного споживача, оздоблюються діамантами, емаллями, декоруються ошатними ажурними й символами міста — капелюхами дожив, елементами гондол тощо. Прикраси подібного типу цінуються й у Великобританії, де відомі під назвою «Блекамур», хоча замовляють їх або у венеційських ювелірів, або у французьких модних будинках Дольче та Габбано, Картьє, Ганна Бернхард тощо. Ідею виготовлення сувенірів із головою мавра, зокрема брошок та невеличких статуєток з чорного обгорілого дерева, перейняли й у Німеччині (під назвою Моренбюсте). *Висновки.* Цебто, Морчич, Моретто, Моренбюсте, Блекамур — це мотиви ювелірного мистецтва й скульптури різних країн Європи, що перейняли моду на «голову мавра» чи «голову негра» («голову арапа»). Водночас Морчич, або Морія, прижився у Хорватії як більш демократична версія італійського Моретто. Виконаний у золоті чи сріблі з емаллями образ людини будь-якої статі став національним сувеніром Хорватії. Здавна такий талісман у зазначеній країні носили й чоловіки, й жінки. З кераміки також виготовляють сувенірні вироби Морчича, прикрашеного емаллями. Вони більше близькі німецькому поняттю «Моренбюсте». Загалом, хорватські Морчичі й італійські Моретто під назвою «Блекамур» («Moors») з поширенням моди на екзотичні мотиви у межах течій колоніального мистецтва колекціонують англійці.

Ключові слова: Морчич; Моретто; Моренбюсте; Блекамур; голова мавра; орієнталізм; ювелірне мистецтво, дерево; Венеція; Хорватія; Великобританія

Відомості про авторів

Ольга Школьна*, доктор мистецтвознавства, професор, Київський університет імені Бориса Грінченка, Київ, Україна, ORCID iD: 0000-0002-7245-6010, e-mail: dushaorchidei@ukr.net

Остап Ковальчук, кандидат мистецтвознавства, доцент, Київський університет імені Бориса Грінченка, Київ, Україна, ORCID iD: 0000-0002-9178-401X, e-mail: o.kovalchuk@kubg.edu.ua

* Автор для кореспонденції

Information about the authors

Olha Shkolna, DSc in Art Studies, Professor, Borys Grinchenko Kyiv University, Kyiv, Ukraine,
ORCID iD: 0000-0002-7245-6010, e-mail: dushaorchidei@ukr.net

Ostap Kovalchuk, PhD in Art Studies, Associate Professor, Borys Grinchenko Kyiv University, Kyiv, Ukraine,
ORCID iD: 0000-0002-9178-401X, e-mail: o.kovalchuk@kubg.edu.ua

