

# 18th Century Material Culture Masks & Masquerades



# English Masquerade



Ornatus Muliebris Anglicanus  
by Wenceslaus Hollar c. 1638  
(The British Museum)



Ornatus Muliebris Anglicanus  
by Wenceslaus Hollar c. 1639  
(The British Museum)



*The cold, not cruelty might her disguise Winter For a smoother skin at night,  
In Winter, furs and Wooll best to use Embrace her with more delight.*

"Winter"  
by Wenceslaus Hollar 1643  
(The British Museum)



“Winter”

by Wenceslaus Hollar, Published by Peter Stent 1644  
(The British Museum)



*The Winter habit  
of ane English Gentlewoman.*

“The Winter habit of ane English Gentlewoman”  
by Wenceslaus Hollar 1644  
(The British Museum)



Winter Clothing Including a Mask  
by Wenceslaus Hollar 1647  
(The British Museum)



Lady Mary Radclyffe in Her Masquerade Gown  
by Bernard Lens II, After Jan van der Vaart c. 1680 - 1697  
(The British Museum)



*London Courtesan  
La Putain de Londres  
Cortigiana di Londra*

*M. Lauroon delin.*

*P. Tempest sculp.  
Cum Privilegio*

“London Courtesan...”  
Published by Pierce Tempest, After Marcellus Laroon II 1688  
(The British Museum)



Henriette - Anne of England, Duchess of Orleans, Wearing a Masquerade Dress

c. 1650 (?)

(Private Collection)



English Cardboard Doll's Mask Covered with Ribbed Silk and Lined with Vellum with a Glass Bead

c. 1690 - 1700

(Victoria & Albert)



English Cardboard Doll's Mask Covered with Ribbed Silk and Lined with Vellum with a Glass Bead

c. 1690 - 1700  
(Victoria & Albert)



Henrietta Howard, Countess of Suffolk  
by Thomas Gibson c. 1720  
(National Trust)



The Honorable Mrs. William Townshend Wearing a Masquerade Dress  
by Thomas Gibson c. 1720  
(Christies)



Here may the Wandring Eye with pleasure See  
 Both Knaves and Fools in borrow'd shapes agree,  
 How Lords and Ladies wave their wonted pride,  
 And walk with Jilts and Bullies side by Side,  
 Here the vile Atheist to the Worlds Surprise,  
 Dyes on a Bishop's Robe for his disguise,  
 With bawd and idle talk profanes the same,  
 And Voids his Mitre at some fav'rite Dame,  
 The Statesman that Commands his Princes Ear,  
 Defends to Harlequens Jacket here.

And tho' at Helm he shares the Mighty Rule,  
 In Masquerade submits to play the Fool,  
 Here Lords in Footmen's Liveries meet the Fair,  
 And Show us what their real Father's were,  
 Court Highborn Ladies who for change of food,  
 Can chew coarse Diet if the Sauce be good,  
 Here Tender Beauty Wedded to an old,  
 Decrepit Fumbler for the sake of Gold,  
 To the Tavern tempts some vigorous Youth, there  
 Display's her Charms in Hopes to steal an Hour.

Here CityWives disguised in Widows Weeds,  
 Look out for Sparks to Mend their sev'ral Breeds,  
 These no advantage of their favours make,  
 Sin not for Gold but Kifs for Kissings sake,  
 Here Drury Punks for Maiden Ladies pass,  
 And dress'd like Nymphs decoy the Am'rous Ass,  
 He singles out his doe she grants the Prize,  
 And with venereal Trophies crowns his face,  
 Thus all the World for Intrest Love or Fear,  
 Conceal themselves and in disguise appear.

“THE WORLD IN MASQUERADE”  
 c. 1720  
 (The British Museum)



A Masquerade at the King's Theatre, Haymarket  
by Grisoni c. 1724  
(Victoria & Albert)



Masquerade Ticket

A. a sacrifice to Priapus. B. a pair of Lecherometers shewing y<sup>e</sup> Companys Inclinations as they approach em. Invented for the use of Ladys & Gentlemen by y<sup>e</sup> Ingenious M<sup>r</sup> H. . . . . price one Shilling

Masquerade Ticket  
by William Hogarth 1727  
(The British Museum)



“The Tragic Muse”  
In the Manner of Richard Cosway c. 1730 - 1800  
(The British Museum)



Satire on the Popularity of Masquerades and the Decline of Italian Opera in London  
 In the Manner of Richard Cosway c. 1730 - 1740  
 (The British Museum)



Julines Beckford  
by Richard Houston, After Nathaniel Dance c. 1732 - 1762  
(The British Museum)



“A Venetian Lady in Masquerade”  
by Richard Houston, Published by John Bowles, After Rosalba Carriera c. 1736 - 1775  
(The British Museum)



The Actress, Lavinia Fenton  
Possibly by George Knapton c. 1739  
(Private Collection)



English Masquerade Fan For the Spanish Market

c. 1740 - 1749

(Museum of Fine Arts, Boston)



You are all hit, Ho-ho-ho!

Unmask'd, with bare-faced insolence and sneer,  
Behold your Patriot, who from year to year  
Flatter'd your hopes with presum'd relief,  
Now laughs with scorn at your too fond belief!  
The face he wore ere he beguild your trust,  
He wears no more, but, 'twas his wont and part;  
The honest face of your informant, who, as ever, a career unobscured shew'd.

But wonder not, since thus you see his face,  
That he's ungrateful, treacherous and base;  
Let loyal minds with patience bear their chain,  
Despite his smiles; his Frowns will soon dischain;  
This sneering M-ty-u may be sooth'd with dreams,  
When fetter'd Captives shall be crown'd with fame.

print d

**"THE TREACHEROUS PATRIOT UNMASKED"**

1742  
(The British Museum)



*The Peerless Lady Dulcinea del Toboso in Masquerade  
and Squire Sancho Panza in his Governor's Habit  
Of all the wits for such delights,  
There's none like Masquerading nights:  
Then Mith's signs, and still stand before ye  
Attentive to the warty crew,  
And while her Mask secure holds on,  
Will yield to any thing you name.*

“Peerless Lady Dulcinea del Toboso in Masquerade and Squire Sancho Panza in his governor's habit”  
by John Bowles c. 1742 - 1746  
(Lewis Walpole Library)



“Peerless Lady Dulcinea del Toboso in Masquerade and Squire Sancho Panza in his governor's habit”  
by John Bowles c. 1742 - 1746  
(Lewis Walpole Library)





Miss — in the Actual Dress as she appeared in the Character of IPHIGENIA at a Jubilee Ball or Masquerade at Ranelagh.

“An EPISTLE to Miss - &c, &c,”  
by A. Freeman, near Charing - Cross 1749  
(Lewis Walpole Library)



Miss Chudleigh, Head of Honour  
to the Prince of Wales in the Masquerade  
at the Theatre Royal, Covent Garden, Dec. 1749

1749

Satire on Miss Chudleigh, Shown Half-Naked at a Masque  
Charles Mosley 1749  
(The British Museum)



Benjamin Hoadly and His Wife  
by Francis Hayman  
(Wellcome Library)



**“Night”**  
by Richard Houston, After Philippe Mercier c. 1750  
(The British Museum)



“Night”  
by Richard Houston, After Philippe Mercier c. 1750  
(The British Museum)



Eva Maria Veigel - Mrs. David Garrick  
by Johann Zoffany  
(National Trust)



Portrait of a Lady with a Mask & Cherries  
by Benjamin Wilson 1753  
(Dulwich Picture Gallery)



“NIGHT”

by Philippe Mercier c. 1750 - 1770  
(The British Museum)

*Rob-Thief; or the Pilferers in Masquerade* Oxford Magazine. 1768. Nov.



D. Grelton del. J. Chatham sc.

“Rob-Thief; or the Pilferers in Masquerade.”

Oxford 1768

(The British Museum)



“The Celebrated Miss Murray”  
by Thomas Johnson, After Thomas Ross c. 1750 - 1760  
(The British Museum)



English or European Silk, Satin, & Linen Costume  
c. 1750 - 1770  
(Manchester Art Gallery)



Sir James Lowther  
by Thomas Hudson c. 1755 - 1756  
(The Wordsworth Trust)



Sir James Lowther  
by Thomas Hudson c. 1755 - 1756  
(Private Collection)



*James Barry fecit.*

by James Barry c. 1756 - 1806  
(The British Museum)



Harry Woodward  
by James Watson, After Sir Joshua Reynolds c. 1759 - 1790  
(The British Museum)



"The Fair Nun Unmasked"  
by Robert Morland  
(Leeds Museums & Galleries)



*The Fair Nun unmasked.*

London: Printed for Rob<sup>t</sup> Sayer, N<sup>o</sup> 53 in Fleet Street.

“The Fair Nun unmasked.”  
Published by Robert Sayer, After Henry Morland c. 1765 - 1775  
(The British Museum)



THE FAIR NUN UNMASK'D.

*On her white Breast a sparkling Cross she wears,  
Which pass might kiss and Devils adore.* — T. 1769

“THE FAIR NUN UNMASK'D”

After Henry Morland 1769

(The British Museum)



**'The OLD FEMALE MACARONI.**

*Printed for John Bowles at N<sup>o</sup> 12 in Cornhill.*

**“The OLD FEMALE MACARONI.”**

by John Bowles c. 1760 - 1779

(The British Museum)



“The Beauty unmasked.”  
by Carington Bowles c. 1765 - 1775  
(Lewis Walpole Library)



*The Beauty unmasked.*

London: Printed for Rob<sup>t</sup> Sayer, N<sup>o</sup> 53 in Fleet Street. ~

“The Beauty unmasked.”  
by Robert Sayer c. 1765 - 1775  
(The British Museum)



Mrs. Edward Thomas (Ann Gibbes)  
by John Wollaston 1767  
(Worcester Art Museum)

*A Figure that appear'd in a Mazarine Gown,  
at the King of Denmark's Masquerade Ball.*



*Engrav'd for the Oxford Magazine*

“A Figure that appear'd in a Mazarine Gown at the King of Denmark's Masquerade Ball.”

Oxford 1768

(The British Museum)

*A Figure that appear'd in a Mazarine Gown,  
at the King of Denmark's Masquerade Ball?*



“A Figure that appear'd in a Mazarine Gown at the King of Denmark's Masquerade Ball.”

Oxford 1768

(The British Museum)

THE CONTRAST.

*Or a Court Character that Appear'd at the King of Denmark's Masquerade*



“THE CONTRAST Or a Court Character that Appear'd at the King of Denmark's Masquerade”

Oxford 1768

(The British Museum)



*A View of the Dresses at the late Masquerade, given by the King of Denmark.*

“A view of the Dresses at the late Masquerade given by the King of Denmark”

1769

(Lewis Walpole Library)



**THE BACK FRONT.**  
 On the Weathercock.  
 TIENTSIN M'WANGWEN.  
 Large LIBERTY BONES CAP not a Nation  
 THE HAT Ticket for the Lottery  
 Date January 1st 1769  
 SUPERBIOUS ME THREE MANSERVICES  
 Two Tickets J BALL-PARK  
 closing  
 SUBOTTO AITRESCO  
 Sides of the HAT.  
 THE TABLES.  
 Right Sleeve of Cloak & other Cards  
 Left Sleeve of Cloak Dice with this motto  
**COG IT AMOR NUMER.**  
**THE HAIR.**  
 Quins de Remon with two Ribbons  
 right Side H.A.T.E.  
**NOUD TO PREPERMENT.**  
 left Side CLAN 1769.  
**BRITISH CHANNEL.**  
**THE BACK.**  
 Right side  
 a Printing of the E-1 1769  
 left side  
 Verse of John Wilkes Esq  
 & crabs de Linn  
 a scroll  
**FUNDAMENTAL**  
**CONVIANCE**

**EXPLANATION OF COLOURS.**  
 Weathercock, Yellow.  
 Cap of Liberty Blue  
 Hat Orange  
 Tables on Ditto, brown.  
 Jerseys both Crimson & Blue.  
 Hair, right side, sandy, left, Brown.  
 Coat, right, Blue lining Orange.  
 left Orange lining Blue.  
 Waistcoat, right, Pink, left, Blue.  
 Breeches & Stockings, right, Blue, left, Orange.  
 Roses at the right side, White.  
 Knees & Shins, left side, Red.

*The Times*  
 Taken from an Original Character which appear'd at the Masquerade at Lincoln Decr the 21st 1769  
 Price 1/6

The Times Taken from an Original Character which appear'd at the Masquerade at Lincoln Decr the 21st 1769  
 by J. Marks 1769  
 (Lewis Walpole Library)



Sir Watkin Williams - Wynn and Lady Henrietta Williams - Wynn  
by Sir Joshua Reynolds 1769  
(Amgueddfa Cymru - National Museum Wales)

Mrs. Cornely's

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*The Soho Masquerade Conference, between the Premier and his Journeyman.*

“The Soho Masquerade Conference between the Premier and his Journeyman.”

1770  
(Lewis Walpole Library)



(Likely) Captain Wilts in "The Times"  
by Johann Zoffany 1770  
(Theatre Royal, Bath)



“La Pompadour unmask’d...” (A Woman Identified as Madame de Mouchy)  
by Richard Purcell, Published by Henry Parker, After Louis Surugue 1770  
(The British Museum)



*Designed & Engraved by  
H. ...*

A PEEP at the MASQUERADE

Price 6s

*Printed at St. Dun's*

*1778*

“A PEEP at the MASQUERADE”  
Published in Dublin c. 1770 - 1780  
(The British Museum)



*Remarkable Characters at M<sup>rs</sup> Cornely's Masquerade.*



*Engrav'd for the Oxford Magazine . 1771 Feb.*

“Remarkable Characters at Mrs. Cornely's Masquerade”  
"Engrav'd for the Oxford Magazine" 1771  
(The British Museum)



*THE MASQUERADE DANCE.*

*Pub. according to Act of Parliament Dec. 8. 1771 by M. Darly / W. Elwand!*

“THE MASQUERADE DANCE.”

by Matthew Darly 1771

(The British Museum)



WANTONNESS MASK'D.

*But Back she starts and starts his master knows, — | Let her go on to hide the raging Fire,  
But the wretched Lady will not be so slow, — | No Act so rash as Mask'd in a ball dress.*

Printed for J. and W. Smith, in Strand, near St. Dunstons Church, in the Year 1771.

“WANTONNESS MASK'D”  
by Carington Bowles 1771  
(The British Museum)



WANTONNESS MASK'D.

*One Night's wantonness may make his master known - | Let her go on to hide the rising Sun.  
But the unskilful Love will not her wishes own. | No, 'tis vain such a Mask can hide her face.*

Written by CAROLINE F. in a Napk. W. 1771. Sold at P. Colclough and Co. London.

“WANTONNESS MASK'D”

by Carington Bowles 1771

(The British Museum)

*Remarkable Characters at M<sup>rs</sup> Cornely's Masquerade.*



*Engrav'd for the Oxford Magazine.*

“Remarkable Characters at M.rs Cornely’s Masquerade”

London 1771

(The British Museum)



Copper Plated Cotton Handkerchief  
"Present taste of the Nobility and Gentry Exhibited in the Grand Masquerade Ball in Soho in 1771"  
(The British Museum)



“The Right Honble Lady Frances Manners”  
by David Martin 1771  
(The British Museum)



LADY BETTY BUSTLE and her MAID LUCY preparing for the MASQUERADE at the PANTHEON

*Printed by Carington Bowles, No. 4, Duncannon Street, St. Paul's Church Yard, London. Published at the Art Director, 17, Rue de la Harpe, Paris.*

“LADY BETTY BUSTLE and her MAID LUCY preparing for the MASQUERADE at the PANTHEON”  
by Carington Bowles 1772  
(Lewis Walpole Library)



LADY BETTY BUSTLE and her MAID LUCY preparing for the MASQUERADE at the PANTHEON.

Engraved by C. Bowles del. after the original by the same Artist. Published by W. Agar.

“LADY BETTY BUSTLE and her MAID LUCY preparing for the MASQUERADE at the PANTHEON”  
by Carington Bowles 1772  
(The British Museum)



“JACK on a CRUISE, A MISSEY my.e OFFING - Masquerade Scene Kensington Gardens.”  
by James Bretherton 1772  
(Lewis Walpole Library)



Wale delin. . . A Masquerade Scene at the Pantheon, 1772. Grignion sculp.

“A Masquerade Scene at the Pantheon, 1772”  
by Charles Grignion, After Samuel Wale 1772  
(The British Museum)



“A PANTHEON NO. REP. - A Woman Holding a Ticket for a Masquerade Party to be Held at the Pantheon  
by Mathew Darly 1772  
(The British Museum)



M<sup>r</sup> SHUTER

“M.R SHUTER”  
by Philip Dawe 1773  
(The British Museum)



Wale delin.

A Masquerade Scene at the Pantheon, 1772.

Guignou sculp.

“A Masquerade Scene at the Pantheon, 1772”  
by Samuel Wale 1772  
(Victoria & Albert)



*Chas. White del. & sculp.*

*A Masquerade Scene in the PANTHEON*

“A Masquerade Scene at the PANTHEON”  
by Charles White 1773  
(The British Museum)



“THE MACARONI. A real Character at the late Masquerade”  
by John Bowles 1773  
(Lewis Walpole Library)



Masquerade Ticket  
by Francesco Bartolozzi, After Giovanni Battista Cipriani 1775  
(The British Museum)



Masquerade Ticket  
by Francesco Bartolozzi, After Giovanni Battista Cipriani 1775  
(The British Museum)



“A lovely Youth and a Charming Maid Dancing at the Masquerade”  
by William Humphrey 1776  
(The British Museum)



RURAL MASQUERADE DEDICATED TO THE REGATTA'ITES.

*Pub. accord to Act of Parl. July 9 1776 by J. Lockington & Hugh Lane Golden Square.*

“RURAL MASQUERADE DEDICATED TO THE REGATTA'ITES.”

1776

(Lewis Walpole Library)



Masquerade Ticket  
by Francesco Bartolozzi, After Giovanni Battista Cipriani 1777  
(The British Museum)





*Wine is a Mocker, strong Drink is raving  
And Whosoever is deceiv'd thereby is not wise. Proverbs Chap. 20  
London Published Oct. 2. 1782 by J. Birchall. N<sup>o</sup> 173 Strand*

“Wine is a Mocker...”  
by James Birchall 1782  
(The British Museum)



“HANOVER SQUARE” Masquerade Ticket  
by Francesco Bartolozzi, After Giovanni Battista Cipriani 1782  
(The British Museum)



A MORNING RAMBLE, or The MILLINERS SHOP.

Printed and Sold by C. Bowles, at the Sign of the Three Crowns, in Pall Mall, London.

A Man Handing Masquerade Ticket to a Milliner in "A MORNING RAMBLE, or The MILLINERS SHOP."  
by Carington Bowles, After Robert Dighton 1782  
(The British Museum)



A Man Handing Masquerade Ticket to a Milliner in "A MORNING RAMBLE, or The MILLINERS SHOP."  
by Carington Bowles, After Robert Dighton 1782  
(The British Museum)



A Man Handing Masquerade Ticket to a Milliner in "A MORNING RAMBLE, or The MILLINERS SHOP."  
by Carington Bowles, After Robert Dighton 1782  
(The British Museum)

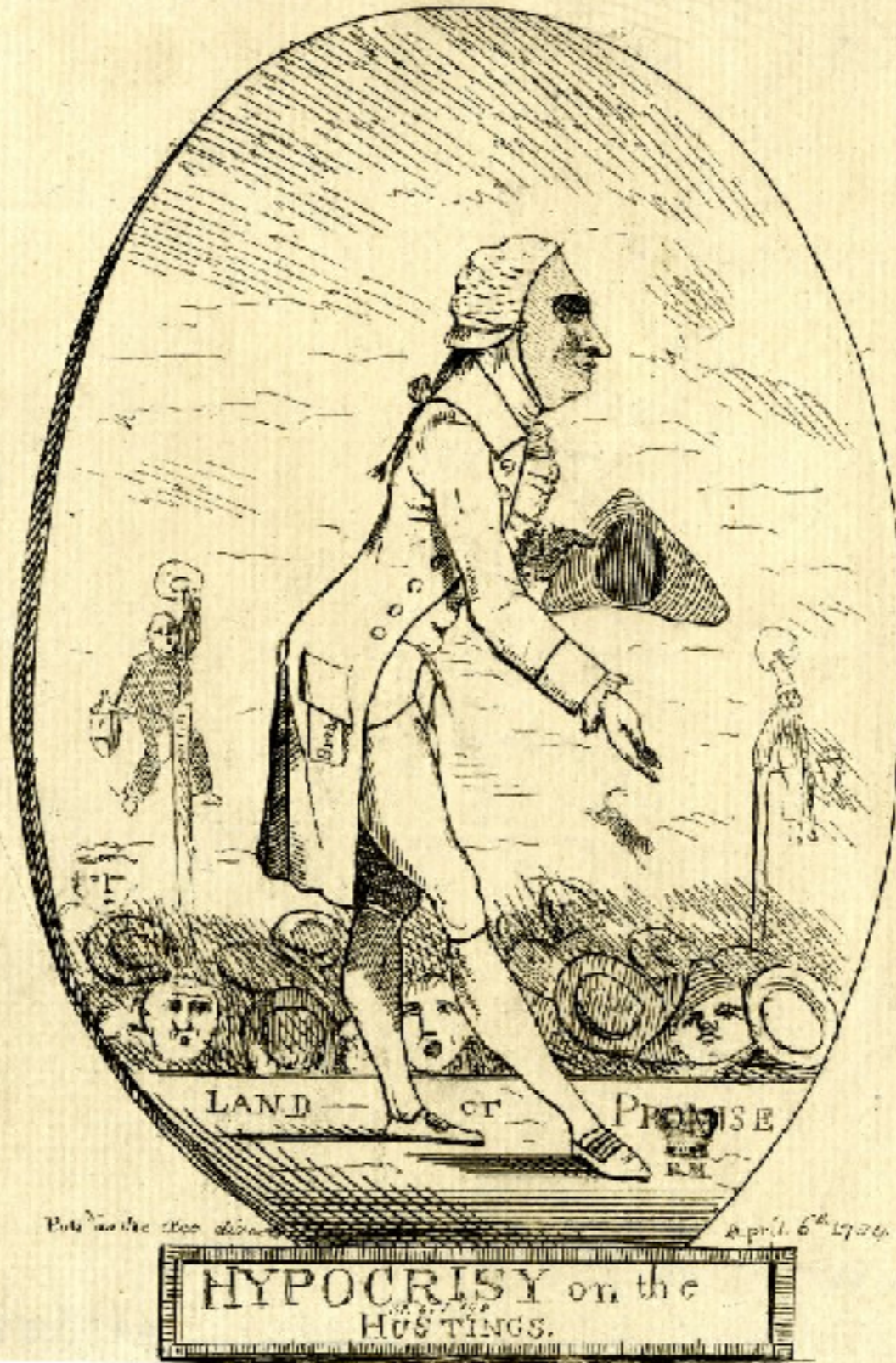


*Painted by S<sup>r</sup> Joshua Reynolds. Engraved by J. R. Smith*

*Painted at the request of the Trustees of the British Museum, London*

Woman Holding a Mask  
by John Raphael Smith, After Sir Joshua Reynolds 1783  
(The British Museum)

THE MASK



"THE MASK - HYPOCRISY on the HUSTINGS"

1784  
(The British Museum)



“PRO BONO PORTICO... THE POLITICAL CLUSTER in terrorem”  
 by William Dent, Published by J. Brown 1784  
 (The British Museum)



“The RETURN from a MASQUERADE... A MORNING SCENE”  
by Carington Bowles, After Robert Dighton 1784  
(The British Museum)



*Printed for A. Smeath & Co. by Carington Bowles.*

*Printed for J. Smith, Strand, London.*

**"The RETURN from a MASQUERADE... A MORNING SCENE."**

1784

1784

**"The RETURN from a MASQUERADE... A MORNING SCENE"**  
by Carington Bowles, After Robert Dighton 1784  
(Victoria & Albert)



*View of all the principal MASQUERADE FIGURES at the Rotunda May 12<sup>th</sup> 1789*

“View of all the principal MASQUERADE FIGURES at the Rotunda May 12th, 1789”

1789

(Lewis Walpole Library)



“View of all the principal MASQUERADE FIGURES at the Rotunda May 12th, 1789”

1789

(Lewis Walpole Library)



“View of all the principal MASQUERADE FIGURES at the Rotunda May 12th, 1789”

1789

(Lewis Walpole Library)

BAAL. OF DE WAERELD IN MASKERADE.



Here, say the Wand'ring Eye with pleasure See  
 Best Knaves and Fools in better Shapes agree.  
 Now Lords and Ladies show their wouled pride,  
 And walk with Jilts and Bullies, side by side.  
 Here, the vile Atmist, to the World's surprise,  
 Puts on a Bishop's Robe for his disguise.  
 With lute and lute talk professes the same,  
 And Nods his Nerve at some favorite Dame.  
 The Statesman that Commands his Princes Son  
 Descends to Marlborough's Jacket here,  
 And tho' at Night he shows the Mighty Duke,  
 In Masquerade submits to play the Fool.  
 Here, Lords in Footmen's Liveries match the Fair,  
 And show us what their real Father's were.  
 Court-Mistress Ladies who, for change of food,

Can show dear to Diet of the Sauce to good.  
 Here, tender Beauty Wedded to an Idel,  
 Decays for the Sake of Gold.  
 To the Tavern drags some virtuous Youth & there  
 Displays her Charms in hopes to seal an Heir.  
 Here City Wives, disguised in Waldones Woods  
 Look out for Sports to mend their own red breeds.  
 These no advantage of their favours seek,  
 For not for Gold but Light for Kijners sake.  
 Here Drury Punks for Maiden Ladies pass,  
 And lose like Nymphs, away the Amorous All.  
 He singles out his due She grants the Prince,  
 And with venereal Trophies owns his prize.  
 Thus all the World for intrest Love & Fear  
 Conceal themselves and in disguise appear

Hier kan t' Pleasuris oog met Lust en vromer zinnen  
 Aensdowen t' kien bijgelyc in vuerd'lyc minnerlyc.  
 Hier wand'len Schelmen, vermomd in Nieren, Dhyen,  
 Met Nerven, die zoo vaak van hun hooftogen zyn;  
 Hier zie men de adell van hun adelsheyl verlaaten,  
 Met een in Storm vuerd, vermomd, gewentel en gewaen.  
 De Goden ziele die van Schryft, een vueren weer.  
 Delt hier zyn veylen aard in t' heylig' Binschaps deel.  
 De een van Staat de zift zyn vuer schyn te behoren,  
 Verlaet zyn kintert hier om Ardegnies Lieren.  
 Schryft by x geliefde de Landt al met zyn Koning doelt,  
 Of des by des vermomd de Groeyde Gek verhoelt.  
 Staat vaders in Livery, en d'agel'lyc te verhoeren,  
 Wie 'n' en de Nymphen, hun vuerde Nidre maeren.  
 Hoop alle Nijfz' die het mengensure vuer;  
 Behynt te behuygen van een minnar in Livery.  
 In omme of sijn vuer vuer eender schied'lyc maeren,  
 Al's maar een Luchter jout de Kost haer vud deed maeren.

Con Jonge Schoonheid aan een geyvaerd, jout en rad,  
 Ginnin' wt Lichte, maar een schat en geld getrouwd.  
 Staet hier en, seuglyc hier, het vuerlyc en vuerlyc  
 Om jout, geens hier van, en, en te verhoelen.  
 Con jout, Binkers D'ij, pubert in vueren gewant,  
 Maet na een t' fferaan, geucl wt vueren jout.  
 De maenat en zyn vuer en gaeren hoo getrouwd.  
 Den Nijfz' vuerlyc en hoo getrouwd vueren.  
 Ze vuerlyc en vuer vuer, en vuerlyc vuer vuer.  
 Hier vuerlyc, vuerlyc, vuerlyc, vuerlyc, vuerlyc.  
 Hier vuerlyc, vuerlyc, vuerlyc, vuerlyc, vuerlyc.  
 Hier vuerlyc, vuerlyc, vuerlyc, vuerlyc, vuerlyc.  
 Hier vuerlyc, vuerlyc, vuerlyc, vuerlyc, vuerlyc.  
 Hier vuerlyc, vuerlyc, vuerlyc, vuerlyc, vuerlyc.  
 Hier vuerlyc, vuerlyc, vuerlyc, vuerlyc, vuerlyc.

"BAAL. OF DE WAERELD IN MASKERADE"  
 18th Century  
 (Lewis Walpole Library)



“BAAL. OF DE WAERELD IN MASKERADE”  
18th Century  
(Lewis Walpole Library)



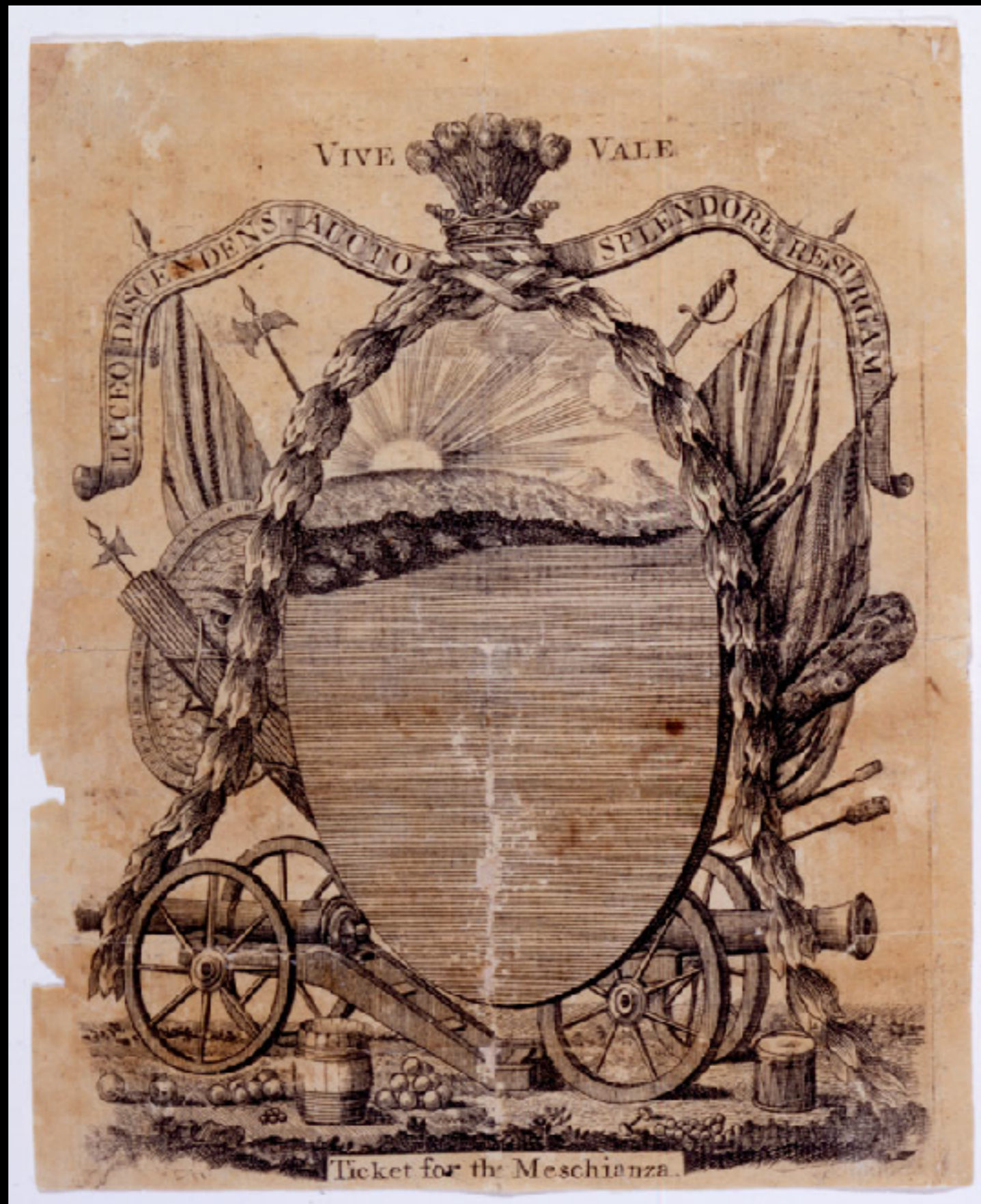
“BAAL. OF DE WAERELD IN MASKERADE”  
18th Century  
(Lewis Walpole Library)



“BAAL. OF DE WAERELD IN MASKERADE”  
18th Century  
(Lewis Walpole Library)



Ticket for a Masquerade Ball Held at the Pantheon  
by Michel Angelo Pergolesi 1789  
(The British Museum)



Ticket for the Meschianza  
1778  
(Library Company of Philadelphia)



Drawing of the Meschianza  
by John Andre 1778  
(Cliveden)

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Meschianza Dresses 1778

No 1



These three specimens of Silks, were of dressers worn  
at the celebrated Meschianza in Philadelphia in May 1778 -  
No 1. is part of the ruffe cuff of Mrs Hamilton - its circumference  
fourteen, when set of needles was, was 2 feet. These ladies,  
were sewers their by young Ladies

No 2



No 3



“Meschianza Dresses 1778”  
(Library Company of Philadelphia)



DRESSING FOR A MASQUERADE.

“DRESSING FOR A MASQUERADE”  
by Thomas Rowlandson 1790  
(The British Museum)



*Designed & etched by Thos. Rowlandson.*

DRESSING FOR A BIRTHDAY.

*Published in the Strand, at the Sign of the Three Crowns, in Pall Mall.*

“DRESSING FOR A BIRTHDAY”  
by Thomas Rowlandson 1790  
(The British Museum)



A MASQUERADE.

Published 4 April, 1795 by LAURIE & WHITTLE, 53, Fleet Street, London.

"A MASQUERADE"  
by Laurie & Whittle 1795  
(The British Museum)



English Enameled Soft - Paste Porcelain Patch Box Mounted with Gold

c. 1760 - 1765

(Victoria & Albert)



English Enameled Soft - Paste Porcelain Patch Box Mounted with Gold

c. 1760 - 1765

(Victoria & Albert)



English Soft Paste Porcelain Perfume Bottle  
Chelsea Porcelain Factory c. 1765  
(Takasago)



English Soft Paste Porcelain Seal  
Chelsea Porcelain Factory c. 1765  
(Victoria & Albert)



English Soft Paste Porcelain Seal  
Charles Gouyn's Factory c. 1749 - 1765  
(Victoria & Albert)



English Soft Paste Porcelain Seal  
Charles Gouyn's Factory c. 1749 - 1765  
(Victoria & Albert)



English Soft Paste Porcelain Seal  
Charles Gouyn's Factory c. 1749 - 1765  
(Victoria & Albert)



English Soft Paste Brloque Set in Gold  
Charles Gouyn's Factory c. 1749 - 1760  
(Victoria & Albert)



English Soft Paste Brloque Set in Gold  
Charles Gouyn's Factory c. 1750 - 1760  
(Victoria & Albert)



English Soft Paste Porcelain Figure of a Couple Dancing  
Chelsea Porcelain Factory c. 1755 - 1757  
(The British Museum)



English Soft Paste Porcelain Masquerade Figure Painted with Enamels  
by Joseph Willems, Chelsea Porcelain Factory c. 1760 - 1765  
(Victoria & Albert)



English Soft Paste Porcelain Masquerade Figure Painted with Enamels  
by Joseph Willems, Chelsea Porcelain Factory c. 1760 - 1765  
(Victoria & Albert)



English Soft Paste Porcelain Masquerade Figure Painted with Enamels  
by Joseph Willems, Chelsea Porcelain Factory c. 1760 - 1765  
(Victoria & Albert)



English Soft Paste Porcelain Masquerade Figure Painted with Enamels  
by Joseph Willems, Chelsea Porcelain Factory c. 1760 - 1765  
(Victoria & Albert)



English Soft Paste Porcelain Masquerade Figure Painted with Enamels from Derby  
by William Duesbury & Co. c. 1760 - 1765  
(Victoria & Albert)



English Soft Paste Porcelain Masquerade Figure Painted with Enamels  
by Bow Porcelain Factory c. 1755  
(Victoria & Albert)



Gold and Enamel Masquerade or Carnival Ring  
18th Century  
(Bonhams)



*Photograph © 2014 Susan Holloway Scott*

A Mask for Masquerade Interpreted  
(Interpretation by Sarah Woodyard, Mask by Mark Hutter,

# French Masquerade



“La Noblesse Francoise a l'Eglise”

by Abraham Bosse, Published by Jean de Saint - Igny, After Jean de Saint - Igny c. 1629  
(The British Museum)



María Teresa of Austria, Queen of France and the Dauphin of France  
by Charles Beaubrun 1664  
(Private Collection)



María Teresa of Austria, Queen of France  
by Charles Beaubrun 1664  
(Private Collection)



*Dame en habit de Ballet.*

*Le Peintre Delin. et gravé par son grand. Pigeon. Et. gravé sous la direction de J. Blouin.*

“Dame en habit de Ballet”  
by Jean Lepautre c. 1670 - 1682  
(The British Museum)



*Dame allant à la Campagne.*

*Le Peintre de la Cour, et de la Ville, par Louis Le Vaillant. Le Peintre de la Cour, et de la Ville, par Louis Le Vaillant.*

“Dame allant à la Campagne”  
by Jean Lepautre c. 1670 - 1682  
(The British Museum)



*Fevrier*

*Parmi les divertissemens  
Ou chacun veut paroître habillé*

*Les bals et les déguisemens  
Occupent la Cour et la ville.*

*Des Bonnaire au Log. 1688. page 11.*

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“Fevrier”

by Henri Bonnard II c. 1678 - 1700

(The British Museum)



Young Woman Holding a Mask  
by Jean de Poilly, Published by Francois de Poilly IV, Agter Jacques Courtin c. 1684 - 1728  
(The British Museum)



*Femme de qualité s'habillant pour Coure le Bal.*

*Levent à Paris chez J. Vander Bruggen*

*Deux et laques au grand Magasin d'Oranger avec P.O.R.*

“Femme de qualité s'habillant pour Coure le Bal”  
by Jan van der Bruggen c. 1684 - 1690  
(The British Museum)



"The Two Carriages"  
by Claude Gillot c. 1707  
(Louvre)



Portrait of a Lady Holding a Mask  
by Alexis Grimou 1709  
(Private Collection)



Portrait of a Young Lady Holding a Mask  
by Jean Raoux c. 1700 - 1725  
(Private Collection)



Santerre pinx.

Chateau sculp. 1710

*Iris ala faveur de ce deguisement:  
Vous voulez eprouer si votre amant vous aime?  
L'Amour rit de vous voir rivale de vous memes,  
Mais il vous tromperoit tous deux également,  
S'il laissoit plus long-temps durer le stratageme.*

Paris chez Chabou rus des Harmaux et chez H. Ducrest pres C.F.R.

A.R.

Woman Holding a Mask  
by Nicolas Chateau, After Jean Baptiste Santerre 1710  
(The British Museum)



“Masquerade”  
by French School Early 18th Century  
(Florian Papp, Inc.)



“Masquerade”  
by French School Early 18th Century  
(Florian Papp, Inc.)



Portrait of a Lady Holding a Mask  
by Henri Milot 1710  
(Private Collection)



Louise Hippolyte Grimaldi with a View Overlooking Monaco  
by the studio of Jean-Baptiste Santerre 1712  
(The Athenaeum)



Marie Louise Elisabeth d'Orleans Duchess of Berry  
by Pierre Gobert 1718  
(The Athenaeum)



Young Girl Dressed as a Harlequin Holding a Mask  
by Circle of Antoine Pesne  
(Private Collection)



Actors of the Comédie - Italienne / Pierrot & Harlequin  
by Nicholas Lancret c. 1716 - 1736  
(Musée du Louvre)



Actors of the Comédie - Italienne / Pierrot & Harlequin  
by Philippe Mercier c. 1716 - 1736  
(Bonhams)



"Arlequine"  
Mid 18th Century  
(Schwarzenberg Collection of Theatrical Items and Repertoire)



French Woman with Mask  
Early 18th Century  
(Private Collection)



“Madame la Duchesse de Valentinois en Habit de bal “ (Versailles)  
Early - Mid 18th Century  
(Réunion des Musées Nationaux)



*Tout est la Portrait de la Cour en 1750. Chez Monsieur de la Cour. aux perles de Paris. del. 1750.*

*Madame la Marquise D'Entragues*

“Madame la Marquise D'Entragues”

Early - Mid 18th Century

(Private Collection)



*Damoiselle en Habit de Chambre*

*Avec edle corbeille et ce grand équipage      Que cet objet si plein d'appas  
L'aiguille en main se crut au pas      Va faire quelque gros ouvrage.  
à Paris chez JBouart au Coy et en Rome approuvé sous Lilly Volans et Orloggio della Chiesa Nuova*

“Madame la Duchesse de Valentinois en Habit de bal” (Versailles)

Early - Mid 18th Century

(Réunion des Musées Nationaux)



French or European Woman with Mask  
Early - Mid 18th Century  
(Private Collection)



*Dame de la Cour.*  
*Dans l'air noble de cette Dame, Si pour elle un galand s'enflamme*  
*L'on voit de bonnes qualitez; Il faut s'en prendre à sa beauté.*

“Dame de la Cour”  
Early - Mid 18th Century  
(Private Collection)



“Di degno Cavalier tenera Moglie” (The Masked Ball)  
by Jean-Jacques Flipart, After Pietro Longhi Early - Mid 18th Century  
(Achenbach Foundation for Graphic Arts)



A French Masquerade  
by Anne Claude Philippe de Tubières, Comte de Caylus, After Claude Gillot c. 1720 - 1765  
(The Athenaeum)



Madame Grimond de La Reynière  
by Hyacinthe Rigaud 1734  
(Private Collection)



*Mascarade Chinoise faite à Rome le Carnaval de l'année M. D. C. C. XXXV. Par M<sup>rs</sup> les Pensionnaires du Roy de France en son Academie de France  
à Son Excellence Mon<sup>seigneur</sup> Le Duc de S<sup>aint</sup> Aignan Pair de France Chevalier des Ordres du Roy et Son Ambassadeur Extraordinaire à Rome*

“La Mascarade Chinoise” (The Chinese Masquerade)  
by Jean Baptiste Marie Pierre 1735  
(Museum of Fine Arts, Boston)



Thomas Havers  
by Barthélemy Du Pan c. 1741  
(Leeds Museums & Galleries)



Lady Sophia and Lady Charlotte Fermor at a Masquerade  
by Enoch Seeman c. 1741  
(Sotheby's)



Eva Helena Ribbing - French Agent in Sweden  
by Gustaf Lundberg c. 1750  
(Private Collection)



"Masquerade"  
by Louis-Joseph Le Lorrain c. 1740  
(National Gallery of Art)



Young Lady in a Turkish Costume  
by Antoine Coypel c. 1740  
(Private Collection)



Jeune Fille Tenant un Loup  
by Antoine Coypel c. 1745  
(Avignon Musée Calvet)



Standard Bearer (M. Barbault)  
by the Circle of Joseph - Marie Vien 1748  
(Museum of Fine Arts, Boston)



“Trompettes, Pages, Esclaves, et Vases, que l'on portoit pour present, à Mahomet”  
by Joseph Marie Vien 1748  
(Victoria & Albert)



Countess of Sérent  
by Jean-Marc Nattier 1754  
(The Athenaeum)



Portrait of a Lady with a Masquerade Mask  
by Francois Hubert Drouais c. 1750  
(Private Collection)



The Hour of the Masked Ball  
by Charles - Joseph Flipart, Paris  
(Sotheby's)



Madame Joseph Nicolas Pancrace Royer  
by Jean-Marc Natier c. 1750  
(Private Collection)



A Man in Turkish Theatrical Costume  
by Nicholas Bocquet, After Joseph Marie Vien c. 1752 - 1773  
(The British Museum)



Noblewoman with Mask  
by Charles - Amédée-Philippe van Loo  
(Koller Auctions)



French Silk Fan (Missing Mount)

c. 1720 - 1740

(The British Museum)





RETOUR DU BAL

*Sur les Costumes de Monsieur, Monsieur, Capitaine des Gardes de la Ville*  
*et sur les Costumes des Femmes, par le sieur de La Harpe.*

“RETOUR DE BAL” (Return from the Ball)

1758

(Philadelphia Museum of Art)



French Harlequin Costume  
18th Century  
(Fashion Museum of Paris)

# German Masquerade



A Woman Holding a Mask

by Johann Lorenz Haid, Published by Johann Christian Leopold, After Giovanni Battista Piazzetta c. 1750  
(The British Museum)



Henriette Sophie Christine von Lüderitz, geborne von Rochow, mit venezianischer Karnevalsmaske  
by Christian Friedrich Reinhold Lisiewski c. 1750  
(Galerie Bassenge)



German Woman in Masquerade Dress  
Mid 18th Century  
(Hampel Auctions)



Sophia Susanna Charlotte von Platen  
by German School c. 1750  
(Bassenge)



Porcelain Harlequin Figure  
Meissen Porcelain Factory c. 1745  
(The British Museum)



Porcelain Harlequin Figure  
Meissen Porcelain Factory c. 1745  
(Private Collection)



German Hard Paste Porcelain Masquerade Figure  
Höchst Porcelain Factory c. 1745  
(Victoria & Albert)



German Hard Paste Porcelain Masquerade Figure of Columbine  
Nymphenburg Porcelain Factory c. 1760 - 1765  
(Victoria & Albert)



German Hard Paste Porcelain Tea Cup & Saucer  
Nymphenburg Porcelain Factory c. 1760 - 1765  
(Victoria & Albert)



Portrait of a Woman Holding a Mask  
by Anton Raphael Mengs c. 1750  
(Tajan)



Retrato de Arabella Astley Swimmer, Lady Vincent of Stoke D'Abernon  
by Anton Raphaël Mengs c. 1753  
(International Portrait Gallery)



German / Dutch Harlequin Costume  
18th Century  
(Germanic National Museum in Nuremberg)



German / Dutch Harlequin Costume  
18th Century  
(Germanic National Museum in Nuremberg)

# Austrian Masquerade



Maria Theresa of Austria  
by Martin van Mytens c. 1750  
(Private Collection)

# Prussian Masquerade



Princess Amalia of Prussia as an Amazon  
by Antoine Pesne c. 1757  
(Schloß Charlottenburg, Berlin, Germany)



Frédérique - Louise of Prussia, Margravine of Brandenburg-Ansbach  
by Antoine Pesne 1743  
(Bodo Kubrak)



Queen Lovisa Ulrika of Prussia, Queen of Sweden  
by Antoine Pesne c. 1744  
(Private Collection)



Wilhelmine of Prussia, Margravine of Brandenburg-Bayeruth  
by Antoine Pesne c. 1745  
(Charlottenburg Palace)



Egmont von Chasôt  
by Antoine Pesne c. 1757  
(Huis Doom)

# Dutch Masquerade



"Candle - Lit Interior"  
by Matthys Naiveu Late 17th Century  
(Private Collection)



Dutch Woman Holding a Mask  
by Frans van Mieris Late 17th Century  
(Private Collection)

# Spanish Masquerade



A Masquerade Ball in a Theatre  
by Luis Paret y Alcazar c. 1770  
(The British Museum)



Isabel Parreno Arce Ruiz de Alcarony Valdes Marquesa de Llan  
by Anton Raphael Mengs c. 1770  
(Museo de la Real Academia de Bellas Artes de San Fernando, Madrid)



Spanish Paper & Ivory Fan  
18th Century  
(Metropolitan Museum of Art)



“Elegant Company Preparing for a Masked Ball”  
by Luis Paret Y Alcazár c. 1770  
(Private Collection)

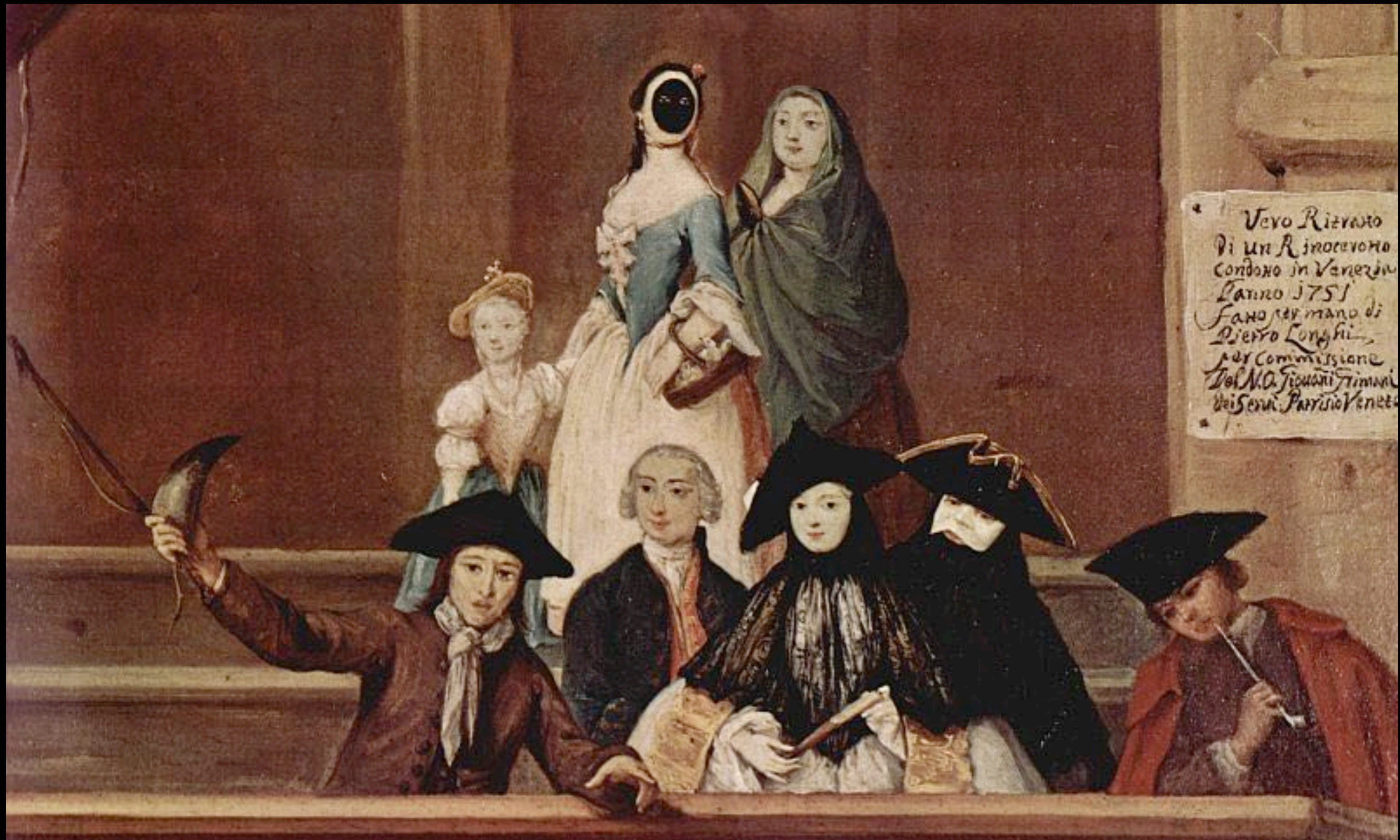
# Italian Masquerade



"Il Ridotto"  
by Pietro Longhi c. 1748  
(Accademia Carrara)



“Clara the Rhinoceros”  
by Pietro Longhi 1751  
(National Gallery)



Detail: "Clara the Rhinoceros"  
by Pietro Longhi 1751  
(National Gallery)



"The Charlatan"  
by Pietro Longhi 1757  
(Ca' Rezzonico)



"The Ridotto in Venice"  
by Pietro Longhi c. 1750 - 1755  
(Private Collection)



*“Der Zahzierher”*  
by Pietro Longhi c. 1750 - 1760  
(Pinacoteca di Brera, Mailand)



“The Ridotto in Venice”  
by Pietro Longhi c. 1750 - 1755  
(Private Collection)



“The Ridotto in Venice”  
by Pietro Longhi c. 1750 - 1755  
(Private Collection)



"Bal Masque"  
by a Follower of Pietro Longhi 18th Century  
(Fine Arts Museums of San Francisco)



"Il Ridotto - The Foyer"  
by Francesco Guardi 1755  
(Private Collection)



"The Minuet"  
by Giovanni Domenico c. 1750  
(Private Collection)

# Swiss Masquerade



Harlequin Costume in Linen and Silk for a Masked Ball  
Probably Worn by Queen Ulrika Eleonora of Sweden c. 1656 - 1693  
(eMuseum)

# Acknowledgements

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