

# 18th Century Material Culture

## The Lady's Toilet

### Cosmetics & The Dressing Table



# Cosmetics

# Cosmetics

During the 17th and 18th centuries, the application of cosmetics was considered a trait of the aristocratic, particularly in Continental Europe and England. Those who had or sought social stature, or those who simply wished to live “à la mode” or “in the style”, often adorned their faces and hair with a variety of creams and powders to achieve a fashionable appearance. With cheaper cosmetics becoming more and more available in the marketplace, this practice was often enjoyed by the middle class as well, but by no means was it universal.

White facial cream “paint” and powders were typically applied to the face and shoulders to artificially lighten the skin. These “Blancs” not only created attractive features to the face, but they also hid unsightly blemishes, wrinkles and the effects of disease. Unfortunately, most of these cosmetics were either lead based or made from bismuth and vinegar. Despite the fact that lead poisoning was known at the time, the practice of applying these toxic cosmetics continued in popularity.

# Cosmetics



The Celebrated Beauty and Courtesan “Miss Kitty Fischer” who Died at the Age of 23 in 1767 from Lead Poisoning  
by Richard Houston after Sir Joshua Reynolds c. 1759 - 1765  
(The British Museum)

# Cosmetics

In addition to applying an artificial pale complexion, red makeup, or Rouge, was applied over the white foundation to accentuate the cheeks. These cosmetics were frequently made from pigments like vermilion ground from cinnabar, or creuse which was made by exposing lead plates to vinegar. Alternative sources of red pigment included safflower or wood resins such as sandalwood or brazilwood. Whether toxic or not, these pigments were mixed with a variety of vinegars, creams or greases to create a paste for application.

During the 1750s and 1760s, those French women who wore cosmetics did so rather generously which resulted in a rather artificial look. Their English counterparts on the other hand applied their products more conservatively. By the 1770s, while both countries continued the practice of wearing cosmetics, they did so to take on a more natural appearance.

# Cosmetics

To complete the desired look, cosmetics were applied to accentuate the lips and eyebrows.

Lips were frequently reddened with pomades or lip salves. These pigmented animal fats varied in color from burgundy to pink.

Eyebrows were often darkened with elderberries, burnt cork or lampblack. Ideally, they were half moon shaped with tapered ends. This was created by plucking the hairs as necessary. In certain circumstances, artificial eyebrows made from the skin of a mouse were used to achieve the desired look.

Last but not least, beauty patches or “Mouches” were applied for either fashion or to hide unsightly blemishes, scars, or signs of disease. Made of silk, velvet, satin, or taffetta, they were often the finishing touch when applying cosmetics at the toilet.

# Examples of 18th Century Cosmetics

Blue - Gray Tinted Hair Powder

Soft Rouge Cheeks



Darkened Eyebrows

Red Lips

Lady in Blue  
by Thomas Gainsborough c. 1780  
(Hermitage Museum)

# Examples of 18th Century Cosmetics



Princess Augusta of Saxe-Gotha by Charles Philips 1736 (National Portrait Gallery)

Princess Augusta of Wales, Eldest Sister of King George III, in Her Court Dress by Unknown Artist c. 1763 (Location Unknown)

# Examples of 18th Century Cosmetics



Marie-Josèphe of Saxony by France Jean-Étienne Liotard 1749 (Rijksmuseum, Amsterdam)  
Actress Elizabeth Linley by Thomas Gainsborough 1775 (Philadelphia Museum of Art)

# Examples of 18th Century Cosmetics



Elizabeth, Lady Forbes by Sir Joshua Reynolds 1775 (ISSUU)  
Mrs. Richard Crofts by Sir Joshua Reynolds 1775 (Richard L. Feigen & Co.)

# Examples of 18th Century Cosmetics

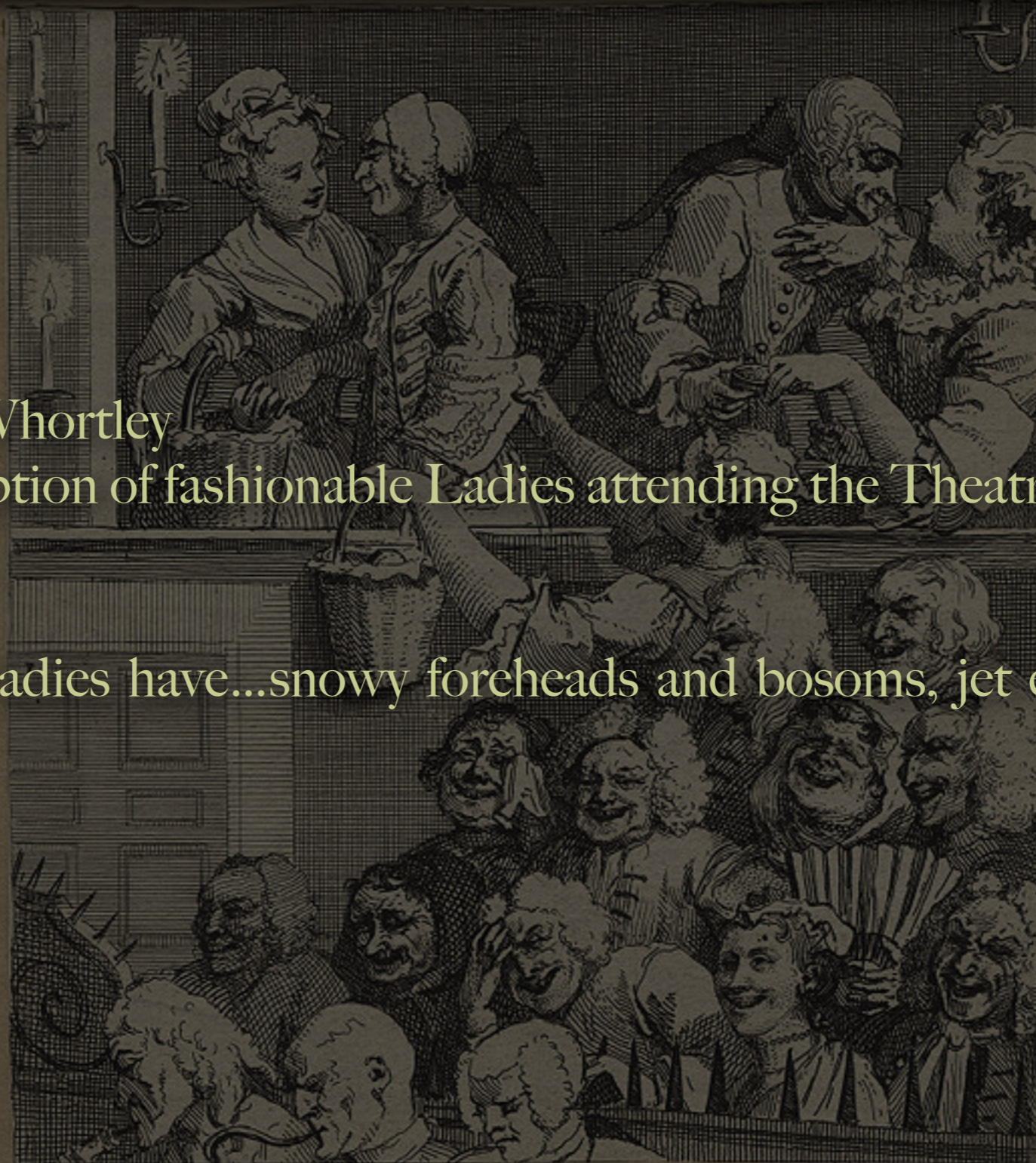


Mrs. Richard Paul Jodrell by Sir Joshua Reynolds c. 1774 - 1775 (Detroit Arts Institute)  
Miss Sarah Campbell by Sir Joshua Reynolds c. 1775 (Bridgeman Images, New York, New York)

# Cosmetics

Lady Mary Whortley  
In her description of fashionable Ladies attending the Theatre  
1716

"All the ladies have...snowy foreheads and bosoms, jet eye-brows and scarlet lips."



# The Toilette or Toilet

# The French “Toilette” or English “Toilet”

The French “Toilette” or English “Toilet” is derived from French word “Toile” or “Little Cloth”.

The term first came to mean the morning routine of washing the body, dressing the hair, shaving (as necessary), and applying cosmetics to the face and body based from the cloth which was spread on a dressing table where these tasks were performed. This meaning spread into English as "Toilet" during the 17th century.

A Toilette / Toilet Service is a set of objects used at the Dressing Table. A Service usually included a mirror, ewers or basins, candlesticks for light, applicators such as brushes or puffs, and a variety of boxes, caskets or other containers to hold cosmetics, patches, and perfumes. Services were often fitted with custom - made traveling cases.

# The French Toilette



*Fille de Marchand, estant à Sa toilette.*

*N. Arnoult fecit 1687*

*Se vend à Paris Chez N. Arnoult rue de la Fromagerie à l'ymage s.<sup>t</sup> Claude aux halles. Avec privil. du Roy.*

“Fille de Marchand, estant à Sa toilette”  
by Nicolas Arnoult 1687  
(Los Angeles County Museum of Art)



A Lady at Her Toilette  
by Nicolas de Largillière 1696  
(Saint Louis Art Museum)



A Lady at Her Toilette  
by Jean Raoux 1727  
(Private Collection)



A Lady Showing A Bracelet Miniature to Her Suitor  
by Jean-François de Troy c. 1734  
(Nelson - Atkins Museum of Art, Kansas City)



A Lady Showing A Bracelet Miniature to Her Suitor  
by Jean-François de Troy c. 1734  
(Nelson - Atkins Museum of Art, Kansas City)



“La Toilette de Madame Geoffrin”  
by Nicolas Lancret c. 1735  
(Sotheby’s)



"The Four Times of Day - Morning"  
by Nicolas Lancret c. 1739  
(National Gallery London)



“Morning Toilette”  
by Jean-Baptiste Siméon Chardin c. 1741  
(Nationalmuseum, Stockholm)



“Jeune Femme à sa Toilette”  
by François Eisen 1742  
(RMN - Grand Palais / Thierry Ollivier)



The Marquise de Gast at Her Toilette  
by Donatien Nonotte 1743  
(Private Collection)



The Milliner  
by François Boucher 1746  
(Nationalmuseum, Stockholm)



F. Boucher Dessin.

R. Gaillard Sculpteur.

### LA MARCHANDE DE MODES

*Les Dieux ont pris plaisir à vous rendre parfaite,  
Et ces vains ornemens qu'à tort vous empruntez,  
Ne servent qu'à cacher de réelles beautés;  
Quittez donc pour toujours, Philis, votre toilette.*

*Voulez-vous exciter les plus vives ardeurs,  
A vos aimables loix soumettre tous les coeurs,  
Ainsi qu'en l'âge d'Or sans fard et sans parure,  
Montrez-vous dans l'état de la simple nature.*

*Tiré du Cabinet de M. Pronovost Capitaine des Gardes de la Ville.*

*A Paris chez l'Auteur Rue St Jacques au dessous de Sacobité, entre un Perruquier et une Lingère.*

**“LA MARCHANDE DE MODES”**  
by René Gaillard after François Boucher Mid 18th Century  
(Metropolitan Museum of Art)



**“LA MARCHANDE DE MODES”**  
by René Gaillard after François Boucher Mid 18th Century  
(Metropolitan Museum of Art)



Madame Marsollier and Her Daughter at Her Toilette  
by Jean Marc Nattier 1749  
(Metropolitan Museum of Art)



Madame Marsollier and Her Daughter at Her Toilette  
by Jean Marc Nattier 1749  
(Metropolitan Museum of Art)



A Lady & Her Maid  
by the Circle of Etienne Jeurat c. 1750  
(Private Collection)



“La Toilette”  
by François Boucher 1752  
(Museo Thyssen-Bornemisza, Madrid)



“The Boidoir”  
by Lafrensen  
(Private Collection)



A Toilette  
Unknown c. 18th Century  
(Private Collection)



“Une Dame à sa Toilette”  
by François Boucher  
(Berheimer-Colnaghi, Munich, London)



Anne de la Grangem Trianon at Her Toilette  
by François - Hubert Drouais c, 1750 - 1760  
(Private Collection)



A Lady at Her Toilette  
by François - Hubert Drouais c, 1750 - 1760  
(Private Collection)



A Lady at her Toilette Applying Powder with a Puff, Dressed in a Peignoir  
by Unknown c. 1750  
(Bowes Museum)



La Mouche A Lady at Her Toilet  
by Louis Tocqué c. 1750  
(Private Collection)



Bouche Pinxit.

Petit Sculp.

LE MATIN  
*La Dame a sa Toilete.*

*Ces taches Artificielles* Mais en les plaçant mal, on s'expose avec elles  
*Donnent aux yeux, au Teint plus de vivacité:* A defigurer la beauté. M<sup>r</sup> Roy.

*a Paris chez Petit rue S<sup>t</sup> Jacques pres les Mathurins* Avec Privilege du Roy  
*et chez la Veuve Chereau aux deux Pilliers d'or*

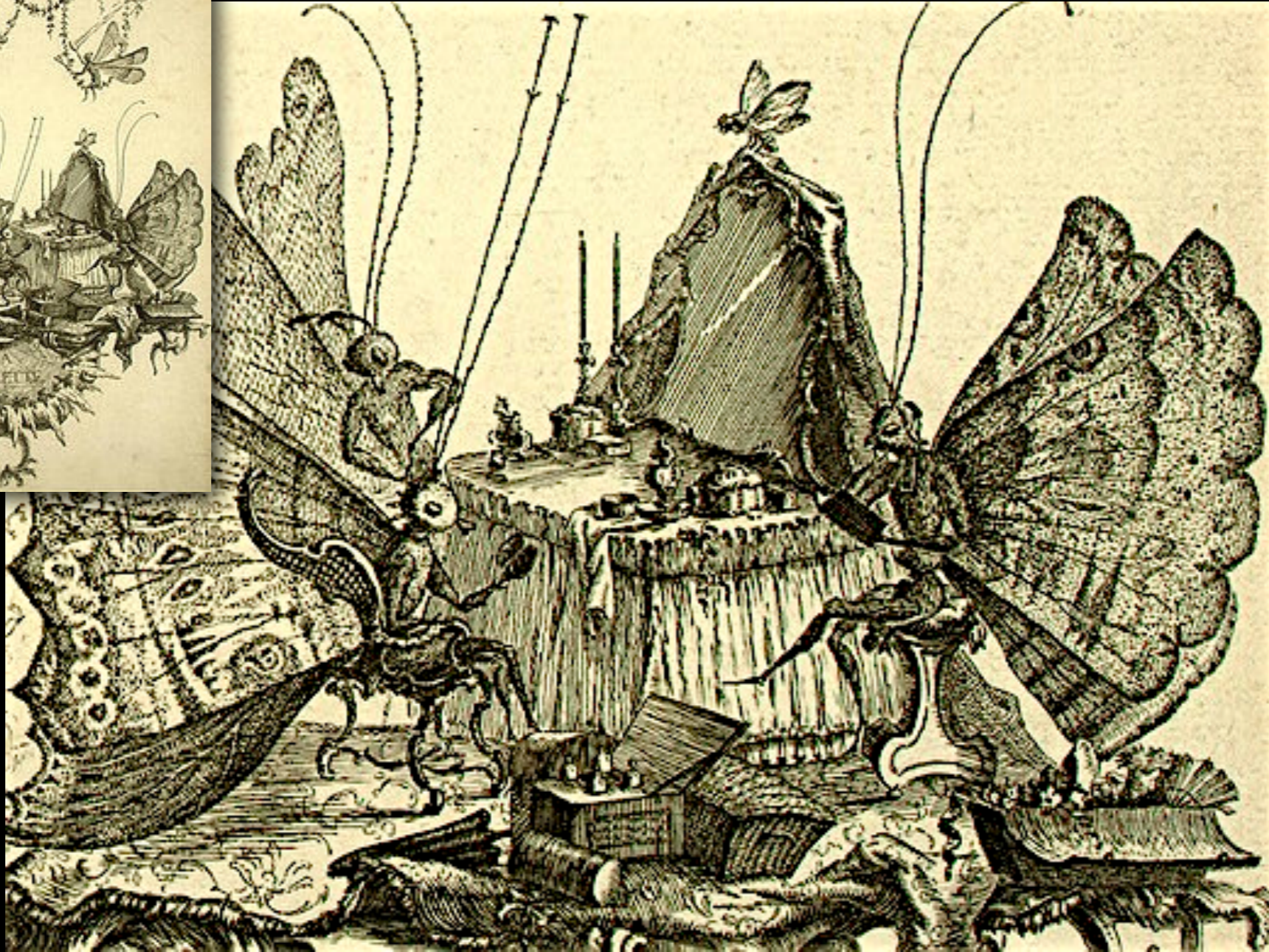
“LE MATIN La Dame a sa Toilete”  
by Gilles Edme Petit after François Boucher Mid 18th Century  
(Metropolitan Museum of Art)



“LE MATIN La Dame a sa Toilete”  
by Gilles Edme Petit after François Boucher Mid 18th Century  
(Metropolitan Museum of Art)



"La Folie Pare La Decrepitude Des Ajustements De La Jeunesse"  
by Charles - Antoine Coypel c. 1753  
(Private Collection)



La Toilette  
by Charles Germain de Saint Aubin c. 1756  
(National Gallery of Art, Washington)



Jeanne-Antoinette Poisson, Marquise de Pompadour, at the Toilette Table  
by François Boucher 1758  
(Fogg Museum)



Jeanne-Antoinette Poisson, Marquise de Pompadour, at the Toilette Table  
by François Boucher 1758  
(Fogg Museum)



"The Broken Mirror"  
by Jean-Baptiste Greuze c. 1763  
(Wallace Collection)



Madame Courcelles at Her Toilette  
by Jean-Baptiste Greuze c. 1765  
(Private Collection)



The Marquis de Marigny and his Wife  
by Louis Michel van Loo 1769  
(The Louvre)



*A Woman at Her Toilette*  
by Nicolas Ponce after Pierre-Antoine Baudouin 1771  
(Private Collection)



“Coiffure a l’Independance ou le Triomphe de la liberte” (Celebrating the Victory of La Belle - Poule)

c. 1778 - 1779  
(Private Collection)



“Mademoiselle du T...”  
by Jean-François Janinet 1779  
(Los Angeles County Museum of Art)



French Tortoiseshell Toilette Casket  
c. 1700 - 1715  
(Metropolitan Museum of Art)



French Nécessaire; Cased Toilette Service  
Saint - Cloud Porcelain Factory c. 1750 - 1751  
(Victoria & Albert)



French Nécessaire; Cased Toilette Service  
Saint - Cloud Porcelain Factory c. 1750 - 1751  
(Victoria & Albert)



French Nécessaire; Cased Toilette Service  
Saint - Cloud Porcelain Factory c. 1750 - 1751  
(Victoria & Albert)



French Nécessaire; Cased Toilette Service  
c. 1750  
(Atena Gallery)



French Silver Toilette Service of the Duchess of Cadaval  
Several Artists Directed by Étienne Pollet c. 1738 - 1739  
(Detroit Institute of Arts)



French Silver Toilette Service of the Duchess of Cadaval  
Several Artists Directed by Étienne Pollet c. 1738 - 1739  
(Detroit Institute of Arts)



Soft - Paste Porcelain Toilette Service Intended for Madame de Pompadour, Left Incomplete on Her Death in 1764  
Manufacture de Sèvres 1763  
(Wallace Collection)



French Toilette Combination Table  
c. 1775  
(Metropolitan Museum of Art)



French Toilette Combination Table  
c. 1775  
(Metropolitan Museum of Art)

# The English Toilet



*Copy Pinx.* *Bowles fecit.*  
Thou heavy Fool, that with Prides ardent Rage,  
Wouldst fain conceal the furrow'd Marks of Age;  
Wouldst thou complais't thy Work, but short's the Task,  
Put off thy Patches, and put on thy Mask.  
Printed for John Bowles & Son, at the Black-Horn in Great-Street.

“Pride”

by John Bowles after Antoine Coypel c. 1753 - 1766  
(British Museum)



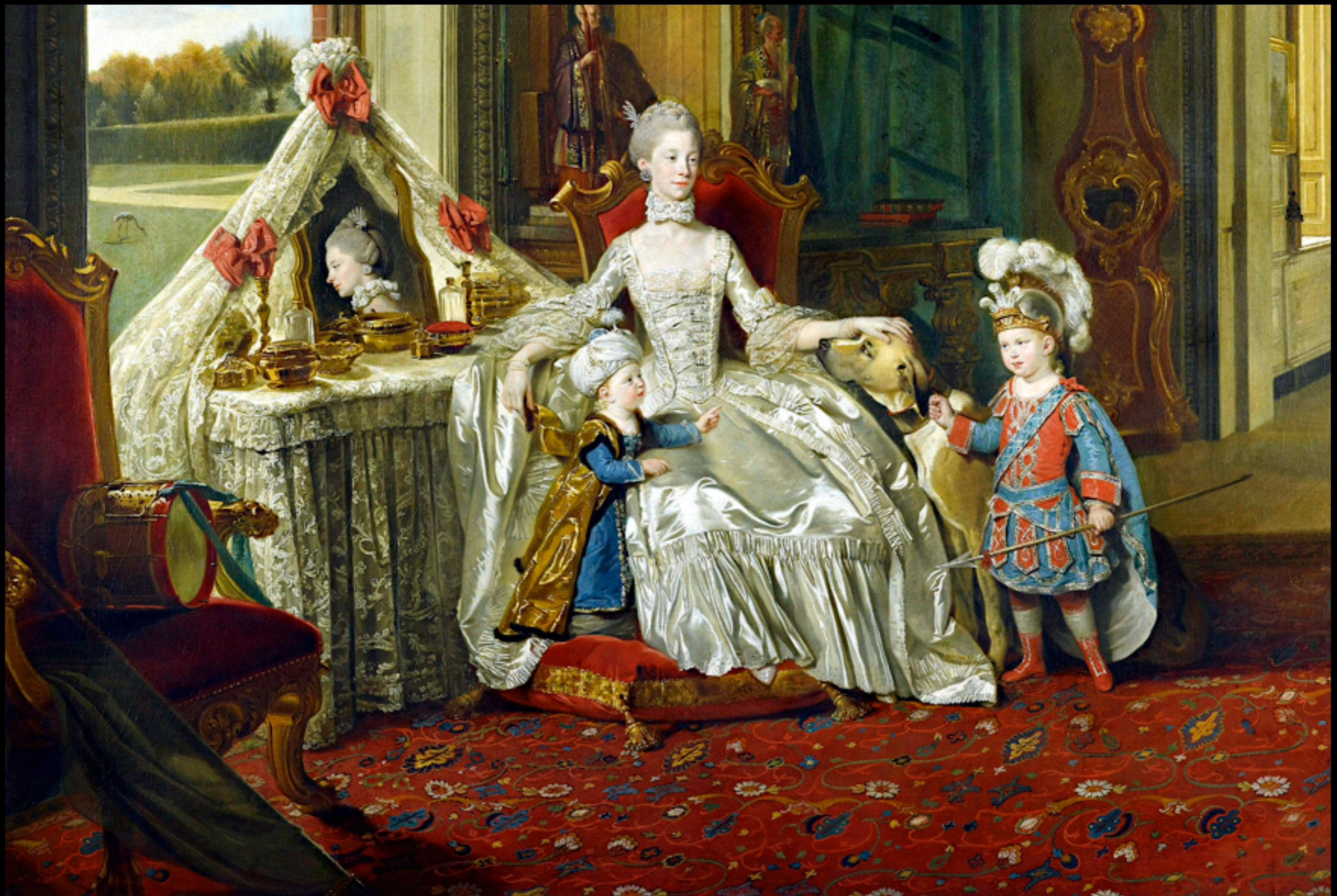
THE TOILET.

*Printed for Robt. Sayer, print-seller in Fleet Street.*

“THE TOILET.”  
by Robert Sayer 1760  
(Lewis Walpole Library)



Queen Charlotte at Windsor with Her Children, the Prince of Wales and the Duke of York  
by Johann Zoffany c. 1765  
(The Royal Collection)



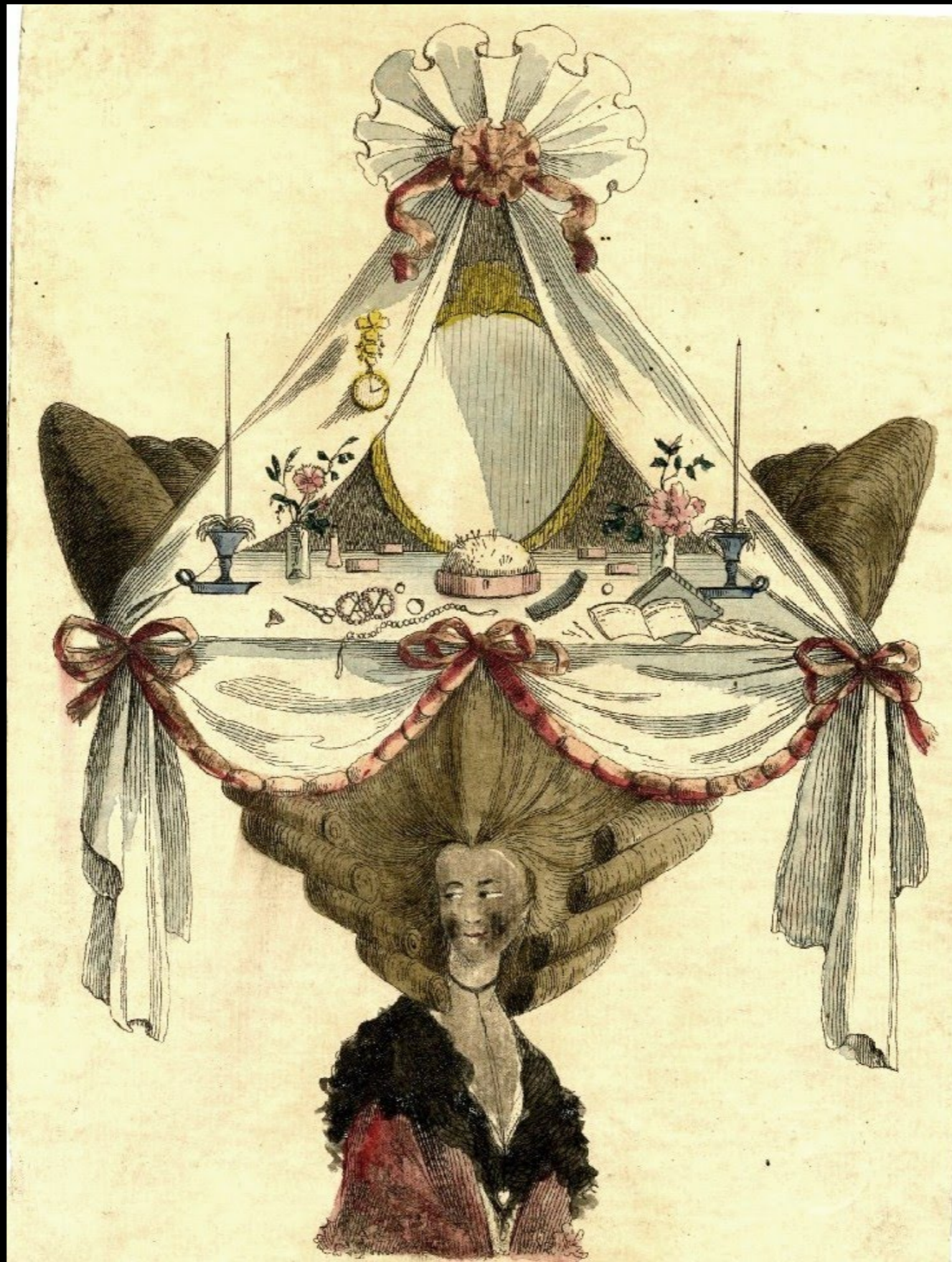
Queen Charlotte at Windsor with Her Children, the Prince of Wales and the Duke of York  
by Johann Zoffany c. 1765  
(The Royal Collection)



"The MACARONI"  
by John Bowles 1773  
(Lewis Walpole Library)



Frontispiece to Anstey's Election Ball  
by William Hibbart after Coplestone Bampfylde, London 1776  
(The British Museum)



“The Lady’s Maid or the Toilet Head Dress”  
London 1776  
(Private Collection)



FEMALE CURIOSITY.

*London, Published Dec: 1<sup>o</sup> 1778. by W. Humphrey.*

“FEMALE CURIOSITY”  
by James Gillray c. 1778  
(Private Collection)



An English Lady Applying Rouge  
by John Raphael Smith, London 1783  
(Fogg Museum)



An ACTRESS at her Toilet, or MISS BRAZEN just BREECHT.

From the Original Picture by John Collet, in the possession of Carington Bowles.

405

Printed for S. sold by CARINGTON BOWLES, at his Map & Print Warehouse, N<sup>o</sup> 69 in St. Pauls Church Yard LONDON. Published as the Act directs.

“An ACTRESS at her Toilet, or MISS BRAZEN just BREECHT”  
by Carington Bowles  
(The British Museum)



“LADY FRIZ at her TOILET”  
by William Bunbury  
(Private Collection)



*With winning coyness she my soul disarms,  
Her face darts forth a thousand rays,* **THE TOILET.** *My eyeballs swim, & I grow guilty white, I gaze.*

London, Printed for ROBERT SAYER, Map and Printseller, No 33, Fleet Street, at the Act above, on July, 1786.

“THE TOILET.”  
by Robert Sayer 1786  
(Lewis Walpole Library)



English Silver Toilet Service  
by Jacob Bodendeich (German, Active in London) c. 1680  
(Museum of Fine Arts, Boston)



English Silver Toilet Service  
by D. London c. 1687 - 1688  
(Metropolitan Museum of Art)



English Gold & Agate Necessaire with Grooming Implements  
In the Manner of James Barbot c. 1760 - 1765  
(Cleveland Museum of Art)



English Gold & Agate Boîte à Mouches - Rouge & Patch Case  
c. 1750 - 1755  
(Metropolitan Museum of Art)



English Miniature Dressing Case & Toilet Service in a Silver Mounted Shagreen Case from Liverpool  
c. 1750 - 1760  
(Walker Art Gallery)

# The German Toilet



A German Woman at Her Toilet  
by Johann Eleazar Zeissig 1770  
(Metropolitan Museum of Art)



A Lady at Her Toilet  
by Johann Heinrich Wilhelm Tischbein 1778  
(Lower Saxony State Museum)



Tobias Baur's Toilet Set with Case, Augsburg  
c. 1695  
(Germanic National Museum in Nuremberg)



Augsburg, Germany, Toilet Service in a Leather Case  
c. 1743 - 1745  
(Metropolitan Museum of Art)



Augsburg, Germany, Toilet Service in a Leather Case  
c. 1743 - 1745  
(Metropolitan Museum of Art)



Augsburg, Germany, Toilet Service in a Leather Case  
c. 1743 - 1745  
(Metropolitan Museum of Art)

# The Dutch Toilet



A Young Lady at Her Toilet  
by Gerrit Dou 1667  
(Museum Boljmans Van Beuningen)



A Young Lady at Her Toilet  
by Gerrard ter Borch c, 1650  
(Metropolitan Museum of Art)



A Young Lady at Her Toilet  
by Gerrard ter Borch 1657  
(Christies)



A Young Lady at Her Toilet  
by Gerrard ter Borch c. 1660  
(Detroit Institute of Art)



A Lady at Her Toilet  
by Frans van Mieris 1678  
(Private Collection)



A Lady at Her Toilet  
by Utrecht School c. 1670  
(Private Collection)



A Lady at Her Toilet  
by Pehr Hilleström (1732 - 1816)  
(Private Collection)



A Lady at Her Toilet  
by Pehr Hilleström (1732 - 1816)  
(Private Collection)



The Morning Toilet. Boudoir Scene  
by Pehr Hilleström  
(National Museum, Stockholm)

# Books

FRONTISPIECE.



*The Graces.*

THE  
TOILET OF FLORA;

OR,

A COLLECTION

OF THE

MOST SIMPLE AND APPROVED

METHODS OF PREPARING

BATHS,                   || PERFUMES,  
ESSENCES,               ||                   AND  
POMATUMS,             || SWEET-SCENTED  
POWDERS,               ||                   WATERS.

WITH

RECEIPTS for COSMETICS of every Kind,  
that can smooth and brighten the SKIN, give  
Force to BEAUTY, and take off the Appear-  
ance of OLD AGE and DECAY.

FOR THE USE OF THE LADIES.

A NEW EDITION, IMPROVED.

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LONDON,

Printed for J. MURRAY, No. 32, Fleet-street; and  
W. NICOLL, St. Paul's Church Yard.

MDCC LXXIX.

“THE TOILET OF FLORA”

by Pierre-Joseph Buc'hoz, Printed for J. Murray and W. Nicoll, London 1779

(Biodiversity Heritage Library)

Pomatum

Pommade / Pomade

# Pomatum, Pommade, or Pomade

Pomatums, otherwise known as Pommades or Pomades, were grease based ointments used for the skin, lips, or hair. They were made from animal fats such as lard, tallow, or marrow and scented with perfumes and oils which created a pleasant aroma.

Certain Pomatums were used for the skin to aid in wrinkles, redness, or pimples. Dyed Pomatums were used to color and moisten the lips and prevent them from chapping. Others were used to style the hair and give it a shiny and slick appearance. Some Pomatums were even used to prevent baldness.

The name Pomatum is derived from the French “Pomme”, an apple, because it was originally made by macerating over-ripe apples in grease.

182. Or,

DRY, before the fire, half a pound of Bitter Almonds blanched, then beat them in a marble mortar as fine as possible, and add a little boiled Milk to prevent the Almonds from turning oily. Beat in the same manner the Crumb of two French Bricks, with four Yolks of Eggs boiled hard, and with the addition of some fresh Milk knead them into a paste, which incorporate with that of the Almonds.

## POMATUMS.

183. *Cold Cream, or Pomatum for the Complexion.*

TAKE White Wax and Spermaceti, of each a drachm; Oil of Sweet Almonds, two ounces; Spring Water, an ounce and a half;

a half; melt the Wax and Spermaceti together in the Oil of Almonds, in a glazed earthen pipkin, over hot ashes, or in a vapour-bath; pour the solution into a marble mortar, and stir it about with a wooden pestle, till it grow cold, and seem quite smooth; then mix the Water gradually, and keep stirring, till the whole is incorporated. This pomatum becomes extremely white and light by the agitation, and very much resembles cream, from its similitude to which it has obtained its name.

This pomatum is an excellent cosmetic, and renders the skin supple and smooth. Some add a little Balm of Gilead to heighten its virtue; and it is sometimes scented, by using Rose-water or Orange-flower Water in the preparation, instead of Spring-water, or with a few drops of any

H 5                      Essence,

Effence, as fancy directs. It is also very good to prevent marks in the face from the Small-pox; in which last case, a little powder of Saffron, or some desiccative powder, such as Flowers of Zinc or French Chalk, is usually added. Keep it for use in a large gallypot tied over with a bladder.

184. *Cucumber Pomatum.*

TAKE Hog's Lard, a pound; ripe Melons, and Cucumbers, of each three pounds, Verjuice, half a pint; two pippins pared, and a pint of Cow's Milk. Slice the Melons, Cucumbers, and Apples, having first pared them; bruise them in the Verjuice, and, together with the Milk and Hog's Lard, put them into an alembic. Let them infuse in a vapour-bath eight or ten hours; then squeeze out the Liquor through a straining cloth while the mixture is hot,  
and

and expose it to the cold air, or set it in a cool place to congeal. Afterwards pour off the watery part that subsides, and wash it in several Waters, till the last remains perfectly clear. Melt the pomatum again in a vapour-bath several times, to separate from it all its humid particles, and every extraneous substance; otherwise it will soon grow rancid. Keep it for use in a gallypot tied over with a bladder.

185. *Or,*

A MORE simple Cucumber Pomatum may be made by simmering together Hog's Lard and pared Cucumbers cut in thin slices. With respect to the rest of the process, follow the method laid down for preparing Lip-salve; and keep this pomatum in the same manner as the former.

H6

Both

Both these pomatums are good Cosmetics; they soften the skin, and preserve it cool and smooth.

186. *Lavender Pomatum.*

TAKE two pounds and a half of Hog's Lard, ten pounds of Lavender Flowers, and a quarter of a pound of Virgin's Wax; put two pounds of picked Lavender Flowers into a proper vessel with the Hog's Lard, and knead them with your hands into as uniform a paste as possible. Put this mixture into a pewter, tin, or stone pot, and cork it tight; place the vessel in a vapour-bath, and let it stand six hours; at the expiration of which time, strain the mixture through a coarse linen cloth, with the assistance of a press. Throw away the Lavender Flowers as useless, pour the melted Lard back into the same pot, and add four pounds of  
fresh

fresh Lavender Flowers. Stir the Lard and Flowers together while the Lard is in a liquid state, in order to mix them thoroughly; and repeat the former process. Continue to act in this manner till the whole quantity of Lavender Flowers is used. Then set in a cool place the pomatum separated from the Lavender Flowers, that it may congeal; pour off the brown aqueous juice extracted from them; and wash the Pomatum in several waters, stirring it with a wooden spatula, to separate any remaining watery particles, till the last water remains perfectly colourless. Then melt the Pomatum in a vapour-bath, and keep it in that state about an hour, in a vessel well corked; leaving it afterwards to congeal. Repeat this last operation till the aqueous particles are entirely extracted when the Wax must be added, and the Pomatum having been again melted, in a  
vapour-

vapour-bath, in a vessel closely corked, be suffered to congeal as before. When properly prepared, fill it into gallypots, and tye the mouths over with wet bladders, to prevent the air from penetrating.

This Pomatum is extremely fragrant, but is used only for dressing the hair.

In the same manner are prepared, Orange-flower Pomatum, Jasmine Pomatum, and all Pomatums made of odorous flowers. Common Pomatum scented with the essences of any such flowers, may be used as a good succedaneum.

## 187. LIP-SALVES.

Take three ounces of Oil of Almonds, three quarters of an ounce of Spermaceti, and a quarter of an ounce of Virgin's

gin's Wax; melt them together over a slow fire, mixing with them a little of the powder of Alkanet Root. Keep stirring till cold, and then add a few drops of Oil of Rhodium.

## 188. Or,

TAKE prepared Tutty and Oil of Eggs, of each equal parts; mix, and apply them to the lips, after washing the latter with Barley or Plantane Water.

## 189. Or,

PLACE over a chafing-dish of coals, in a glazed earthen pan, a quarter of a pound of the best fresh Butter, and an ounce of Virgin's Wax; melt them together; when thoroughly melted, throw in the Stones of half a bunch of ripe Black Grapes, with some Alkanet Roots a little bruised. Simmer these ingredient together for a quarter of

a pint of Rose-water, an ounce of Bee's Wax, and half an ounce of bruised Cloves. Simmer the whole over a slow fire about half an hour; then strain through a linen cloth into a pan half full of clean Water. Let the pomatum remain in the pan till cold, then wash it well, and beat it in a marble mortar with two ounces of White Wax, till they be thoroughly incorporated. Apply a little to the lips every night going to rest; and rub it upon the hands every night and morning.

196. *White Pomatum.*

TAKE an ounce of Florentine Orrice-root, half an ounce of Calamus Aromaticus, and as much Gum Benjamin, a quarter of an ounce of Rose-wood, and a quarter of an ounce of Cloves. Bruise the whole into a gross powder, tie it up in a piece of linen, and simmer it in a vapour-

vapour-bath, with two pounds and a half of Hog's Lard well washed; add a couple of Pippins pared and cut into small bits, four ounces of Rose water, and two ounces of Orange-flower Water. After the ingredients have simmered together a little while, strain off the Liquor gently, and let the Pomatum stand till cold; then put it by for use in the same manner as other pomatums.

197. *Red Pomatum*

Is made by adding to the above more or less Alkanet Root bruised, according to the depth of colour you would wish to impart. Simmer the Pomatum and Alkanet together, stirring the mixture with a wooden spatula, till the Pomatum is sufficiently tinged; then strain it from the Roots, and set it by for use.

198. *A Pomatum to remove Redness, or Pimples in the Face.*

STEEP in clear Water a pound of a Boar's Cheek till it becomes tolerably white, drain it quite dry, and put it into a new-glazed earthen pan with two or three pared Pippins quartered, an ounce and a half of the four Cold Seeds bruised, and a slice of Veal about the size of the palm of one's hand. Boil the whole together in a vapour-bath for four hours, then with a strong cloth squeeze out your pomatum into an earthen dish placed upon hot ashes; adding to it an ounce of White Wax, and an ounce of Oil of Sweet Almonds. Stir the pomatum well with a spatula till it become cold.

199. *A Pomatum for Wrinkles.*

TAKE Juice of White Lily Roots and fine Honey, of each two ounces; melted White Wax, an ounce; incorporate the whole together, and make a pomatum. It should be applied every night, and not be wiped off till the next morning.

200. *Another for the same Intention.*

TAKE six new-laid Eggs, boil them hard, take out the Yolks, and fill the cavities with Myrrh, and powdered Sugar Candy, of each equal parts. Join the Whites together neatly, and set them on a plate before the fire; mixing the Liquor that exfudes from them with an ounce of Hog's Lard. This pomatum must be applied in the morning, and be suffered to dry upon the skin, which is afterwards to be wiped with a clean fine napkin.

“THE TOILET OF FLORA”

by Pierre-Joseph Buc'hoz, Printed for J. Murray and W. Nicoll, London 1779

(Biodiversity Heritage Library)

201. *Or,*

TAKE half an ounce of Sallad Oil, an ounce of Oil of Tartar, half an ounce of Mucilage of Quince Seeds, three quarters of an ounce of Cerufs, thirty grains of Borax, and the same quantity of Sal Gem. Stir the whole together for some time in a little earthen dish, with a wooden spatula, and apply it in the same manner as the former composition.

202. *Pomatum for a red or pimpled Face.*

TAKE two pared Apples, Celery, and Fennel, of each a handful; and Barley Meal, a quarter of an ounce. Simmer the whole together a quarter of an hour in a gill of Rose-water; then add an ounce of fine Barley Meal, the Whites of four new-laid Eggs, and an ounce of Deer's Suet.

Strain

Strain through a canvas bag into a dish that contains a little Rose-water; wash the pomatum well in the Rose-water, and afterwards beat it in a mortar perfectly smooth. This pomatum is to be applied frequently through the day, to remove the redness of the face, pimples, and even freckles; but to answer the last mentioned purpose, it must be continued till they are entirely effaced. To prevent their return, the person must avoid the intense heat of the sun, and hot drying winds for some time.

203. *A Pomatum for the Skin.*

TAKE Oil of White Poppy Seeds, and of the four Cold Seeds, of each a gill; Spermaceti, three quarters of an ounce; White Wax, an ounce: mix them into a pomatum according to the rules of art.

I

A great

## "THE TOILET OF FLORA"

by Pierre-Joseph Buc'hoz, Printed for J. Murray and W. Nicoll, London 1779

(Biodiversity Heritage Library)

A great quantity of a substance resembling Butter is extracted from the Cocoa Tree, which is excellent to mollify and nourish the skin, and has long been used for this purpose amongst the Spanish Creolian women.

204. *Pomatum to make the Hair grow in a bald Part, and thicken the Hair.*

TAKE Hen's Fat, Oil of Hempseed, and Honey, of each a quarter of a pound; melt them together in an earthen pipkin, and keep the mixture stirring with a wooden spatula, till cold. This pomatum, to obtain the desired effect, must be rubbed on the part eight days successively.

205. *Another Pomatum for the Hair.*

CUT into small pieces a sufficient quantity of Hog's Cheek, steep it eight or ten days in clean Water, which be careful to change three times a day, and every time the Water is changed, stir it well with a spatula to make the flesh white. Drain the flesh dry, and putting it into a new earthen pipkin, with a pint of Rose-water, and a Lemon stuck with Cloves, simmer them over the fire till the skum looks reddish. Skim this off, and removing the pipkin from the fire, strain the Liquor. When it has cooled, take off the fat; beat it well with cold Water, which change two or three times as occasion may require; the last time using Rose-water instead of common Water. Drain the Pomatum dry, and scent it with

1 2                      Violets,

Violets, Tuberoses, Orange Flowers, Jasmine, Jonquils a la Reine, &c. in the following manner.

206. *Manner of Scenting Pomatums for the Hair.*

SPREAD your Pomatum about an inch thick upon several dishes or plates, strewing the flowers you make choice of on one dish, and covering them with another. Change the Flowers for fresh ones every twelve hours, and continue to pursue this method for ten or twelve days; mixing the pomatum well, and spreading it out every time that fresh Flowers are added. It will soon acquire a fragrant scent, and may be used in what manner you think proper. It is good for almost every cosmetic purpose, but more particularly for the hair, which it nourishes, strengthens, preserves, and thickens.

207. *Orange-Flower Pomatum.*

TAKE two pounds and a half of Hog's Lard, and three pounds of Orange Flowers; mix them together in a marble mortar; then put the mixture into an earthen vessel with some Water, and place it in a vapour-bath, where let it stand till the Lard is melted, and floats above the Flowers. When it has stood till cold, pour away the Water, and simmer in the usual manner, with three pounds of fresh Orange Flowers. Repeat the same operation twice more with two pounds of Orange Flowers each time; and the last time, while the mixture stands in infusion, add a gill of Orange-flower Water. Strain through a hair sieve held over an earthen dish; drain off the Water thoroughly when cold, and keep the Pomatum in a dry  
I 3 place,

place, in a gallypot close tied over with a bladder.

In the same manner are prepared Jasmine, Jonquil, Tuberoſe, Lavender Pomatums, and all pomatums ſcented with Flowers.

208. *Sultana Pomatum.*

THIS pomatum is made of Balfam of Mecca, Spermaceti, and Oil of Sweet Almonds cold drawn. It clears and preſerves the complexion, and is of uſe for red pimpled faces.

209. *A ſweet ſmelling Perfume.*

TAKE a pound of freſh-gathered Orange Flowers, of common Roſes, Lavender Seeds, and Muſk Roſes, each half a pound;

pound; of Sweet Marjoram Leaves, and Clove-july-flowers picked, each a quarter of a pound; of Thyme, three ounces; of Myrtle Leaves, and Melilot Stalks ſtrip- ped of their Leaves, each two ounces; of Roſemary Leaves, and Cloves bruifed, each an ounce; of Bay Leaves, half an ounce.

Let theſe ingredients be mixed in a large pan covered with parchment, and be expoſed to the heat of the ſun during the whole ſummer; for the firſt month ſtirring them every other day with a ſtick, and taking them within doors in rainy weather. Towards the end of the ſea- ſon, they will afford an excellent compo- ſition for a perfume; which may be ren- dered yet more fragrant, by adding a little ſcented Cypreſs-powder, mixed with coarſe Violet-powder.

210. *Another for the same Purpose.*

TAKE Orange Flowers, a pound; common Roses picked without the Yellow Pedicles, a pound; Clove-july-flowers picked with the White End of their Leaves cut off, half a pound; Marjoram, and Myrtle Leaves picked, of each half a pound; Musk Roses, Thyme, Lavender, Rosemary, Sage, Chamomile, Melilot, Hyssop, Sweet Basil, and Balm, of each two ounces; fifteen or twenty Bay Leaves, two or three handfuls of Jasmine, as many little Green Oranges, and half a pound of Salt. Put them in a proper vessel, and leave them together a whole month, carefully observing to stir the mixture well twice a day with a wooden spatula or spoon.

At

At the month's end, add twelve ounces of Florentine Orrice-root in fine powder, and the same quantity of powdered Benjamin; of Cloves, and Cinnamon finely powdered, each two ounces; Mace, Storax, Calamus Aromaticus, all in fine powder, and Cypress-powder, of each an ounce; Yellow Sanders and Cyprus or Sweet Flag, of each three quarters of an ounce. Mix the whole thoroughly, by stirring, and you will have a very fragrant perfume.

### P O W D E R S.

211. *Orange-Flower Powder.*

PUT half a pound of Orange Flowers into a box that contains twelve pounds and a half of powdered Starch; mix them well with the Starch, and stir the mixture at intervals, to prevent the Flowers

15

from

### "THE TOILET OF FLORA"

by Pierre-Joseph Buc'hoz, Printed for J. Murray and W. Nicoll, London 1779

(Biodiversity Heritage Library)

James Tom Pomatum

Take one pound Hoggs Lard  
 Rendred 3 Ounces Mutton Suet 3  
 Ounces Beef Marrow one Ounce  
 Virgins Wax these must be Melted  
 in an Earthen Pot some Alcanet  
 Root Strain throw some Gauze  
 Put one Dram Oyle of thyme holle  
 an Ounce Turqamot one Dram  
 oyle of Cloves

Recipe for Pomatum  
 18th Century  
 (Westminster City Archives)



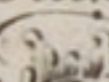
English Trade Card from London  
18th Century  
(Lewis Walpole Library)



Removed from Conduit Street to the  
Hat & Crown in New Bond Street,

L O N D O N

Sells all sorts of Mens Hats, Stockings, Gloves &  
all kinds of Knit peices for Waistcoats & Breeches; Silk  
Stockings with double heels made to any Pattern, & Silk  
Stockings Clean'd in the same manner as at Paris;  
at reasonable Rates.

NB. All sorts of Foreign Rappce Snuffs, true Lavender &  
Hungary Waters, the Original Shaving Powder,  
Wash-balls, Pomatum, Hair Powders & the  
Ladys Black Sticking Plaister  
by the  Maker.

English Trade Card from London  
18th Century  
(Lewis Walpole Library)

1788



Genuine Bears Grease  
 from  
**LEWIS HENDRIE**  
 At the Kings Arms,  
**SHUG LANE,**  
**LONDON.**



22.3260

93.24

English Trade Card from London  
 c. 1788  
 (The British Museum)



French Soft Paste Porcelain Pot à Pommade (Toilet Jar)  
Saint Cloud Porcelain Factory 18th Century  
(Cooper Hewitt - Smithsonian)



French Soft Paste Porcelain Pot à Pommade (Toilet Jar)  
Vincennes Porcelain Factory 18th Century  
(Sotheby's)



French Soft Paste Porcelain Pot à Pommade (Toilet Jar)  
Chantilly c. 1735 - 1740  
(Metropolitan Museum of Art)



French Soft Paste Porcelain Pot à Pommade (Toilet Jar)  
Chantilly c. 1735 - 1740  
(Metropolitan Museum of Art)



French Soft Paste Porcelain Pot à Pommade (Toilet Jar)  
Vincennes Manufactory c. 1745 - 1750  
(Museum of Fine Arts, Boston)



French Soft Paste Porcelain Pot à Pommade (Toilet Jar)  
Menecy Porcelain Factory c. 1755 - 1765  
(Victoria & Albert)



French Soft Paste Porcelain Pot à Pommade (Toilet Jar)  
Menecy Porcelain Factory c. 1755 - 1765  
(Victoria & Albert)



English Soft Paste Porcelain Pot à Pommade (Toilet Jar)  
Derby Porcelain Factory c. 1780  
(Victoria & Albert)



French Soft Paste Porcelain Pot à Pommade (Toilet Jar)  
Sèvres Porcelain Factory c. 1765  
(Victoria & Albert)



French Soft Paste Porcelain Pot à Pommade (Toilet Jar)  
Sèvres Porcelain Factory c. 1765  
(Victoria & Albert)



French Soft Paste Porcelain Pot à Pommade (Toilet Jar)  
Sèvres Manufactory - Decorated by Louis-Jean Thévenet, Père, aîné 1764  
(Museum of Fine Arts, Boston)



French Soft Paste Porcelain Pot à Pommade (Toilet Jar)  
c. 1780  
(Victoria & Albert)



English Soft Paste Porcelain Pot à Pommade (Toilet Jar) & Tray  
Longton Hall Manufactory 1753  
(Museum of Fine Arts, Boston)



English Salt Glazed Stoneware Pot à Pommade (Toilet Jar) from Staffordshire  
18th Century  
(Metropolitan Museum of Art)



English Salt Glazed Stoneware Pot à Pommade (Toilet Jar) from Staffordshire  
c. 1765  
(Metropolitan Museum of Art)

# White Paint For the Face

OBSERVATION III.

**W**HEN you want to make a beautiful Paint, observe the following Proportion between the Drugs mention'd in Page 70 of this Work, where this OBSERVATION is referr'd to.

**T**AKE four Ounces of the Oil of Ben, an Ounce of Virgin Wax, and two Drams and a half of Magiftery of Bismuth. The Oil of Ben is preferable to the Oil of sweet Almonds, and also to that of the four Cold Seeds, because it does not over-heat so much as those Oils, and keeps a long time before it changes.

**T**HE Magiftery of Bismuth is to be preferr'd to that of Tin or Lead, because it is a great deal whiter. This Cosmetic is commonly call'd *Spanish White*. If it be dissolv'd in Flower-de-Luce Water, it will whiten the Face.

*An excellent White Paint for the Face.*

**T**AKE of the white Part of Hartshorn a Pound, of the Flour of Rice two Pounds, of White Lead half a Pound, of Cuttle-Fish Bone two Ounces, Frankincense, Mastich, Gum *Arabic*, of each an Ounce; dilate the Whole in a sufficient Quantity of Rose-Water. Wash the Face therewith.

*Red Paint.*

**T**HE Root of Alkanet gives a handsome red Colour to the Pomatums that are used for the Face. A Scarlet Ribbon dipp'd in common Water, or in Brandy,

Red Paint  
Rouge for the Cheeks

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*Red Paint.*

**T**HE Root of Alkanet gives a handsome red Colour to the Pomatums that are used for the Face. A Scarlet Ribbon dipp'd in common Water, or in Brandy,

dy, and rubb'd on the Cheeks, gives them such a beautiful Redness that one would take it to be natural. Others, by rubbing their Cheeks with Scarlet Wool, give them a very handsome Red. Some use Red Lead for the same Purpose.

CINNABAR is composed of Brimstone and Mercury. When it is reduced to a subtil Powder in a Marble Mortar, it acquires so lively and so high a Colour, that it is called Vermilion. Some Ladies mix it with Paint wherewith they rub their Cheeks, which is very dangerous; for by using it frequently they may lose their Teeth, acquire a stinking Breath, and excite a copious Salivation.

*The Secret of a Turk for making an excellent Carmine.*

TAKE a Pound of the best rasp'd *Brasil Wood*, and steep it for three or four Days in a sufficient Quantity of White-Wine Vinegar. After that boil it for half an Hour; strain it through a strong Piece of Linen, and put it again over the Fire. You must likewise dissolve by itself eight Ounces of Alum in a sufficient Quantity of White-Wine Vinegar. Mix both Liquors together, by stirring them in a Mortar; and there will arise a Froth, which is the Carmine. Skim it off, dry it, and keep it for Use. Cochineal or red Sanders may be used instead of *Brasil Wood*.

*Another Kind of Red Paint.*

TAKE *Brasil Wood* and Roch-Alum, beat them together in a Mortar; boil the Mass in a sufficient Quantity of Red Wine, until one Third is consum'd.  
Let

Let the Liquor grow cold; dip therein a Bit of Cotton, and rub it on your Cheeks.

*A Kind of Paint that resembles the natural Red.*

TAKE Benjamin, *Brasil Wood*, Roch-Alum, of each half an Ounce; of red Sanders an Ounce. Macerate the Whole in a Pint of strong Brandy for the Space of twelve Days; shake the Bottle every Day, let it be well cork'd, and keep it for Use. A slight Touch of this Liquor gives such a beautiful Red to the Cheeks, that it can hardly be distinguish'd from the natural: And what renders this Secret the most valuable is, that its Use is attended with no ill Consequences. Such Women as dare not paint for fear it should be perceived, may use this Composition without any Danger of being suspected.

*An Oil for painting the Cheeks red.*

TAKE ten Pounds of sweet Almonds, an Ounce of red Sanders in Powder, and an Ounce of Cloves: Beat them well together in a Mortar; pour four Ounces of White Wine thereon, and three Ounces of Rose-Water. Shake the Vessel every Day for eight Days successively; press out the Oil in the same Manner used in making Oil of sweet Almonds.

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OBSERVATION IV.

I AM persuaded the Ladies will be well pleased at my translating literally the Manuscript that the Doctor gave the young Odalike. It was transcrib'd  
by

# Rouge for the Cheeks

Charles-Nicolas Cochin  
Writing about 1750:

"It is well known that rouge is nothing more than the mark of rank or wealth, because it cannot be supposed that anyone has thought to become more beautiful with this terrible crimson patch. It is surprising that such distinction has been attached to a colour so common and inexpensive that even the lowliest grisettes can make this expenditure as abundantly as a person of the highest birth."



For the Lips

vapour-bath, in a vessel closely corked, be suffered to congeal as before. When properly prepared, fill it into gallypots, and tye the mouths over with wet bladders, to prevent the air from penetrating.

This Pomatum is extremely fragrant, but is used only for dressing the hair.

In the same manner are prepared, Orange-flower Pomatum, Jasmine Pomatum, and all Pomatums made of odorous flowers. Common Pomatum scented with the essences of any such flowers, may be used as a good succedaneum.

## 187. LIP-SALVES.

Take three ounces of Oil of Almonds, three quarters of an ounce of Spermaceti, and a quarter of an ounce of Virgin's

gin's Wax; melt them together over a slow fire, mixing with them a little of the powder of Alkanet Root. Keep stirring till cold, and then add a few drops of Oil of Rhodium.

## 188. Or,

TAKE prepared Tutty and Oil of Eggs, of each equal parts; mix, and apply them to the lips, after washing the latter with Barley or Plantane Water.

## 189. Or,

PLACE over a chafing-dish of coals, in a glazed earthen pan, a quarter of a pound of the best fresh Butter, and an ounce of Virgin's Wax; melt them together; when thoroughly melted, throw in the Stones of half a bunch of ripe Black Grapes, with some Alkanet Roots a little bruised. Simmer these ingredient together for a quarter of

of an hour; afterwards strain the mixture through a fine linen cloth; and pour into your pomatum, which must be again set on the fire, a spoonful of Orange-flower Water. Having let them simmer together a little while, take the pan off the fire, and keep the pomatum stirring till it become quite cold. It will keep a long while, and is a perfect cure for chapped lips.

190. *A Yellow Lip-Salve.*

TAKE Yellow Bee's Wax, two ounces and a half; Oil of Sweet Almonds, a quarter of a pint; melt the Wax in the Oil, and let the mixture stand till it become cold, when it acquires a pretty stiff consistence. Scrape it into a marble mortar, and rub it with a wooden pestle, to render it perfectly smooth. Keep it for use in a gallypot, closely covered,

It is emollient and lenient; of course good for chaps in the lips, hands, or nipples; and preserves the skin soft and smooth.

A Crust of Bread applied hot, is an efficacious remedy for pimples that rise on the lips, in consequence of having drank out of a glass after an uncleanly person.

191. *A Scarlet Lip-Salve.*

TAKE Hog's Lard washed in Rose-water, half a pound; Red Roses and Damask Roses bruised, a quarter of a pound; knead them together and let them lie in that state two days. Then melt the Hog's Lard, and strain it from the Roses. Add a fresh quantity of the latter, knead them in the Hog's Lard, and let them lie together two days as before; then gently simmer the mixture in a vapour-bath.

Pres

Press out the Lard, and keep it for use in the same manner as other Lip-salves.

192. *Or,*

TAKE an ounce of Oil of Sweet Almonds cold drawn, a drachm of fresh Mutton Suet, and a little bruised Alkanet Root; simmer the whole together. Instead of Oil of Sweet Almonds you may use Oil of Jasmine, or the Oil of any other Flower, if you choose the Lip-salve should have a fragrant scent.

193. *Or,*

TAKE Oil of Violets, and the expressed Juice of Mallows, of each an ounce and a half; Goose Grease and Veal Marrow, of each a quarter of an ounce; Gum Tragacanth, a drachm and a half; melt the whole over a gentle fire.

194. *Or,*

TAKE half a pound of fresh Butter, a quarter of a pound of Bee's Wax, four or five ounces of cleansed Black Grapes, and about an ounce of bruised Alkanet Root; simmer them together over a slow fire till the Wax is wholly dissolved, and the mixture become of a bright red colour; then strain, and set it by for use,

195. *Or,*

TAKE Deer or Goat's Suet, six ounces; Hog's Lard, four ounces: cut them into little bits, and wash them five or six different times in White Wine; then by hard pressure squeeze out every drop of the Wine. Melt the fats in a new-glazed earthen pan with half an ounce of Orrice Roots cut in thin slices, a grated Nutmeg, two or three Pippins pared and sliced thin,  
a pint

a pint of Rose-water, an ounce of Bee's Wax, and half an ounce of bruised Cloves. Simmer the whole over a slow fire about half an hour; then strain through a linen cloth into a pan half full of clean Water. Let the pomatum remain in the pan till cold, then wash it well, and beat it in a marble mortar with two ounces of White Wax, till they be thoroughly incorporated. Apply a little to the lips every night going to rest; and rub it upon the hands every night and morning.

196. *White Pomatum.*

TAKE an ounce of Florentine Orrice-root, half an ounce of Calamus Aromaticus, and as much Gum Benjamin, a quarter of an ounce of Rose-wood, and a quarter of an ounce of Cloves. Bruise the whole into a gross powder, tie it up in a piece of linen, and simmer it in a vapour.

## "THE TOILET OF FLORA"

by Pierre-Joseph Buc'hoz, Printed for J. Murray and W. Nicoll, London 1779

(Biodiversity Heritage Library)

# Mouse Skin Eyebrows

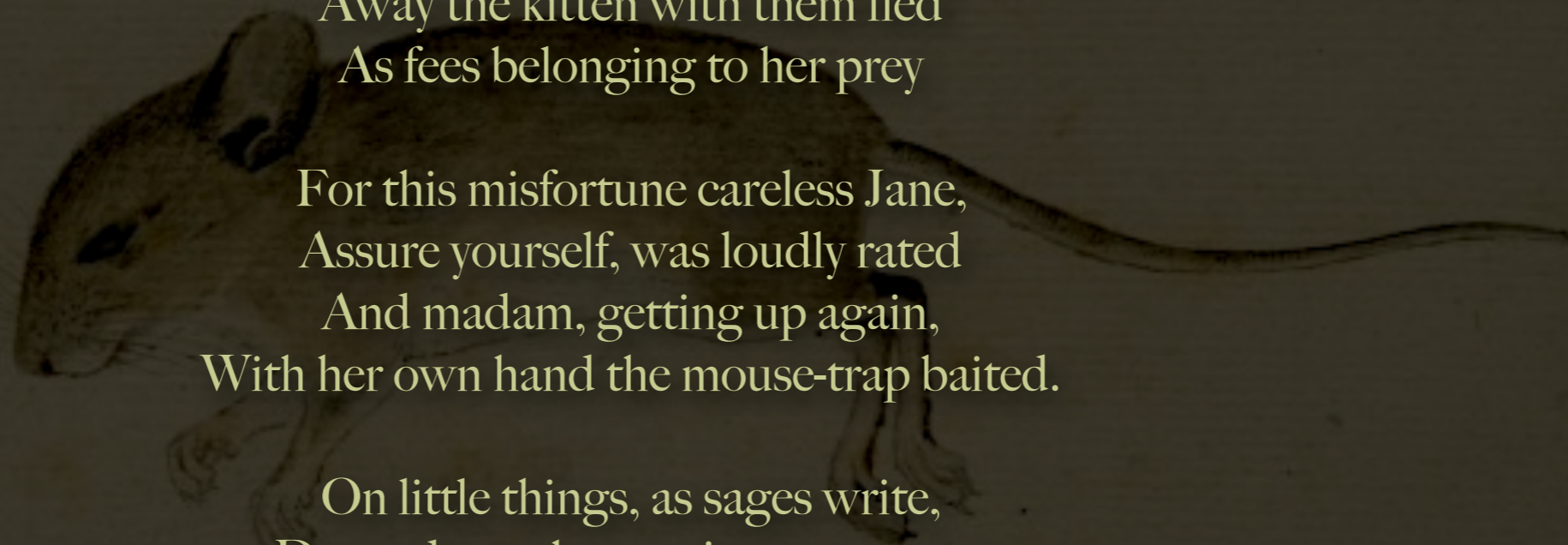
# Mouse - Skin Eyebrows

A Poem by Matthew Prior  
1718

HELEN was just dipt into bed  
Her eye-brows on the toilet lay  
Away the kitten with them fled  
As fees belonging to her prey

For this misfortune careless Jane,  
Assure yourself, was loudly rated  
And madam, getting up again,  
With her own hand the mouse-trap baited.

On little things, as sages write,  
Depends our human joy or sorrows  
If we don't catch a mouse to-night,  
Alas! no eyebrows for to-morrow.





False Eyebrows Made of Mouse Skin  
c. 18th Century  
(Fairfax House)

# Mouse - Skin Eyebrows

Jonathan Swift

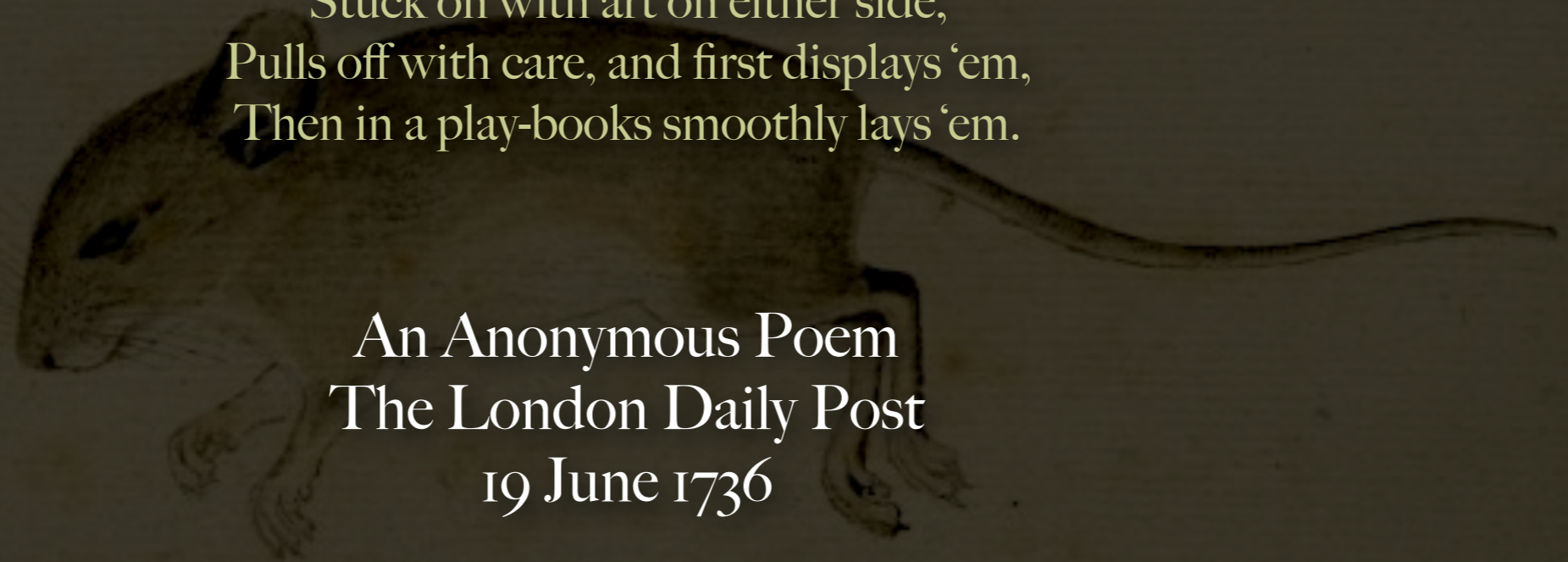
A Beautiful Young Nymph Going to Bed

1734

Her eyebrows from a mouse's hide  
Stuck on with art on either side,  
Pulls off with care, and first displays 'em,  
Then in a play-books smoothly lays 'em.

An Anonymous Poem  
The London Daily Post  
19 June 1736

Or Nightly Traps insidious lay,  
To catch new Eye-brows for the Day





*The Portland Place A—R. Driving without a Beau to R—D's Perfume Warehouse P—LL M—LL.*

*Pub.<sup>d</sup> as the Act directs June 16. 1782 by C. Clark N<sup>o</sup> 6 Princes Street*

“The Portland Place A-R. Driving without a Beau to R---D's Perfume Warehouse P-LL M LL”  
by C. Clark, London 1782  
(The British Museum)

# Cheek Plumpers

# Cheek Plumpers

Whether to create a more pronounced and youthful cheek profile, or to support hollow cheeks that resulted from the premature loss of teeth, cheek plumpers of cork were occasionally employed as a means of improving the appearance of the face.

A General Dictionary of the English Language  
by Thomas Sheridan, A.M.  
1780

“PLUMPER, ... Something worn in the mouth to swell out the cheeks.”

A Classical Dictionary of the Vulgar Tongue  
by Francis Grose  
1788

“Plumpers. Contrivances said to be formerly worn by old maids, for filling out a pair of shrivelled cheeks.”

# Jonathan Swift

## A Beautiful Young Nymph Going to Bed

1734

Corinna, Pride of Drury-Lane,  
For whom no Shepherd sighs in vain;  
Never did Covent Garden boast  
So bright a batter'd, strolling Toast;  
No drunken Rake to pick her up,  
No Cellar where on Tick to sup;  
Returning at the Midnight Hour;  
Four Stories climbing to her Bow'r;  
Then, seated on a three-legg'd Chair,  
Takes off her artificial Hair:  
Now, picking out a Crystal Eye,  
She wipes it clean, and lays it by.  
Her Eye-Brows from a Mouse's Hide,  
Stuck on with Art on either Side,  
Pulls off with Care, and first displays 'em,  
Then in a Play-Book smoothly lays 'em.  
Now dextrously her Plumpers draws,  
That serve to fill her hollow Jaws.  
Untwists a Wire; and from her Gums  
A Set of Teeth completely comes.

Pulls out the Rags contriv'd to prop  
Her flabby Dugs and down they drop.  
Proceeding on, the lovely Goddess  
Unlaces next her Steel-Rib'd Bodice;  
Which by the Operator's Skill,  
Press down the Lumps, the Hollows fill,  
Up hoes her Hand, and off she slips  
The Bolsters that supply her Hips.  
With gentlest Touch, she next explores  
Her Shankers, Issues, running Sores,  
Effects of many a sad Disaster;  
And then to each applies a Plaster.  
But must, before she goes to Bed,  
Rub off the Daubs of White and Red;  
And smooth the Furrows in her Front,  
With greasy Paper stuck upon't.  
She takes a Bolus e'er she sleeps;  
And then between two Blankets creeps.  
With pains of love tormented lies;  
Or if she chance to close her Eyes,



Jonathan Swift

A Beautiful Young Nymph Going to Bed

1734

Of Bridewell and the Compter dreams,  
And feels the Lash, and faintly screams;  
Or, by a faithless Bully drawn,  
At some Hedge-Tavern lies in Pawn;  
Or to Jamaica seems transported,  
Alone, and by no Planter courted;  
Or, near Fleet-Ditch's oozy Brinks,  
Surrounded with a Hundred Stinks,  
Belated, seems on watch to lie,  
And snap some Cull passing by;  
Or, struck with Fear, her Fancy runs  
On Watchmen, Constables and Duns,  
From whom she meets with frequent Rubs;  
But, never from Religious Clubs;  
Whose Favour she is sure to find,  
Because she pays them all in Kind.  
CORINNA wakes. A dreadful Sight!  
Behold the Ruins of the Night!  
A wicked Rat her Plaster stole,  
Half eat, and dragged it to his Hole.

The Crystal Eye, alas, was miss'd;  
And Puss had on her Plumpers piss'd.  
A Pigeon pick'd her Issue-Peas;  
And Shock her Tresses fill'd with Fleas.  
The Nymph, tho' in this mangled Plight,  
Must ev'ry Morn her Limbs unite.  
But how shall I describe her Arts  
To recollect the scatter'd Parts?  
Or show the Anguish, Toil, and Pain,  
Of gath'ring up herself again?  
The bashful Muse will never bear  
In such a Scene to interfere.  
Corinna in the Morning dizen'd,  
Who sees, will spew; who smells, be poison'd.

# Acknowledgements

Thanks are extended to the following sites on the internet for the information gathered so that this slideshow could be made possible:

Demode: Historical Costume Projects & Research Resource

Madame Isis' Toilette

Rodama: a blog of 18th century & Revolutionary French Trivia for most of the background information on cosmetics.

The Cookbook of Unknown Ladies

# Acknowledgements

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Thank you!

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