ANONYMITY
IDENTITY
DIGUISE
EQUALITY
INCOGNITO
MORAL DECADENCE
FREE CONVERSATION
SEDUCTION
PROMISCUITY
CRIME

THE VENETIAN MASKS



1268 The earliest reference to maskers. The council made it a crime to wear a mask and throw eggs. Masked sailors returned from sea to throw hollowed eggs filled with rosewater at love interests, using a mask as disguise to avoid punishment.

Venice faced one of the most rigid social heirachies in Europe.

Once masks became a normal part of Venetian public life, it caugh fashion, and Venice was known as a city of libertines and deceivers.

The use of masks in daily life resorted to anarchy as loopholes within the legal system were exploited.

The Government resorted to creating new laws to regulate and control the use of masks, inlcuding the requirements to wear masks in certain situations.

THE DECADENT CENTRUY

1796 The fall of the Republic

Masks were banned altogether, except for carnival season (between Christmas Day and Shrove Tuesday)

MASK CULTURE

- Maskers dont address each other by name
- To strip someone of his mask was an insult
- So long as you are masked you do not stand out

MASK LAWS

GOVERNMENT

- Government officials must wear the Bauta in certain political events, or anonymous decision making.
- Masks were worn during key events at the Embassy.

CHURCH

- 1718 Maskers must stay clear of the vicinity of the church
- 1744 Maskers are forbidden from hearing Mass while masked

These prohibitions were virtually ignored, however, by the 1750s and maskers in church became a regular sight. Severe penalities (two-year banishment) were existent but imposed unevenly.

PROSTITUTION

 1600s - Laws allowing prositutes to lean topless from balconies were put in place in reponse to the popularity of the Gnaga mask amongst transvestites, who disrupted prostitutes business.

Laws swung from enforcing prostutes to wear masks on duty, to forbidding te use of a mask in their job, as it confuses honest from dishonest women.

- 1681 Prostitues found wearing masks will be chained for tow hours between the columns of the Piazzetta, to be jeered at. This law was dropped in the 1700s when masking was normalised.
- 1732 Prostitutes are forbidden at the Ridotto or in theatres unless they are masked, and are to be sat in the bottom rows.
- 1730s A decree identifies modest masks to be worn by prostitues. Either the black Moretta or a plain white Volto

THE THEATRE

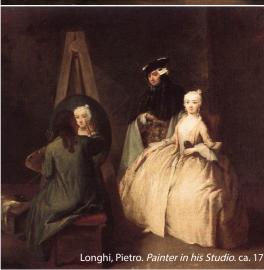
- 1704 Masks are mandatory for commoners but optional for noblemen when entering the Ridotto.
- 1776 All women are required to be masked when entering the theatre. License
 and liberation of women was seen as moral decadence. This was a sign of social
 strain in 18th Century Venice.
- 1788 All nobles must be masked when entering the theatre.

























SIMULATION

The art of pretending.

Simulation cannot be called honest, nor can circumstances make it legitimate. It injures both the deceiver and the deceived.

DISSIMULATION

Witholding of truth.

Dissmulation is defensive, a way of avoiding rather than provoking harm. It controls accustomed forms. It interweaves truths with half-truths to create seeming falsehood.





The Bauta is the main Carnival mask, as a device to hide the wearer's identity and social status, enabling them to actmore freely in social cases. The wearer can interact beyond the bounds of identity and social conventions. This was used in criminal. illicit or romantic encounters. Women could enter maledominant places, and the poor could fit in with the noble at events.

In the 18th Century, the Bauta was a standardized mask in society, and a disguise worn by the Venetian government. It became obligatory to wear in some political events where anonymaty was required. It was also the perfect disguise for royalty, who could move around the cuty unrecognised. The overall look is quite ghostly, teamed with the black tricorn, zendale and cape.

Its variation is the Volto, that covers the full face and takes the form of a human face.

WORN BY:

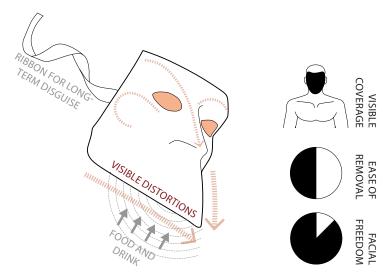
- Rulebreakers
- Men who want to get lost in a crowd
- Women who want to appear as men
- Politicans

WORN WITH:

- A black tricorn (three pointed hat)
- A zendale (satin hood)
- A long red/black cape

RULES:

- Must be worn in certain political events, but only by citizens of Venice
- No weapons can be worn with the mask, and the police have the right to enforce it
- Can only be worn by 'men' (yet became a disguise for women dressed as men)









BAUTA BAROQUE

BAUTA CARDS

BAUTA CRAQUELE







BAUTA GUIDO

BAUTA LUCA

BAUTA MAC CRAQUELE





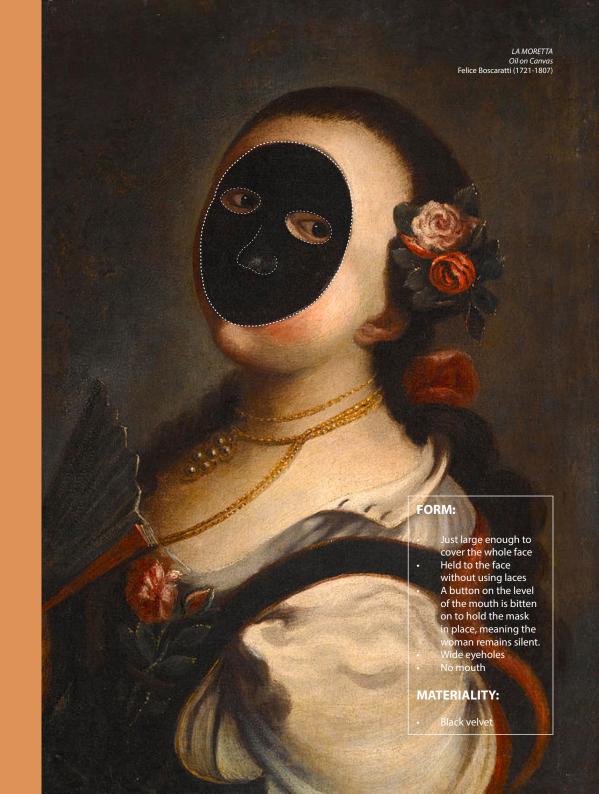


BAUTA METALLO

BAUTA SEMPLICE

BAUTA MATTEO

VARIATIONS





OTHER NAMES: LARVA MUTA, CASANOVA

MORETTA

The Venetian mask of seduction.

The Moretta is a traditional mask worn by women, initially worn by women visiting convent. It was created in France and became wildly popular in Venice as it enchanced the beauty of feminine features. With the face hidden and the voice silenced, a lady's intentions were mysterious and indecipherable. This mask was worn by the choice of the woman, and can be removed easily in between social affairs.

Removal of the Moretta reveals the mystery of her face, and her voice, seen as the mirror of the soul. A bold man would have to risk purusing the woman having no knowledge of her attributes, before she removes the mask. This game of seduction was played as a part of daily life for more than healf of the year.

Women began to wear more decadent, disinihited clothing as a part of 'décolleté alla veneziana' fashion, revealing intimate body features, while the mask hid the read treasure of the face and soul.

WORN BY:

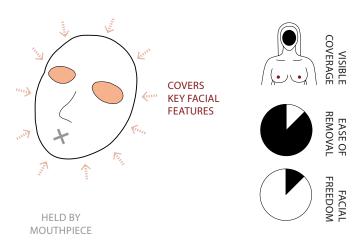
• Patrician women who wished to play the game of seduction.

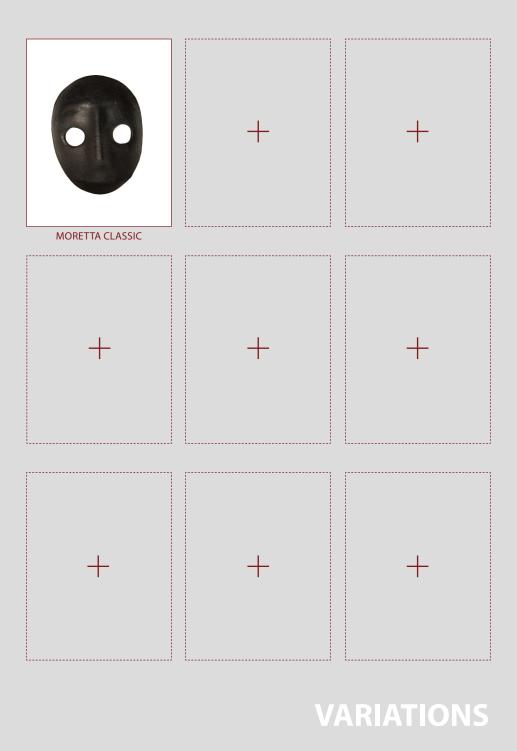
WORN WITH:

- A black veil
- A square neckline
- A light veil over the breasts
- Carmine red makeup on the nipples, revealing them behind the veil.

RULES:

 The woman wearing it must remain silent, ensured by the button bitten on to keep the mask in place.







OTHER NAMES: GATTO

GNAGA



The rise of homosexuality.

The Gnaga mask was the catalyst for the rapid spread of homosexuality across Venice. People found to be homosexual were sentenced to death by hanging and burning in St Mark's Square. The mask provided a loophole in Venetian laws, that stated that no masked individual can be arrested, since they were playing a role. Gnagas would act as women or nannies, accompanied by men dressed as tati and tate. Rules did not apply, so they often spoke to stranger with coarse language, and with a shrill cat-like voice.

This movement hindered the businesses of prostitutes, who in 1511, made a plea to the Bishop about their lack of customers. This resulted in a new law allowing prostitues to expose their breasts out of balconies, which lead to the naming of Ponte delle Tette (Bridge of Bosoms), and Fondamenta delle Tette (Bosom Street).

WORN BY:

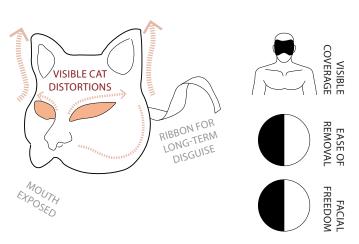
Transvestites and drag queens

WORN WITH:

- A basket full of kittens
- Womens clothing
- Obscene language
- A shrill voice

RULES:

- Prostitutes can lean topless from balconies in order to maintain business from Gnagas.
- Homosexuality is illegal/Masked individuals cannot be arrested.

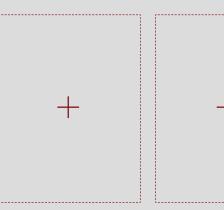


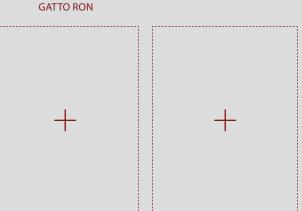






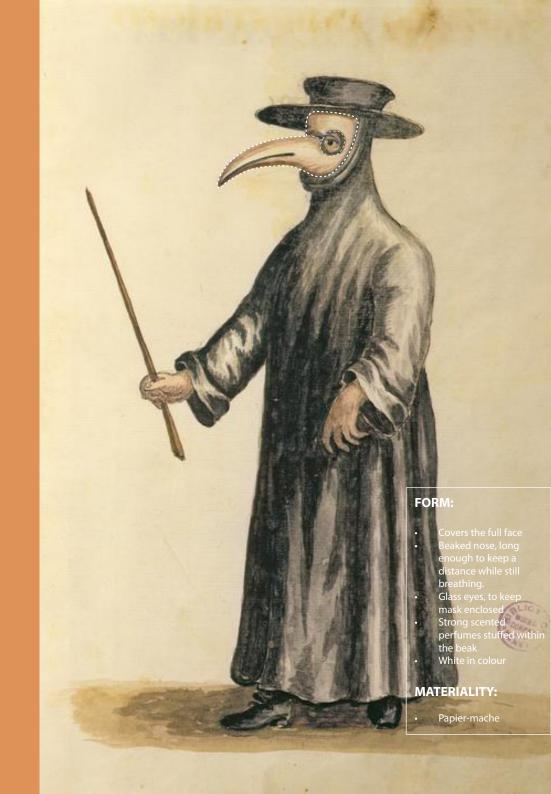








VARIATIONS





OTHER NAMES: PLAGUE DOCTOR
MEDICO DELLA PESTI

DOTTORE PESTE

The mask originates from the Plague, that scouged Venice on multiple occasions. TBecause of this the Plague Doctor isn't a real mask but was a disguise used by local plague doctors who went on visits wearing this strange costume to people afflicted with plague. The clothing worn by plague doctors was intended to protect them from airborne diseases.

WORN BY:

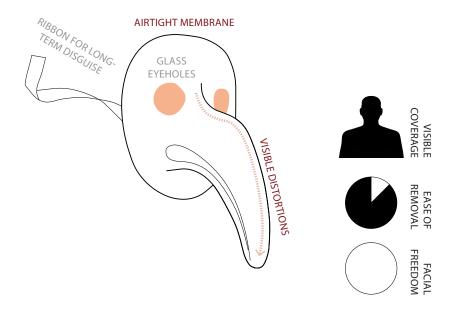
• Doctors visiting the plagued patients

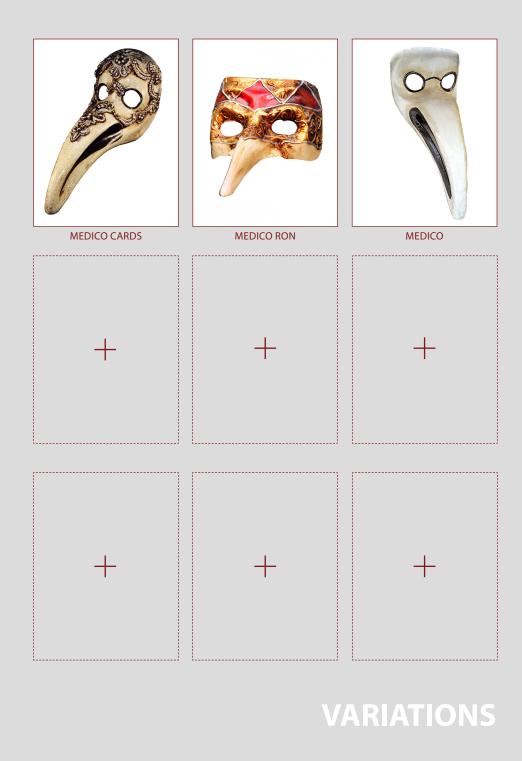
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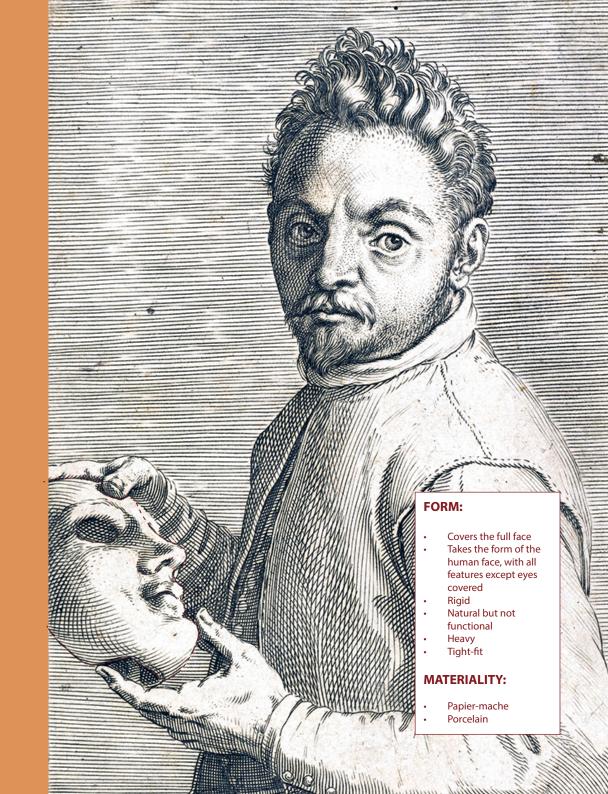
- A wide brimmed hat, to show that the wearer is a doctor
- A wooden stick to examine from a distance and to push away victims too close
- Leather gloves to protect the hands
- A waxed gown
- Full length boots

RULES:

- Must be worn with a wide brimmed hat to show your legitimacy as a plague doctor.
- Doctors can travel to other districts unrecognised.









OTHER NAMES: LARVA
VOLTO

The volto ("face") is a covers the entire face for maximum anonymity. The lack of an opening, like the bauta mask, makes it appear more natural but less functional, as the masquerader must remove the mask for eating and drinking, and speaking is obstructed by the lack of a mouth opening. It is worn in social sitation, predominantly by women but also by some men, amd worn with a headress or hat. Unlike the Bauta, this mask is unsuitable for eating and drink due to its rigidness and full coverage with lack of openings.

It is also referred to as a Larva. The term larva, was used by the Ancient Romans to describe souls of the dead coming to earth to haunt the living. It later developed its association with fiction, illusion and false appearance.

WORN BY:

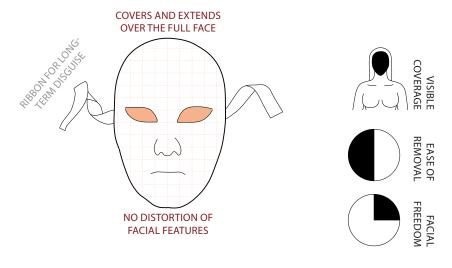
Women (instead of the male Bauta)

WORN WITH:

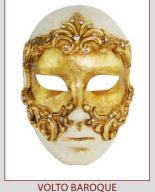
- A tricorn
- A headress

RULES:

- Masks must be worn in theatres, the Bautsa for men and the Volto for
- The mask must not/cannot be worn when eating or drinking.











VOLTO CABARE







VOLTO CARTE

VOLTO CORDONE

VOLTO DUNIA







VOLTO FIGARO

VOLTO MUSICA

VOLTO MAC CRAQUELE

VARIATIONS

COMMEDIA DELL'ARTE MASKS

Cartoonifies the face on the mask to shun any ink to reality. Unlike the Carnival masks, the Commedia Dell'Arte masks are not a way to hide identity, but to preserve an identity of the persona for generations - a costume rather than a disguise. The mask is not so much a false face.

The masks are hinged for ability of speech and expression, unline the Carnival Masks.



COLOMBINA

This mask covers only half the face, and is either tied with a ribbon or held up with a baton. Named after the eponymous character in the Commedia dell'arte, it is sometimes also called arlecchina. She was a servant, but often the cleverest person onstage.



ARLECCHINO

The arlecchino, or harlequin, is the male counterpart of the arlecchina. He typically wears a half-mask with a short nose and wide, arching eyebrows. His character is a comic servant, dressed in clothes full of patches and rags that evolved into the colorful patterns we associate harlequins with today. His forefather was the Zanni mask, who is a country peasant or porter, constantly hungry, forced to swindle his way through life.



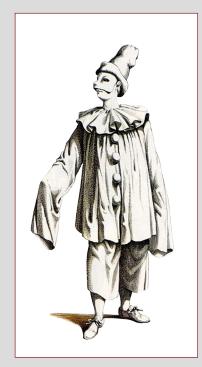
PULCINELLA

This character is a poor hunchback man who's always down on his luck, sometimes drunk, and always getting into trouble. The mask has a beak-like nose, typically worn with a long white coat and straggly hair.



PANTALONE

Pantalone is an old man whose mask has a a beaked nose and heavy eyebrows. He is usually a shopkeeper from the city, fond of food and pretty women, miserly, gullible, and the butt of all the jokes.



PIERROT

This character has a beloved history not just in Commedia dell'arte, but also in French theater and modernist art circles. He represents the sad clown, who usually pines for Colombina, though she will inevitably break his heart. He wears a white tunic that has wide sleeves and legs, and his mask is also painted white, sometimes with a black tear.