

18th Century Material Culture Alcohol & Drinking





English Ivory, Lead, & Lignum Vitae Hydrometer to Measure the Density & Alcohol Content of Liquids for Taxation Purposes
Late 18th Century
(National Museums of Scotland)

Cider

POMONA,
OR AN
APPENDIX
CONCERNING
FRUIT-TREES,
In relation to
CIDER,

The Making and several ways of Ordering it.

VIZ G. Eclog. ix.

—*Carpent tua Poma nepotes.*



LONDON,

Printed by *John Martyn* and *James Allestry*, Printers to the *Royal Society*, and are to be sold at their Shop at the *Bell* in *S^t Paul's Church-yard*. MDCLXIV.

“POMONA OR AN APPENDIX CONCERNING FRUIT TREES In relation to CIDER”

London 1664

(Private Collection)



Vinctum Britannicum :
 O R A
T R E A T I S E
 O F
C I D E R,

And other Wines and Drinks extracted
 from Fruits Growing in this Kingdom.

With the Method of Propagating all
 sorts of Vinous FRUIT-TREES.

And a DESCRIPTION of the New-Invented
I N G E N I O or **M I L L**,
 For the more expeditious making of *CIDER*.

And also the right way of making
M E T H E G L I N and **B I R C H - W I N E**.

The Second Impression, much Enlarged.

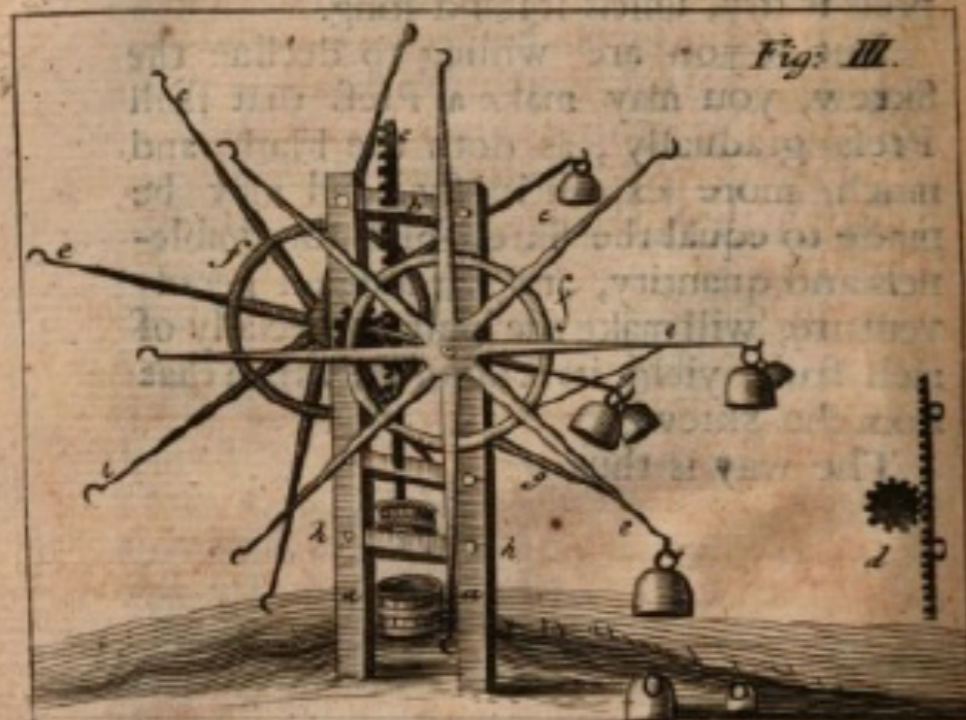
To which is added, A Discourse teach-
 ing the best way of Improving **B E E S**.

With Copper Plates,

By *J. Worlidge. Gent.*

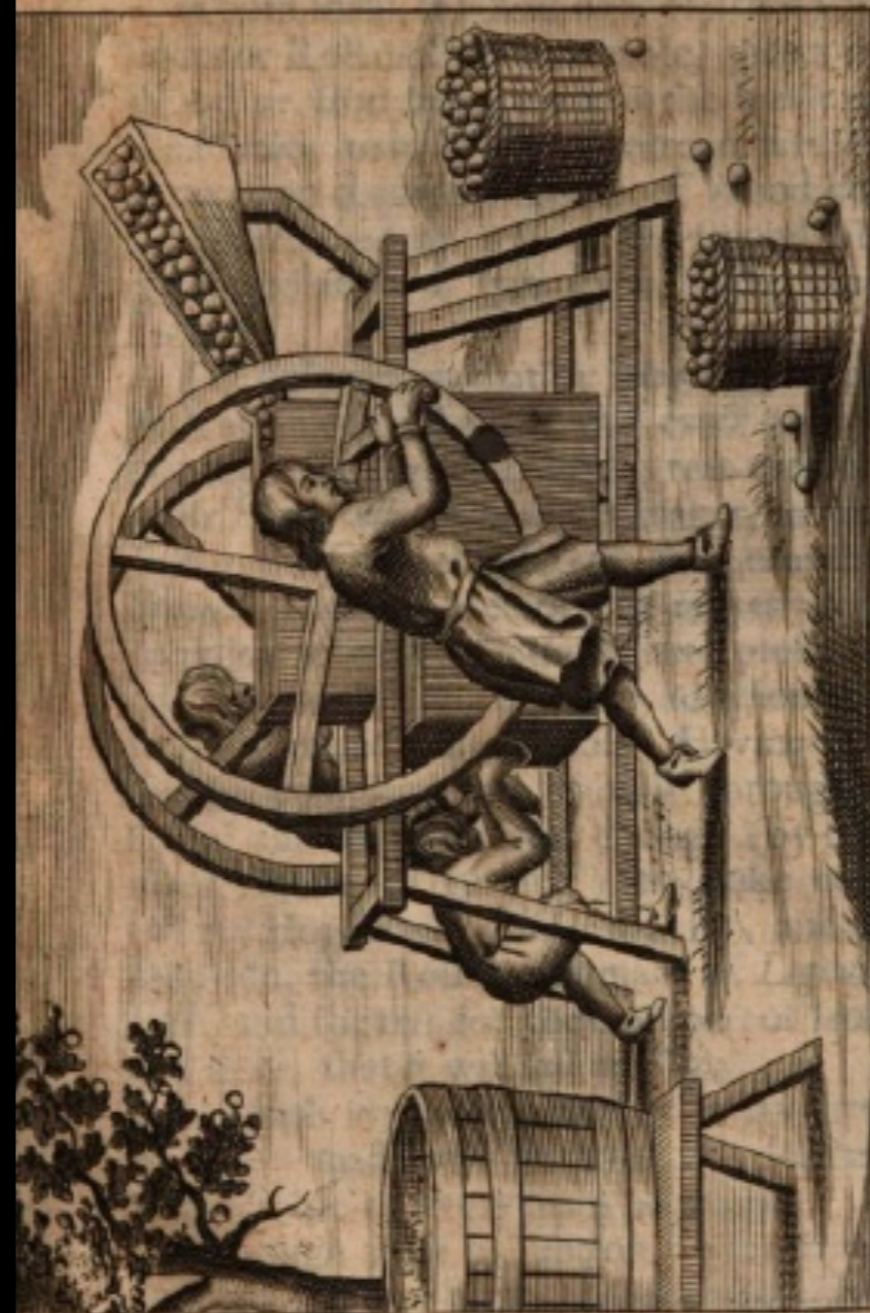
L O N D O N,
 Printed for *Thomas Dring*, over against the Inner-Tem-
 ple-gate; and *Thomas Burrel*, at the Golden-ball under
St Dunstan's Church in Fleet-street. 1678.

“Vinctum Britannicum: OR A TREATISE of CIDER...”
 by John Worlidge 1678
 (Winterthur)



The Forme of
the Vessell.

- a } the Bung
hole.
- b } a small Vent
hole.
- c } the Tap.



“Vinctum Britannicum: OR A TREATISE of CIDER...”
by John Worlidge 1678
(Winterthur)



CYDER.

A

POEM.

“CYDER. A POEM. in Two Books”
by John Phillips 1708
(Pazzo Books)

N. B. That all the foreign Glasses mentioned in this Paper were nearly of the Shape represented in *TAB. I. Fig. 1.* and about four Inches in Height.

IV. Extract of a Letter from the Reverend Henry Miles, D. D. & F. R. S. to the President, relating to some Improvements which may be made in Cyder and Perry.

The Letter read Nov. 1745. **T**HE Design of communicating the following Paper to the *Royal Society* is, to invite Gentlemen, after the Example of a Practice that has long obtained in *Herefordshire*, to attempt an Improvement of their waste Lands, by planting such kind of Fruit trees, as are mentioned, in Hedges and barren Places; which, for aught appears, would thrive as well in other Counties, perhaps in some Parts of most Counties in *England*, as in that of *Hereford*.

Extract from a Manuscript, written Anno 1657-8, by Mr. afterwards, Dr. John Beale, & F. R. S. in the Way of an epistolary Address to S. Hartlib, Esq; for his Use. and that of Mr. Pell, the then British Resident at Zurich; and which appears to have been intended as a Sequel to that scarce and valuable Piece intituled Herefordshire Orchards, inserted in the later Editions of Mr. Bradley's New Improvement of Planting, &c.

Concerning

“Extract of a Letter from the Reverend Henry Miles, D.D. & F.R.S.
to the President, Relating to Some Improvements Which May be Made in Cyder and Perry”
by Henry Miles 1745

THE
COMPLEAT CYDERMAN:
 OR, THE
PRESENT PRACTICE
 OF RAISING
PLANTATIONS
 OF THE BEST
CYDER APPLE and PERRY PEAR-TREES,
 WITH THE
Improvement of their Excellent Juices.

S H E W I N G,

- | | |
|--|---|
| <p>I. The Benefit of making Plantations with the right Sort of Cyder Apple and Perry Pear-Trees.</p> <p>II. Of the various Soils, and proper Situations for Plantations of the <i>Hereford</i> and <i>Southern</i> right Cyder Apple and Perry Pear-Trees.</p> <p>III. Of raising and planting the right Sort of these Trees.</p> <p>IV. Various Methods of dressing and pruning these Trees.</p> <p>V. Of gathering, hoarding, and sweating, Cyder and Perry Fruit.</p> <p>VI. Of fermenting and racking Cyder and Perry.</p> <p>VII. Several Ways of preparing Casks to preserve these Liquors sound and pleasant.</p> | <p>VIII. To make a sweet Cyder out of a rough Cyder.</p> <p>IX. Several Ways to make Cyder stronger than ordinary.</p> <p>X. Of making a good Cyder from Crab Apples.</p> <p>XI. Of improving Cyder made from greenish Fruit.</p> <p>XII. Of making bad Cyder Apple-Trees become good ones.</p> <p>XIII. Two Cases, shewing how to recover damaged Cyders.</p> <p>XIV. Various Methods of making Cyders in different Countries.</p> <p>XV. Of Cyder-making, and improving it in Casks, by an eminent Doctor of Physick.</p> |
|--|---|

W I T H

Many other IMPROVEMENTS relating to these excellent Liquors.

By EXPERIENC'D HANDS, living in the Cyder Countries of Devonshire, Cornwall, Herefordshire, &c.

L O N D O N;

Printed for R. BALDWIN, at the *Rose*, in *Pater-Noster-Row*.

MDCCLIV.

[Price Two Shillings]

“THE COMPLEAT CYDERMAN: OR, THE PRACTICAL PRACTICE OF RAISING PLANTATIONS...”

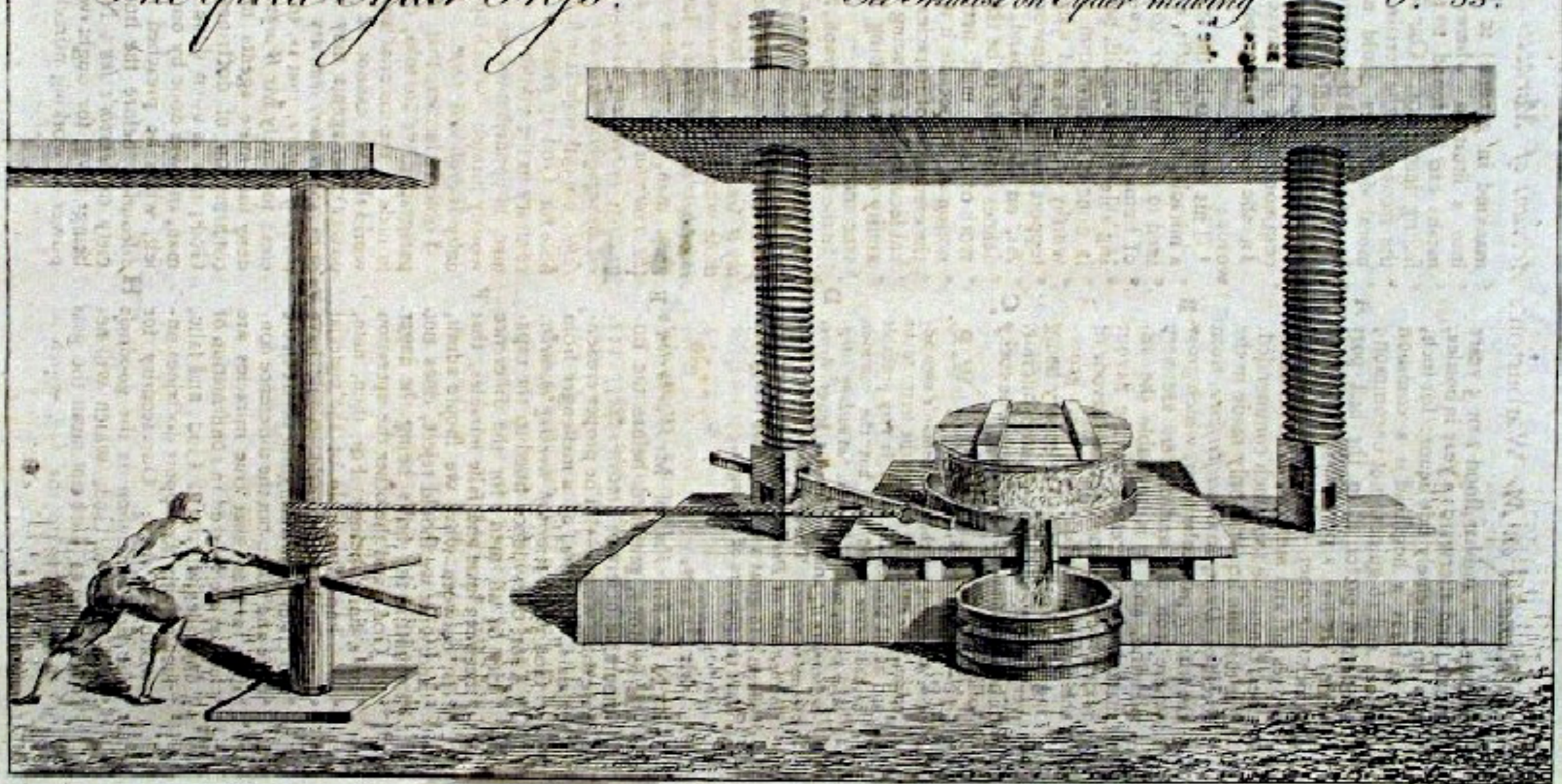
by William Ellis 1754

(Public Domain)

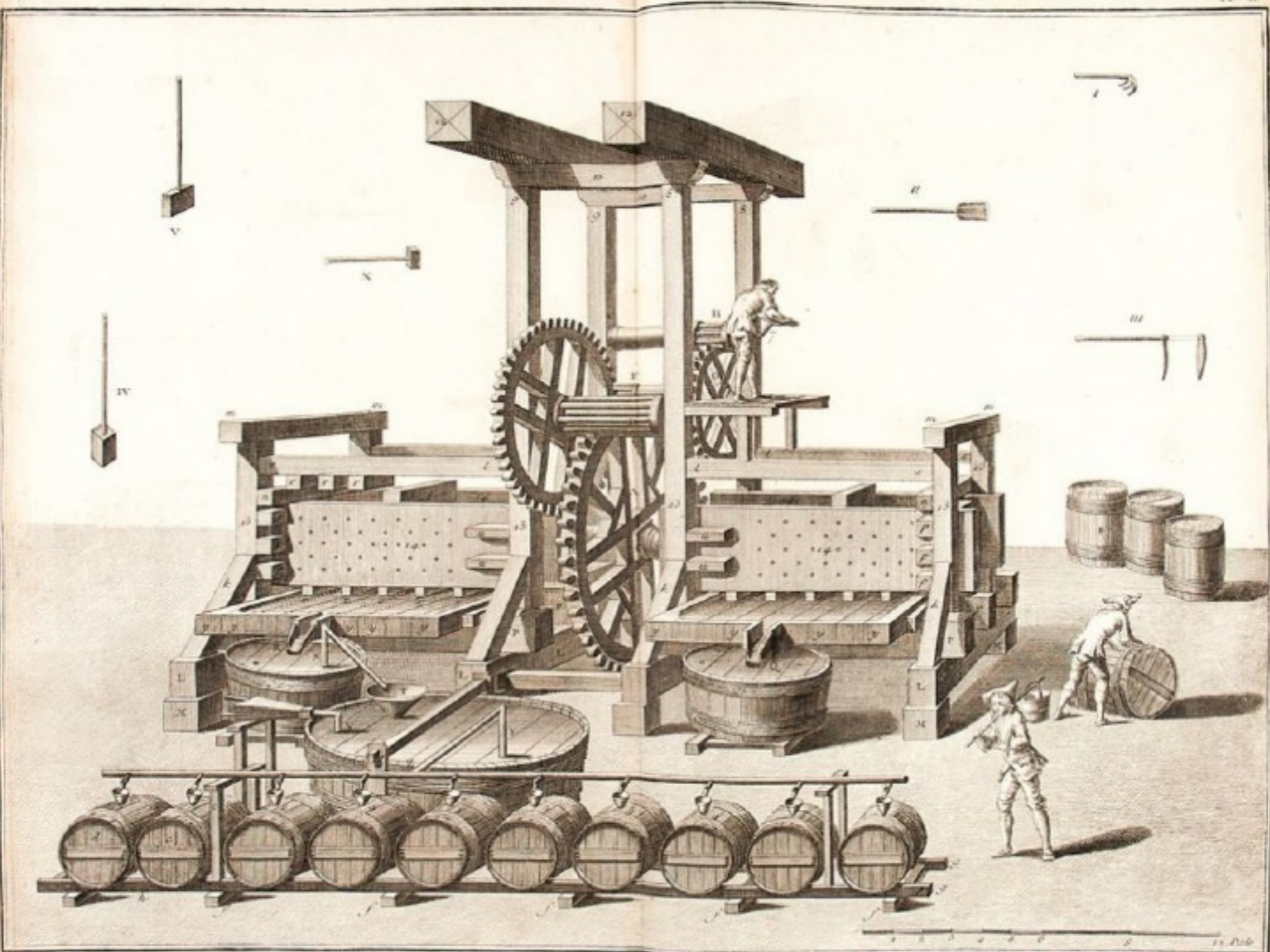
The Great Cyder Press.

See Treatise on Cyder-making

P. 33.

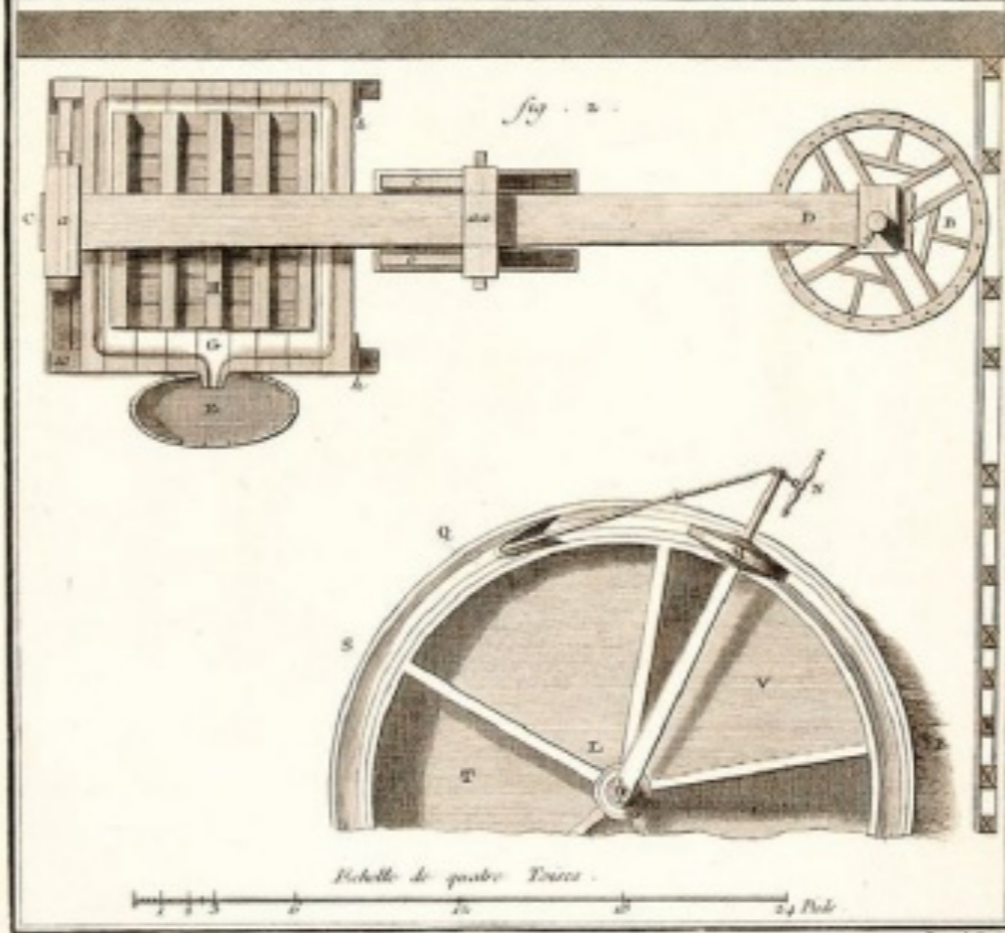
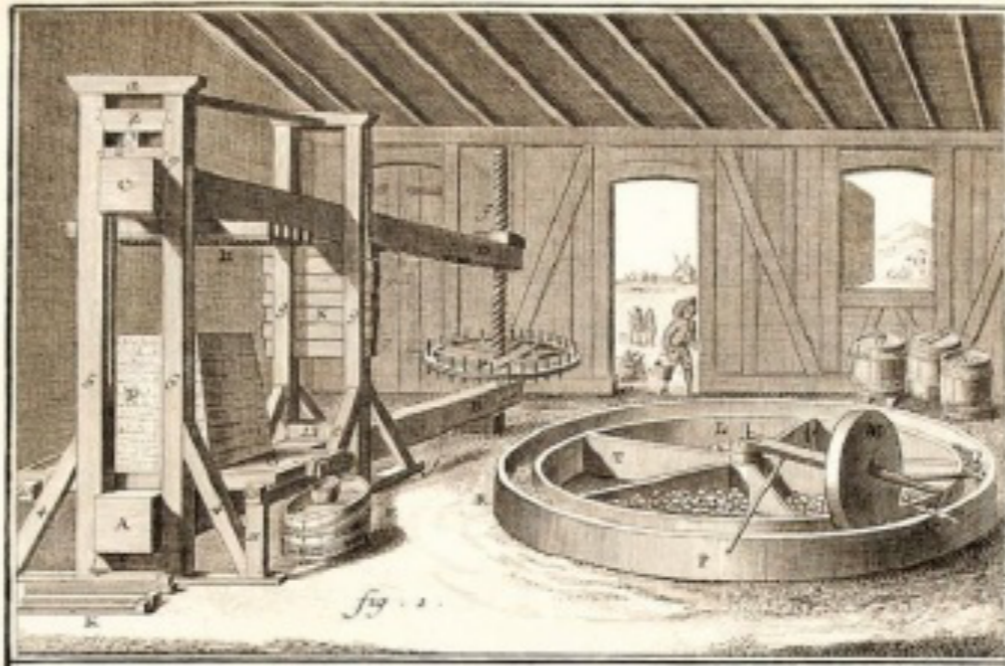


“The Great Cyder Press”
From “The Gentleman’s Magazine” 1749
(pastpages.co.uk)



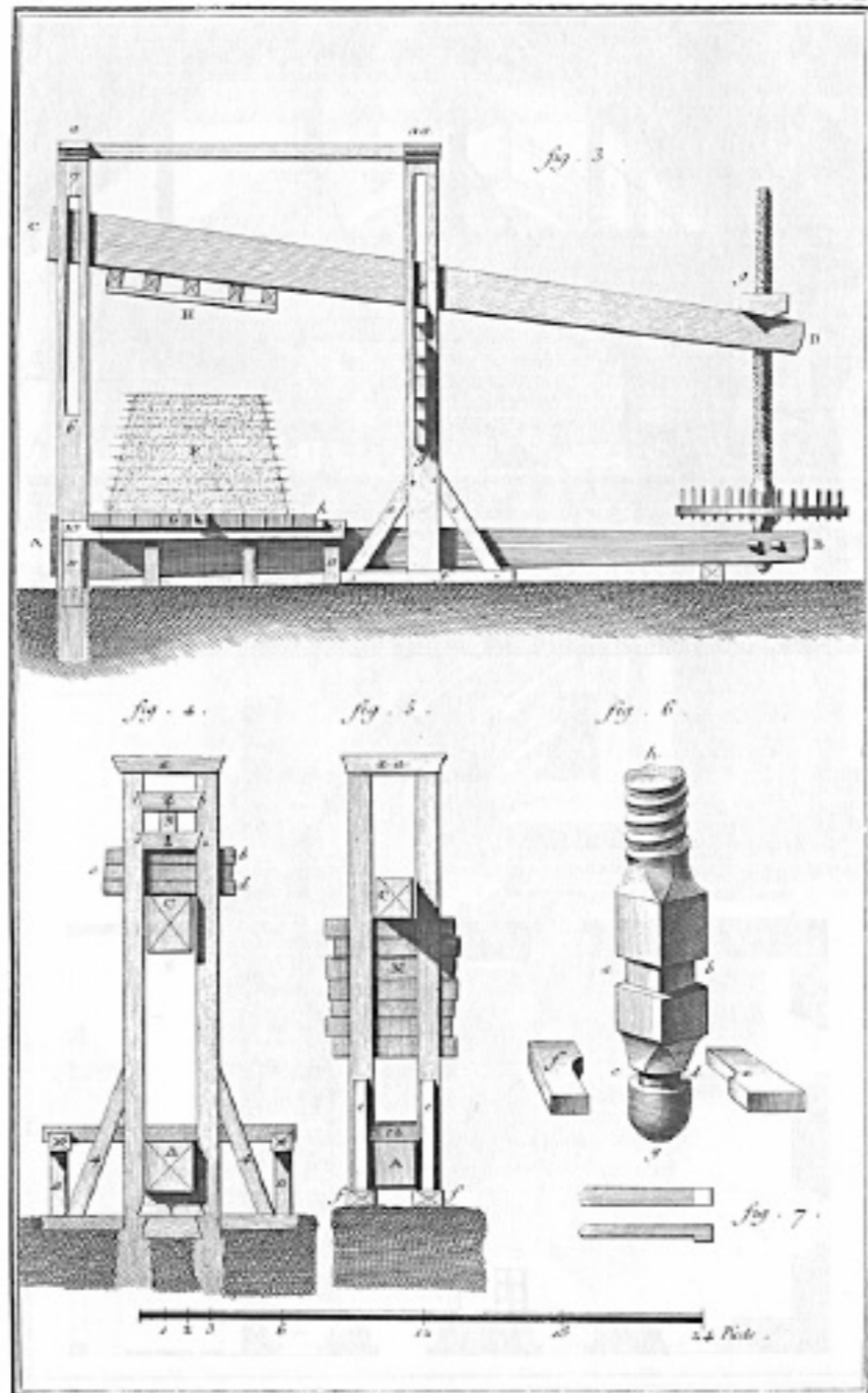
O'Economie Rustique.
Pressoir.

“O’Economic Rustique.” - French Cider Press
by Denis Diderot 1751
(Southeran’s)



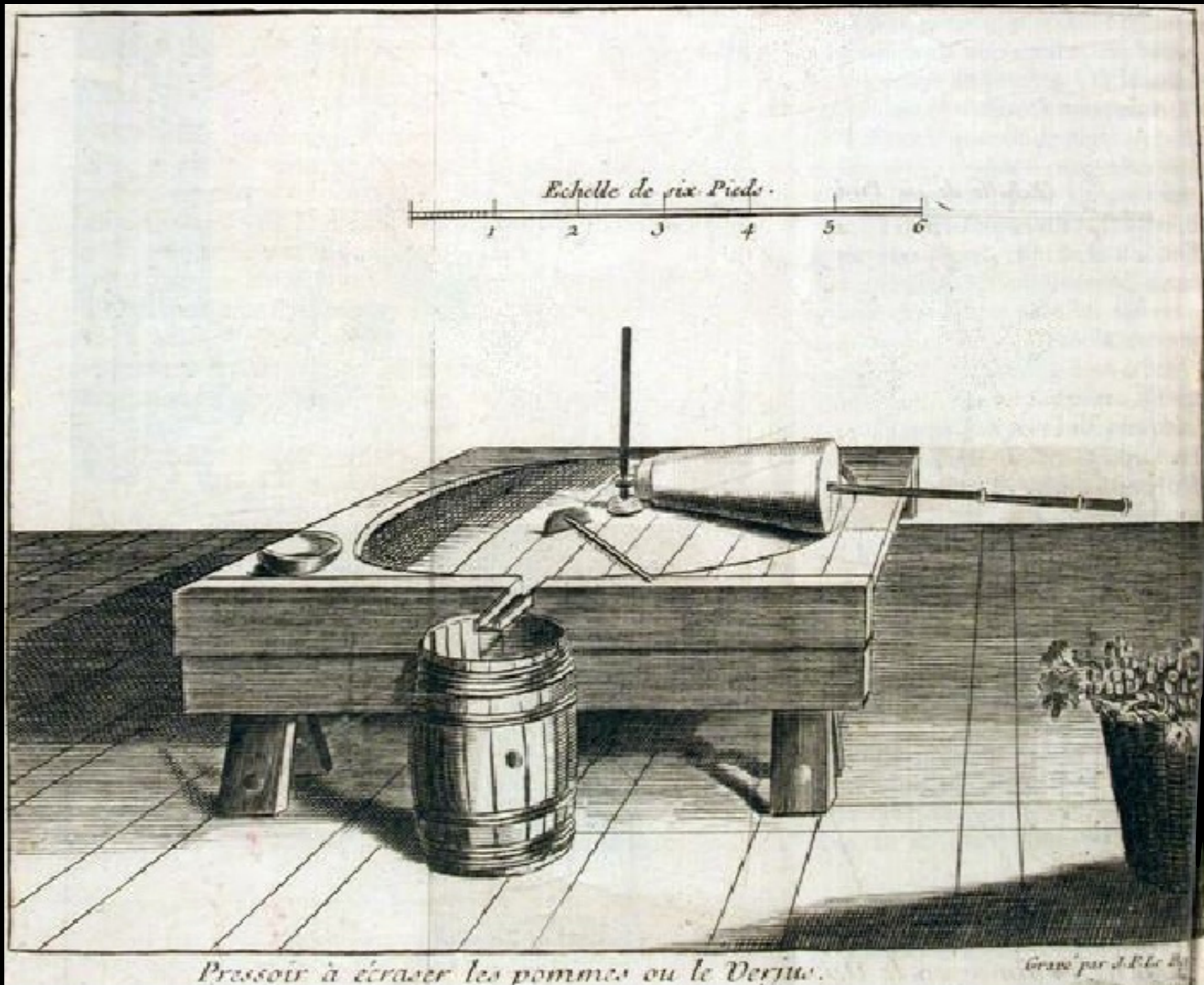
OEconomie Rustique,
Pressoir à Cidre.

“OEconomic Rustique.” - French Cider Press
 by Denis Diderot 1751
 (Southeran’s)



*OEconomie Rustique,
Pressoir à Cidre.*

“OEconomic Rustique.” - French Cider Press
by Denis Diderot 1762
(University of Michigan)



Pressoir à écraser les pommes ou le Verjus.

Gravé par J.F. Le...

French Cider Press

1749

(Amazon)

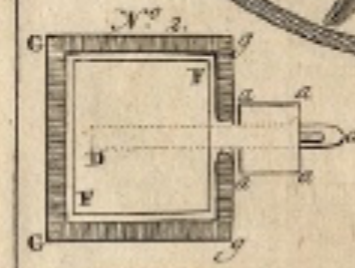
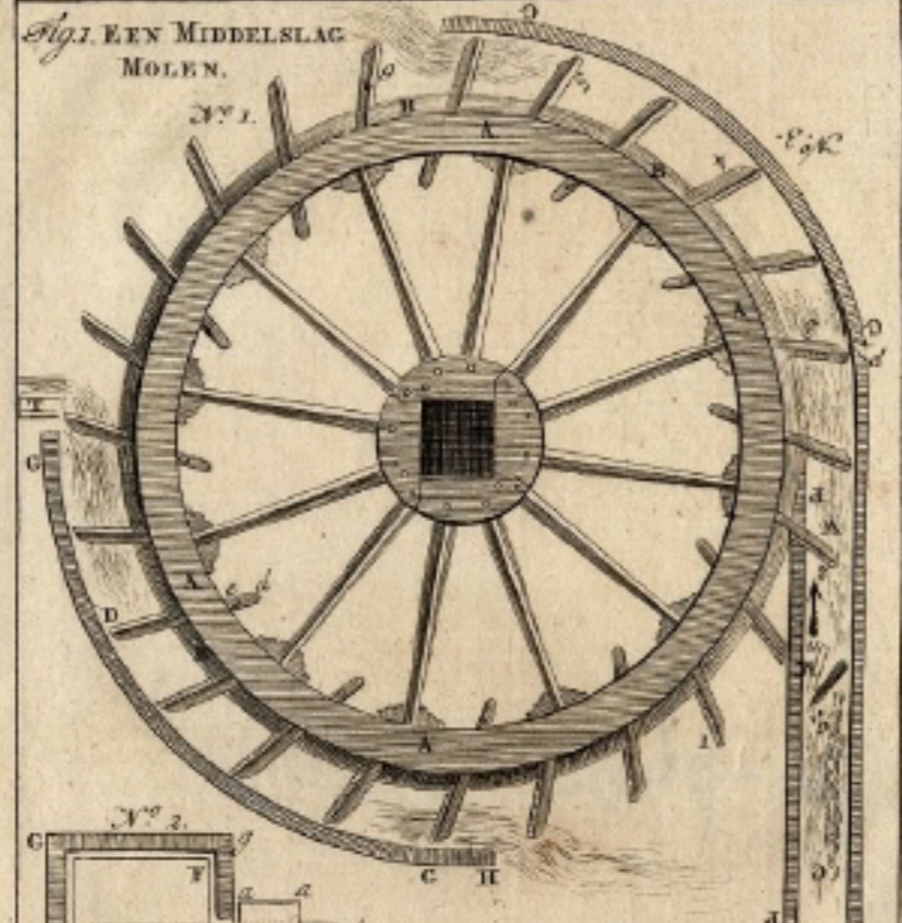
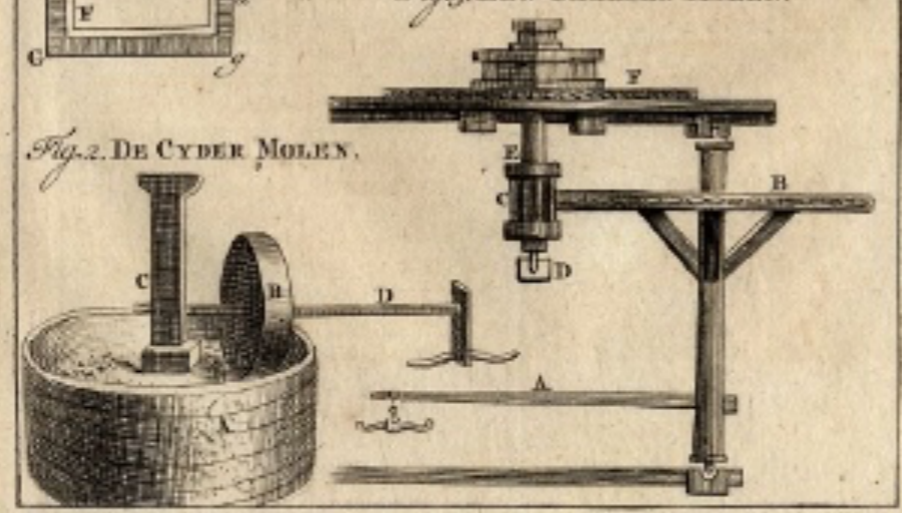


Fig. 3. EEN PAARDEN MOLEN.



Dutch Cider Press
 1770
 (Amazon)

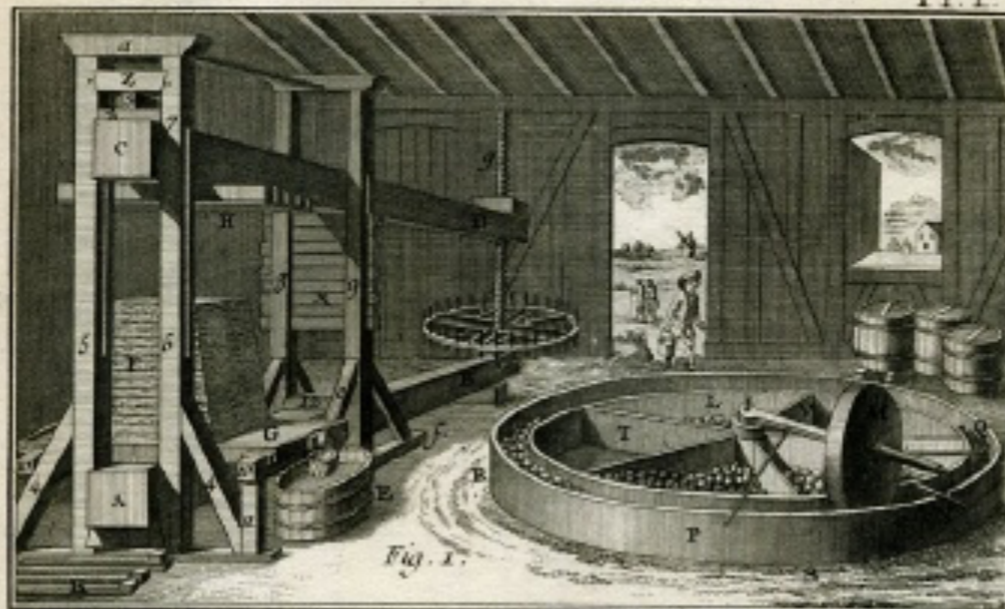
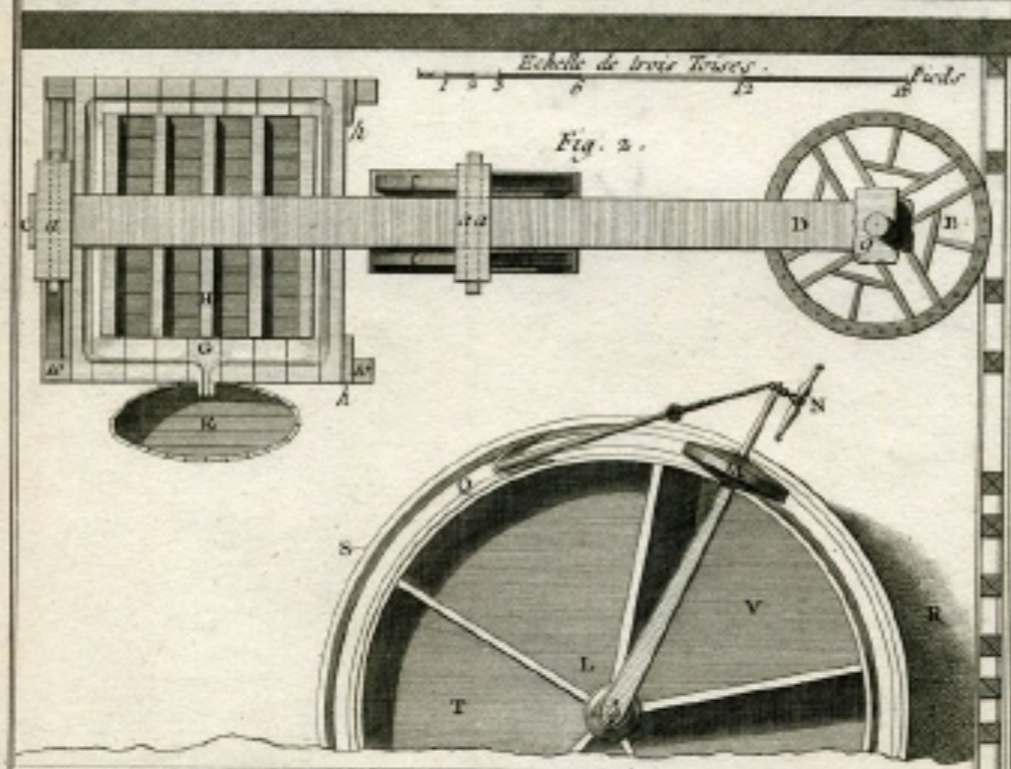
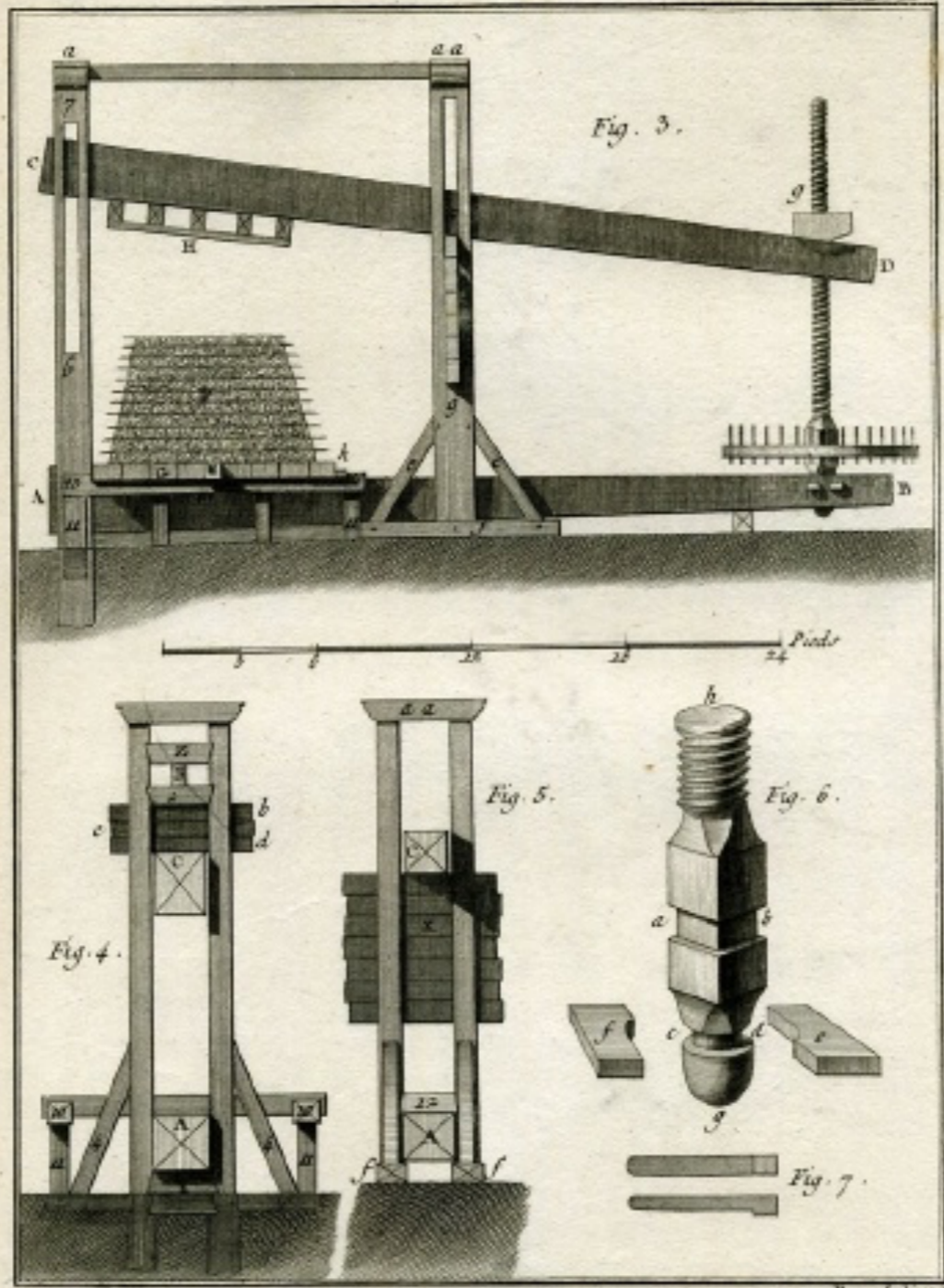


Fig. 1.



Cidre, Pressoir à Cidre.

“Cidre, Pressoir a Cidre”
Panckoucke 1782
(Amazon)



Cidre, Pressoir à Cidre.

Bernard Orziat.

“Cidre, Pressoir a Cidre”
Panckoucke 1782
(Amazon)



English Silver Neck Label
c. 1780
(Blackwood Antiques)



English Lead Glazed Earthenware / Creamware Mug from Staffordshire
c. 1765 - 1780
(Skinner)

Spirits



English Trade Card for "George Browne - Distiller and Tobacconist"
18th Century
(Lewis Walpole Library)



English Trade Card for "John Jones - Distiller"
18th Century
(Lewis Walpole Library)

CHARLES BEDELL
Distiller

At the Cordial Warehouse in Ludgate Street LONDON.

• Malaga • Sells Rich Citron Water like inferior to Barbado's
at • ten • Shill p gallon Green Uspuebaugh with great Variety
of other CORDIALS. VIZ

Cinnamon Water	Cellary Water	Spirits of Hungary & Bonyon
Yellow Uspuebaugh	Orange Water	Spirits of Cinnamon
White Uspuebaugh	Orange flower Water	Spirit of Clary
Red Uspuebaugh	Doctor Stephani's Water	Spirit of Mint
Peppercorn	Elder flower Water	Spirit of Allhermes
Clary	Savender Water	Spirit of Fancy
Plague Water	Hungary Water	Spirit of Lemon
Cholick Water	• Anglica	Spirit of Saffron
• Milk Water	• Jansoy	Spirit of Sourwy Grape
Gripe Water	Rosastatis	Raspberry Brandy
Pepper Mint Water	• King Geneva	Cherry Brandy
Red • Turpat Water	Cordial • Anisado	Arrack Shrub
White Turpat Water	Aqua Mirabilis	Brandy Shrub
Clove Water	Clove yellow flower	Rum Shrub
Coffee Water	Lilly of the Valley	do do do

Distilled Vinegar at 5 p gallon
Spirit of Wine for Lampe at 6 p gallon

Likewise Sell Arrack, Rum, Brandy, Hollands, Geneva, Barbado's,
Citron and Mint Water, French Perceco, and Cappilair.
at the Lowest Prices.

Neat Wines

English Trade Card for "CHARLES BEDELL - Distiller"
18th Century
(Lewis Walpole Library)



*What News? - great News says that while Polly smokes
The softest Landlady her Liquor sells.*

The GIN SHOP DISPLAYED.

Engraved from Carington Bowles's Map of the Gin Trade, 1769 in St Pauls Church Ward, London.

*The Match Boy, actually the Morney drinks.
The Basket Woman, great supplier reveals.*

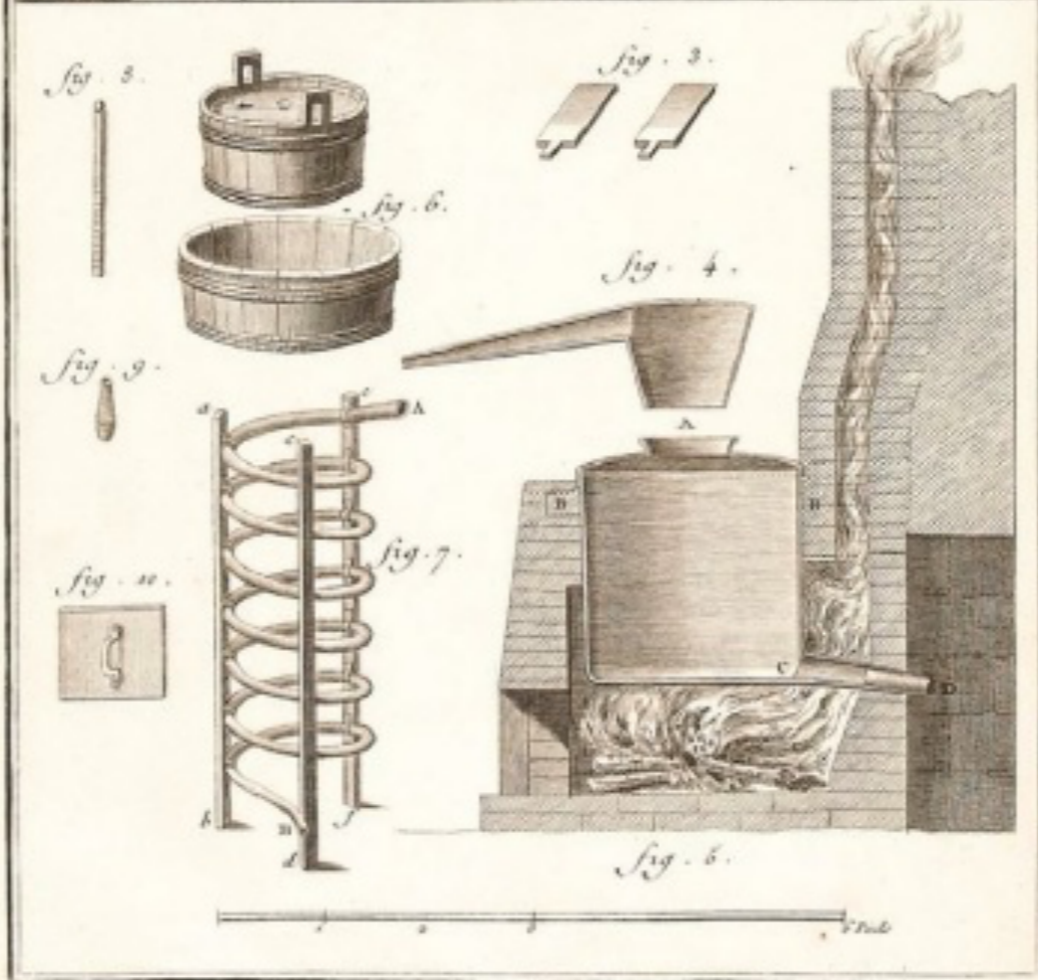
“The GIN SHOP DISPLAYED”
by Carington Bowles c. 1764 - 1784
(The British Museum)



*The (few) Retailers, (if there's any)
Who can by a License get a penny,
Are they, who in such manner use it,
As if their Study was, to abuse it:*

*Who Rules and Orders never mind,
Whole Shops you may at midnight find
Thrown'd, as with maggots in a Cuck,
With Punks & Bunners — such as these:*

An English Satire on Gin Drinking
London 1766
(Lewis Walpole Library)



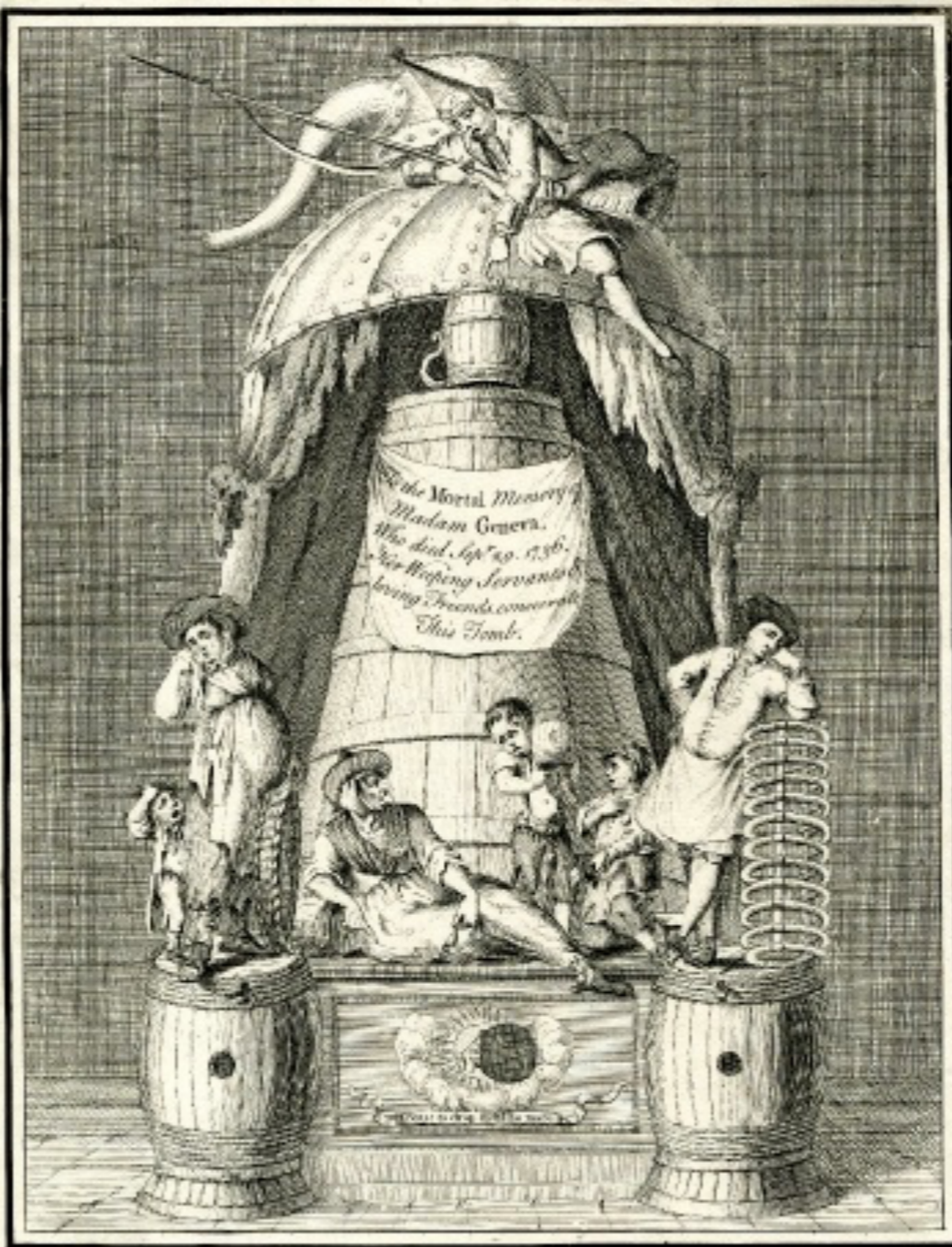
*Distillateur
d'Eau-de-Vie.*

“Distillateur”- French Distillery
by Denis Diderot 1751
(Southeran’s)



“444 OXFORD STREET”

c. 1750 - 1775
(The British Museum)



*To the kind comfort of the starving Poor!
 To this Geneva, that art now no more!
 This sad but gratefull monument we raise:
 Our Arms we yield no more our Sun shall blaze.
 So where supine her mournful Genitus lies,
 And hollow barrels echo to her cries;
 On casks around her sad Attendants stand:
 The Bunter Wags with basket in her hand,
 His woful Worm the sad Distiller's own;*

*The Boy with heavy heart for Sussour Sues;
 What gave her birth now helps her Tomb to build.
 The Tub a Spire, A Globe the Can unfill'd,
 High in the Air the Still its head doth rear,
 And on its Top a Mournfull Granadeer
 The Clean white Apron as a Label shewn
 The deathfull cause of all our Grief makes known,
 Nither repair All ye that for her Mourn,
 And Drink a Requiem to her Peacefull Uten.*

Printed and Sold by J. Baskin, at the Sign of the Three Crowns, in Pall Mall, London. 1736. Price 1/6. Per 500. 1736.

“To the Mortal Memory of Madam Geneva, who died Sepr: 29. 1736”
 by Jerome van der Mij 1736
 (The British Museum)



“Thomas Frazer Dancing for a Glass of Whiskey. & M. McAlister”
by John Kay 1784
(The British Museum)



“A LESSON WESTWARD - Or a MORNING VISIT to BETSY COLE”
 by Carington Bowles, After Robert Dighton 1782
 (The British Museum)



“A LESSON WESTWARD - Or a MORNING VISIT to BETSY COLE”
by Carington Bowles, After Robert Dighton 1782
(The British Museum)

Please to Observe.

DANIEL COFFIN

HAS OPENED THE
D I S T I L L E R Y
At the bottom of DRURY-LANE,
FORMERLY OCCUPIED BY
WILLIAM COFFIN, Esq.

Where Merchants and Traders, in town and country may be supplied with New England RUM of the best kind—and where Molasses will be taken in to distill at the cheapest Rates—Country Produce in general taken in Exchange—all Favours will be gratefully acknowledged.

Advertisement: Essex Journal

Published in Newburyport, Massachusetts on Friday, July 23rd, 1784

(Public Domain - Courtesy Alex Caine)

The Art of Drinking



“Kitchen - Lad, Called “Jack” with the Dudmaston Ale Glass”
by George Alsop c. 1719
(National Trust, Dudmaston)



“The Wolryche Fool, with the Dudeston Ale Glass” (The Wolryche Hunt Servant)
by George Alsop c. 1719
(National Trust, Dudmaston)



“Allegory of Fortune”
by Balthazar Nebot, Spanish, Active in Britain from 1729 c. 1730
(Yale Center for British Art)



“Allegory of Fortune”
by Balthazar Nebot, Spanish, Active in Britain from 1729 c. 1730
(Yale Center for British Art)



A Couple Drinking
by Macellus Laroon II c. 1680 - 1700
(The British Museum)



de Smaak.
Le Goust.

“de Smaak Le Goust”
Dutch, Published in London c. 1684 - 1724
(The British Museum)



“The true Effigies of Richard Dickinson

1725

(The British Museum)



Middle Class Drinking
by Jan Josef Horemans II Early 18th Century
(Public Domain)



A Club of Gentlemen
by Joseph Highmore c. 1730
(Yale Center for British Art)



“The Brothers Clarke with Other Gentlemen Taking Wine”
by Gaewn Hamilton c. 1730 - 1735
(Yale Center for British Art)



"A Bacchanalian Piece, Sir Thomas Samwell and His Friends"
by Philippe Mercier c. 1733
(Private Collection)



“A Dinner Conversation”
by Marcellus Larson the Younger c. 1735 - 1740
(Yale Center for British Art)



“A Midnight Modern Conversation”
by William Hogarth 1732
(Yale Center for British Art)



Detail: "A Midnight Modern Conversation"
by William Hogarth 1732
(Yale Center for British Art)



Detail: "A Midnight Modern Conversation"
by William Hogarth 1732
(Yale Center for British Art)



*That not to put our wiser Resemblance there
We look the Vice but the FORTUNE square.* Prints should be priz'd as Authors should be read
A MIDNIGHT MODERN CONVERSATION *It has sharply made prevailing Folly dead
It's sharp and Point is just!* *So Nature laugh'd, in a generous Laughter
So Nature laugh'd, in a generous Laughter*

“A Midnight Modern Conversation”
by Paulson, After William Hogarth 1732
(C & J Goodfriend)



English Tin Glazed Earthenware Punchbowl: "A Midnight Modern Conversation"
After William Hogarth c. 1750 - 1770
(Winterthur)



“A Midnight Modern Conversation”
After William Hogarth c. 1750 - 1770
(Leicester Arts and Museums Service)



“A Midnight Modern Conversation”
After William Hogarth c. 1750 - 1770
(Bonham’s)



“A Midnight Modern Conversation”
by an Unknown German Artist, After William Hogarth Late 18th Century
(Art Museums of Estonia - Mikkel Museum)



“A Merry Party”
by Jan Jozef Hormans the Younger, After William Hogarth
(Public Domain)



"An Election Entertainment"
by William Hogarth c. 1755
(Sir John Soane's Museum, London)



Detail: "An Election Entertainment"
by William Hogarth c. 1755
(Sir John Soane's Museum, London)



“Luncheon Party in the Park”
by Nicolas Lancret 1735
(Museum of Fine Arts, Boston)



Benjamin Bradley
by John Faber the Younger, After Arthur Pond 1737
(The British Museum)



DAMON & SYLVIA LISIMOND and CHLORIS,
Together met, were smothering am'rous Stories
J. Faber fecit.

*By Wine inspired, They see new Beauties rise,
And Cupids dancing in each Others Eyes.*

*With melting Kisses close the long Day,
Careless of what a sparkling World may say.*
Printed for J. Bachelier in St. Pauls Church-Yard, by J. Smith, Bookseller & Son, at the Black Horse, in Pall-mall.

“DAMON & SYLVIA LISIMOND and CHLORIS”
by John Faber, After Philippe Mercier c. 1753 - 1764
(Winterthur)



“A POOR MAN LOADED with MISCHIEF For Matrimony”
“drawn by Experience, engraved by Sorrow” London 1752
(Private Collection)



"A POOR MAN LOADED with MISCHIEF For Matrimony"
"drawn by Experience, engraved by Sorrow" London 1752
(Private Collection)



“A PUNCH PARTY”
by Thomas Patch at Dunham Massey 1760
(National Trust)



A Girl with Bottle & Glass
by Philippe Mercier c. 1760
(National Trust)



A Caricature Group
by John Hamilton Mortimer c. 10Ish 768
(Yale Center for British Art)



A Caricature Group Detail
by John Hamilton Mortimer c. 10Ish 768
(Yale Center for British Art)



96

'Tis the Juniper Berry, that makes the Heart merry.

Printed for Carington Bowles, N^o 69 in St. Pauls Church Yard, London.

“Tis the Juniper Berry that makes the Heart merry”
by Carington Bowles 1770
(Lewis Walpole Library)



*Why softly minutes all consume
The moments of our youth that beauty can give
The heart's fond joys let them be such to prove
And thus we obtain yield the captives of love*

LOVE AND WINE.

*Without love and wine, wit and beauty are vain,
All grandeur wasteful and riches are pain,
The most splendid palace grows dark as the grave;
Love and wine give us gods, while lack makes us slaves.*

London, Printed for R. D. Sayer, No. 5, Pall-mall, near the Theatre, in the Strand.

“LOVE AND WINE”
by Robert Sayer 1770
(The British Library)



“Peter Manigault and His Friends”
by George Roupell, Charlestown, South Carolina c. 1760 - 1776
(Winterthur)



"The Wrapping Landlady"
by Francis Hayman
(Victoria & Albert)



The happy Clubb, *A new Song.*

B. Cole sculp.

“The happy Clubb, Anen Song.”
by B. Cole Mid 18th Century
(Public Domain)



The greed for liquor

“The greed for Liquor”
by John Heywood, Re - Strike of Timothy Bobbin’s “Human Passions Deliniated” 1773
(Lewis Walpole Library)



A European Seller of Wine

c. 1770

(Public Domain)



A Drinker of Red Wine
by Franz Laktanz Graf van Firmian Mid 18th Century
(Salzburg Museum)



THE DUTCH PHILOSOPHERS.

P2828

"THE DUTCH PHILOSOPHERS"

c. 1770 - 1790

(The British Museum)



“SR. EPICURE GUZZLE ENJOYING his BOTTLE after DINNER”
by William Humphrey 1773
(The British Museum)



“SR. EPICURE GUZZLE ENJOYING his BOTTLE after DINNER”
by William Humphrey 1773
(The British Museum)



“THE REFUSAL”
by Robert Sayer 1774
(Lewis Walpole Library)



WOLVES IN SHEEPS CLOATHING

Publ. 20 May 1777. by W. Humphrey, General Print. &c.

“WOLVES IN SHEEPS CLOATHING”

by William Humphrey 1777

(Lewis Walpole Library)



“The CABINET MAKER enjoying his tippling time”
by Elias Martin, After Johan Fredrik Martin (London) 1778
(The British Museum)



"ONE MORE GLASS AND THEN"

English 18th Century
(Northeast Auctions)



A GOOD STORY.

Published by R. Sayer, Map-Seller and Printeller, N^o 53, Fleet-Street.

“A GOOD STORY”
by Robert Sayer c. 1780
(Lewis Walpole Library)



Designed by H. W. Bunbury del.

A LONG STORY

London published April 20 1782 by A. S. Smith. N^o 33 opposite the Southern Coffee Street.

“A LONG STORY”
by Henry William Bunbury c. 1782
(The British Museum)



IN PLACE.

EN EMPLOI.

“IN PLACE”
After Robert Dighton 1782
(Ex Collection, The Honorable Christopher Lennox - Boyd)



Dutch Drinkers
by David Deuchar c. 1782 - 1803
(The British Museum)



M. Rooker del.

J. Collier sc.

A Book Illustration from "Tom Jones"
by M. Rookerdel. / J. Collier 1783
(The British Museum)



English Lead Glaze Earthenware Figure from Staffordshire

c. 1750 - 1770
(Victoria & Albert)

The English
“Society of Bucks”

1732 - 1802

A NEW Buck's Song, humbly address'd to the Gentlemⁿ. of that Noble Order,
By a Brother.



Brother Bucks attend to the Verse I shall sing,
And on Chorus so loud make the Ceiling to ring.
From thence to the Glass let your voices resound,
While each heart gives with Mouth & Panshaw go round.
The first to our Grand let us due Homage pay,
And may each grateful Buck his Lord Exaltate obey,
May his Breast fraught with Candor be void of fear,
And may all on high Station be born to be here.

From sacred record our Sentence we trace,
Of old Aeneas the Buck who was first of the Race,
But since our Order is general become,
Bucks are every where made both abroad & at home.

Printed for Rob^t Sayer, N^o 53, Fleet Street.

How the narrow our Conviction to glory arrives,
How we Buck at a Lodge first at home by our Wives,
For it plainly appears and is very well known,
That each married man has a Lodge of his own.

Let him therefore who laughs at our high Appellation,
Whate'er be his or Whate'er his Station,
Though masterly the Point's pray hard for good luck,
Or to twenty to one but Bury's his a Buck.

Then to Bucks of all ranks in a health let us join,
Here the Buck of the Bell & the Buck of a Pin,
Here the Lodge at the Platform & here the Staff,
Of our Order is true at the Ship & the Reef.

Here's a Salute to each who high Station will take,
Here's a Salute to each who high Station will take,
Here's a Salute to each who high Station will take,
Here's a Salute to each who high Station will take.

Here's a Salute to each who high Station will take,
Here's a Salute to each who high Station will take,
Here's a Salute to each who high Station will take,
Here's a Salute to each who high Station will take.

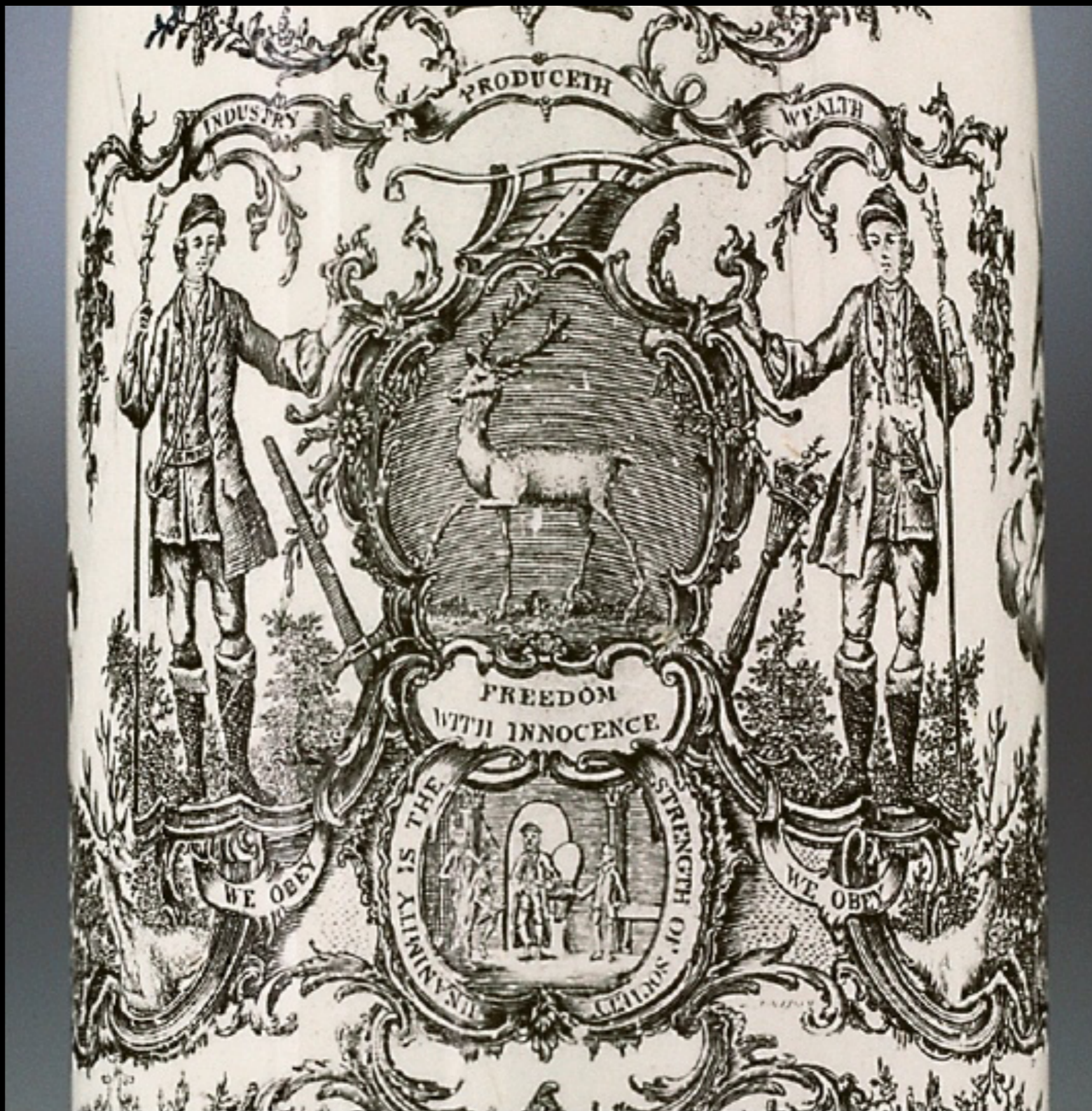
Here's a Salute to each who high Station will take,
Here's a Salute to each who high Station will take,
Here's a Salute to each who high Station will take,
Here's a Salute to each who high Station will take.

"A New Buck's Song"
by Robert Sayer, London 1756
(Winterthur)



English Lead Glazed Earthenware Mug from Staffordshire for the “New Buck’s Society”

c. 1757 - 1770
(Winterthur)



English Lead Glazed Earthenware Mug from Staffordshire for the “New Buck’s Society”

c. 1757 - 1770
(Winterthur)



Chinese Export Porcelain Punch Bowl for the "New Buck's Society"

c. 1757 - 1770
(Winterthur)

Drunkards



C. 1785

"The DRUNKARD'S ARMS"
by Carington Bowles 1785
(Lewis Walpole Library)

The Drunkard's Coat of Arms

Emblazon'd and Explain'd. Where the Quart Pot stands for the Hour-Glass, the two Chamber-Pots, a Pack of Cards, three Dice, three Flasks, three Glasses, Pipes, Candle and Tobacco-Box, is the 'Scutcheon. *Bacchus* Riding upon a Swine a spewing, for the Crest: A Fox and a Goat the Supporters; with Banners and Standards Lively representing the Fortune and Misfortune of a Drunken Life.



“The Drunkard's Coat of Arms”
Mid 18th Century
(Public Domain)



Printed and Sold by BOWLES & CARVER, at the Sign of the Ship, in Pall-mall, London.

The VICAR and MOSES.

SOLD in 1785, at the Sign of the Ship, in Pall-mall, London.

<p><i>At the Sign of the Ship, in Pall-mall, London.</i> <i>Each night he has his pipe and his pot</i> <i>On a piece of raggy paper and paper</i> <i>Keeps all the candles for his candle</i></p> <p><i>The evening was dark when he came to the Vicar</i> <i>With reverence due and admiration</i> <i>First asked his name then he said he was</i> <i>And having passed his name</i></p> <p><i>He says he is a big book of the law</i> <i>Of your commandments and precepts</i> <i>To read it over with us each day or two</i> <i>And to walk with us each day or two</i></p> <p><i>The book will keep his pipe when he sleeps</i> <i>Why can't he be the Vicar's pipe</i> <i>The Vicar said your pipe is a little more</i> <i>Of paper than of pipe</i></p>	<p><i>Then Moses he said saying to the Vicar</i> <i>Can't you say that your pipe is a little more</i> <i>Why that's true by the way, but I don't think</i> <i>Can never say that your pipe is a little more</i></p> <p><i>Then Moses he said saying to the Vicar</i> <i>Can't you say that your pipe is a little more</i> <i>Why that's true by the way, but I don't think</i> <i>Can never say that your pipe is a little more</i></p> <p><i>Then Moses he said saying to the Vicar</i> <i>Can't you say that your pipe is a little more</i> <i>Why that's true by the way, but I don't think</i> <i>Can never say that your pipe is a little more</i></p> <p><i>Then Moses he said saying to the Vicar</i> <i>Can't you say that your pipe is a little more</i> <i>Why that's true by the way, but I don't think</i> <i>Can never say that your pipe is a little more</i></p>	<p><i>Then Moses he said saying to the Vicar</i> <i>Can't you say that your pipe is a little more</i> <i>Why that's true by the way, but I don't think</i> <i>Can never say that your pipe is a little more</i></p> <p><i>Then Moses he said saying to the Vicar</i> <i>Can't you say that your pipe is a little more</i> <i>Why that's true by the way, but I don't think</i> <i>Can never say that your pipe is a little more</i></p> <p><i>Then Moses he said saying to the Vicar</i> <i>Can't you say that your pipe is a little more</i> <i>Why that's true by the way, but I don't think</i> <i>Can never say that your pipe is a little more</i></p> <p><i>Then Moses he said saying to the Vicar</i> <i>Can't you say that your pipe is a little more</i> <i>Why that's true by the way, but I don't think</i> <i>Can never say that your pipe is a little more</i></p>	<p><i>Why can't you say that your pipe is a little more</i> <i>Oh, that's the reason of it, because</i> <i>Can't say that your pipe is a little more</i> <i>You see, Moses, that's the reason</i></p> <p><i>Then Moses he said saying to the Vicar</i> <i>Can't you say that your pipe is a little more</i> <i>Why that's true by the way, but I don't think</i> <i>Can never say that your pipe is a little more</i></p> <p><i>Then Moses he said saying to the Vicar</i> <i>Can't you say that your pipe is a little more</i> <i>Why that's true by the way, but I don't think</i> <i>Can never say that your pipe is a little more</i></p> <p><i>Then Moses he said saying to the Vicar</i> <i>Can't you say that your pipe is a little more</i> <i>Why that's true by the way, but I don't think</i> <i>Can never say that your pipe is a little more</i></p>
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“The VICAR and MOSES”
 by Bowles & Carver c. 1785
 (The British Museum)

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