

# 18th Century Material Culture Taverns, Booths, & Publicans



# Taverns



“Figures in a Tavern / The Coffee House Politicians”  
Attributed to Joseph Highmore c. “1725 or after 1750”  
(Yale Center for British Art)



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A Harlot's Progress Plate 1.

+

W. Hogarth del. J. Smith sculp.

A Harlot's Progress  
by William Hogarth 1732  
(Lewis Walpole Library)



A Harlot's Progress  
by William Hogarth 1732  
(Lewis Walpole Library)



NOON

"NOON"  
by William Hogarth 1738  
(Lewis Walpole Library)



*EVENING*

“Evening Invented”  
by William Hogarth 1738  
(Lewis Walpole Library)



“Beer Street”  
by William Hogarth 1751  
(Lewis Walpole Library)



“Beer Street”  
by William Hogarth 1751  
(Lewis Walpole Library)



GIN LANE.



*With inward Pleas'd, with Fury fraught,  
Waken'd by some fatal Strife,  
He enters by a dusky Passage,  
And steals our Life away.*

*Vertue and Thrift leads to Despair,  
He fees compassion to see,  
But, absorbed with hollow Care,  
Thru' Murder, Feagury,*

*Down'd Cup, that on the Pillars preys,  
That liquid Fire contains  
Which Madness in the Heart conveys,  
And sells it thro' the Veins.*

“GIN LANE”  
by William Hogarth 1751  
(Lewis Walpole Library)



By Hayman pinet

The WAPPING LANDLADY. Engraved from the Original Painting in *Voive's Hall Garden*.

Printed for J. Bowles at the Black Horse in Strand, and for J. Smith at the Crown in St. Paul's Church-yard London.

Benbow fecit

“The WAPPING LANDLADY”  
by Carington Bowles After Francis Hayman 1743  
(The British Museum)

ROYAL AMUSEMENT or a Curious representation of one of the Celebrated Paintings, at Vaux Hall: done by the Ingenious M<sup>r</sup> Hymen.



*Representing Jack Bowline after calling for Punch and Slip, sits down by his Landlady's Daughters, who seems to amuse it to them, whilst he can force & make her Throat, then Tom Gunter bids the Fiddler strike up a hornpipe, which he fops about with such Agility; that Oaken the Cabin-boy, is delighted with the performance of his Ship-Mates.*

THE HUMOURS OF A WAPPING LANDLADY.

*whilst the Landlady plus them with Liquors, and Scors two for one, whereby if fruits of the House, Sailors Industry are squander'd away, after which if Old Wife gives her Cads the Advice to look out for another Voyage, because she thinks it fittest that such brack Hands stand still on Shore.*

“THE HUMOURS OF A WAPPING LANDLADY”  
by Carington Bowles After Francis Hayman 1743  
(The British Museum)



The Humours of an Election Series: "Canvassing for Votes"  
by William Hogarth c. 1755  
(Sir John Soane's Museum, London)



Painted by W. Hogarth, Engraved by C. Grignion.

To His Excellency J. Charles Hanbury Williams Ambassador to the Court of RUSSIA. This Plate is most humbly Inscribed By his most Obedient humble Servant.  
W. Hogarth del.

Canvassing for Votes  
by Charles Grignion 1755 - 1758  
(Yale Center for British Art)



Canvassing for Votes  
by Charles Grignion 1755 - 1758  
(Yale Center for British Art)



Thomas Nuthall and Hambleton Custance  
by Francis Hatman c. 1748  
(Tate)



“Sea Captains Carousing in Surinam”  
by John Greenwood (American, 1727 - 1792)  
c. 1752 - 1758  
(St. Louis Art Museum)



“Sea Captains Carousing in Surinam”  
by John Greenwood (American, 1727 - 1792) c. 1752 - 1758  
(St. Louis Art Museum - Joel Bohy Photograph)



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(St. Louis Art Museum - Joel Bohy Photograph)



Interior of a Dutch Tavern - "The Seduction"  
by Jacobus Buys c. Mid 18th Century  
(The British Museum)



62

“Invasion”  
by William Hogarth 1756  
(Lewis Walpole Library)



"Invasion"  
by William Hogarth 1756  
(Lewis Walpole Library)



“Invasion”  
 by William Hogarth 1756  
 (Lewis Walpole Library)



"Invasion"  
by William Hogarth 1756  
(Lewis Walpole Library)

# The Tavern KITCHEN FRAY;

## Or, A Dialogue between NELL and her Mistress



**I**N a Tavern Kitchen, the Cook's territories,  
Where commonly either a Slut or a Whore is;  
A jolly young Wench sat just by the dresser,  
A drunken young rascal was going to kiss her:  
The Masculine Jade with a fork in her hand,  
She bid him stand off at the word of command;  
She being a girl both of virtue and value,  
She cry'd, *Keep your ground, or else I will maul you.*  
He wanted to kiss her, she cry'd *Zounds for what?*  
He strove and she struggled, so that he could not,  
But as they contended thus who should be master,  
There happened in the scuffle a scurvy disaster,  
For a pudding of plumbe standing by on a stool,  
Ready mix'd for the bag, temper'd up in a bowl,  
Unhappily met with a fall in the bustle,  
And by them was thrown to the ground in a jostle.  
The cook at the sorrowful sight was inflam'd,  
And wish'd her antagonist rotten and lam'd;  
The spark in return to the Queen of the Kitchen,  
Fell then in good earnest to cursing and bitching;  
Thus as they contended pursuing the matter,  
They tramp'd about ankle deep in the batter.

As soldiers hard set in a battle do use,  
To fight till the blood squashes over their shoes.  
The surdy defendant her pudding beholding,  
Fell then in good earnest to scratching and scolding;  
She fought like a cat when her passion was stir'd,  
To see the good food trod about like a turd:  
Her greediness now was all venom and gall,  
She swore she'd admit of no killing at all;  
She pass'd down the spark, who most decently lay  
In the midst of the batter that fell in the fray.  
Then up he arose full of malice and spite,  
To see his black cloaths painted over with white;  
He look'd in a pickle (without any lying)  
Like a piece of tripe dipp'd in butter for frying.  
The curls of his wig were so pass'd and matted,  
All over bedaub'd be-plumb'd, and be-fatted;  
So eager withal that a man might have sworn,  
He just in the pillory had taken a turn.  
The cook in the corner stood sneering and laughing,  
The spark she had tumbled stood fretting and chaffing,  
So near to the fire in a mighty disgust,  
Till the pudding was bak'd on his back like a crust;  
The maid with her arms set a-kinbo did cry,  
I've heard of a puppy dog bak'd in a pye,  
But never yet met with a story alluding  
To such a great whelp ever bak'd in a pudding.  
The Mistress by this time, who sit in the bar,  
Being told the whole story by Richard the drawer,  
Came in for to know the whole truth of the matter,  
And view'd with sad eyes the downfall of the batter.  
Why hussy said she, in a wonderful passion,  
You impudent baggage pray what is the reason  
The pudding design'd for your master's own table,  
Is thus trod about like a turd in a stable?  
Zounds! madam, cries Nell, I've done him no hurt  
It's all his own fault, he may thank himself for't;  
Altho' I'm a poor kitchen wench, let me tell ye,  
I scorn to be tumbled or touz'd by the belly;  
Or stabber'd or kill like a slut that is ready,  
To pleasure each set like a night-walking Lady;  
I'd have you to know I am honest tho' poor,  
And disclaim to be us'd like a Drury Lane whore.  
Then up came her Mistress, and thus to her said,  
Why marry come up, you're a beautiful jade;  
If a gentleman handles you thus to improve ye,

I'm sure if he smells you, he can't chuse but love you  
Go, go, you're a slut I'll have you to know,  
And a strumpet to serve any gentleman so;  
For one sily kiss to occasion this strife, (lifer)  
You've spoil'd the best pudding you've made in your  
Zounds! madam, says Nell in a very great fury,  
I will not be snuck'd and curb'd I assure you;  
Altho' I'm a cook-wench that waits in the kitchen,  
I ne'er was yet catch'd a whoring or bi'ching;  
Nor never did yet from my modesty vary,  
So far as to be jumb'l'd against a pipe of canary;  
Nor never did commit so notorious a fault,  
To be catch'd in a trick with a drawer in the vault.  
Hold, hussy, says madam, you impudent Queen,  
Pray who is't you reflect on, or what do you mean?  
Did ever you know in the course of your life,  
That e'er I prov'd worse than a virtuous wife?  
It's amazing to me! I'm astonish'd to think  
What your impudence aims at: sure you're in drink;  
Or else to your mistress you never would prate,  
At this bold, hussy, impertinent rate.  
Then Nell come to her Mistress, said dear madam,  
As bad as I am I was ne'er yet as Adam;  
Altho' I'm a cook-maid, I'll not be fustab'd,  
Nor by a fool be tossed and tumb'l'd;  
Nor yet am I drunk as your Ladyship says,  
Tho' know it was to their plaguy disgrace,  
Who was catch'd with a spark leaning over a chair,  
With one hand in your breast, and the other elsew'here.  
Hold, hussy, says madam, you ill-natur'd devil,  
For shame hold your tongue, that implacable evil;  
Go mop up the batter you've tramp'd and flood in,  
And let me not hear one word more of the pudding.  
Whose fault was't cry'd Nell, get into the bar,  
What business have you to come crying in here?  
The more you reflect, and the more you do talk,  
The worse it will be, so you better had walk.  
Well, hussy, said madam, for once you shall win me  
To shew that good-nature and patience is in me,  
Now you're in a fury I'll shew a concession,  
But rattle you off when you're out of your passion.  
Thus madam return'd to her station in the bar,  
With a nettle in the breech, and a flea in the ear;  
Being glad to get out of her own kitchen railing,  
From Nell, who was privy to part of her sailing.

Printed and Sold at the Printing-Office, in Aldemary  
Church-Yard, Bow-Lane, London

"The Tavern KITCHEN FRAY... A Dialogue between Nell and Her Mistress"

c. 1760

(Lewis Walpole Library)



European Tavern Scene  
c. 1760  
(Private Collection)



Tavern Scene  
by John S. C. Schaak 1762  
(Bonhams)



A Country Inn with Two Soldiers  
by Paul Sandby  
(The British Museum)



A Wayside Inn in England  
by Paul Sandby c. 1765  
(The British Museum)



An Inn on an English Common  
Paul Sandby c. 1765  
(The British Museum)



Figures Outside a Village Pub  
c. 1765  
Paul Sandby



The Fox Public House on Old Winsor Green  
by Paul Sandby  
(The Royal Collection)



Near Hackney  
by Paul Sandby  
(Yale Center for British Art)



Near Hackney  
by Paul Sandby  
(Yale Center for British Art)



Carriage & Figures Near an Inn  
by Paul Sandby c. 1780  
(Sotheby's)



Carriage & Figures Near an Inn  
by Paul Sandby c. 1780  
(Sotheby's)



View on Blackheath  
by Thomas Luny Esq. c. 1780 - 1800  
(Royal Collection - King George III Personal Collection)



183 The NAPPY LAD, or TOPING BUCK.

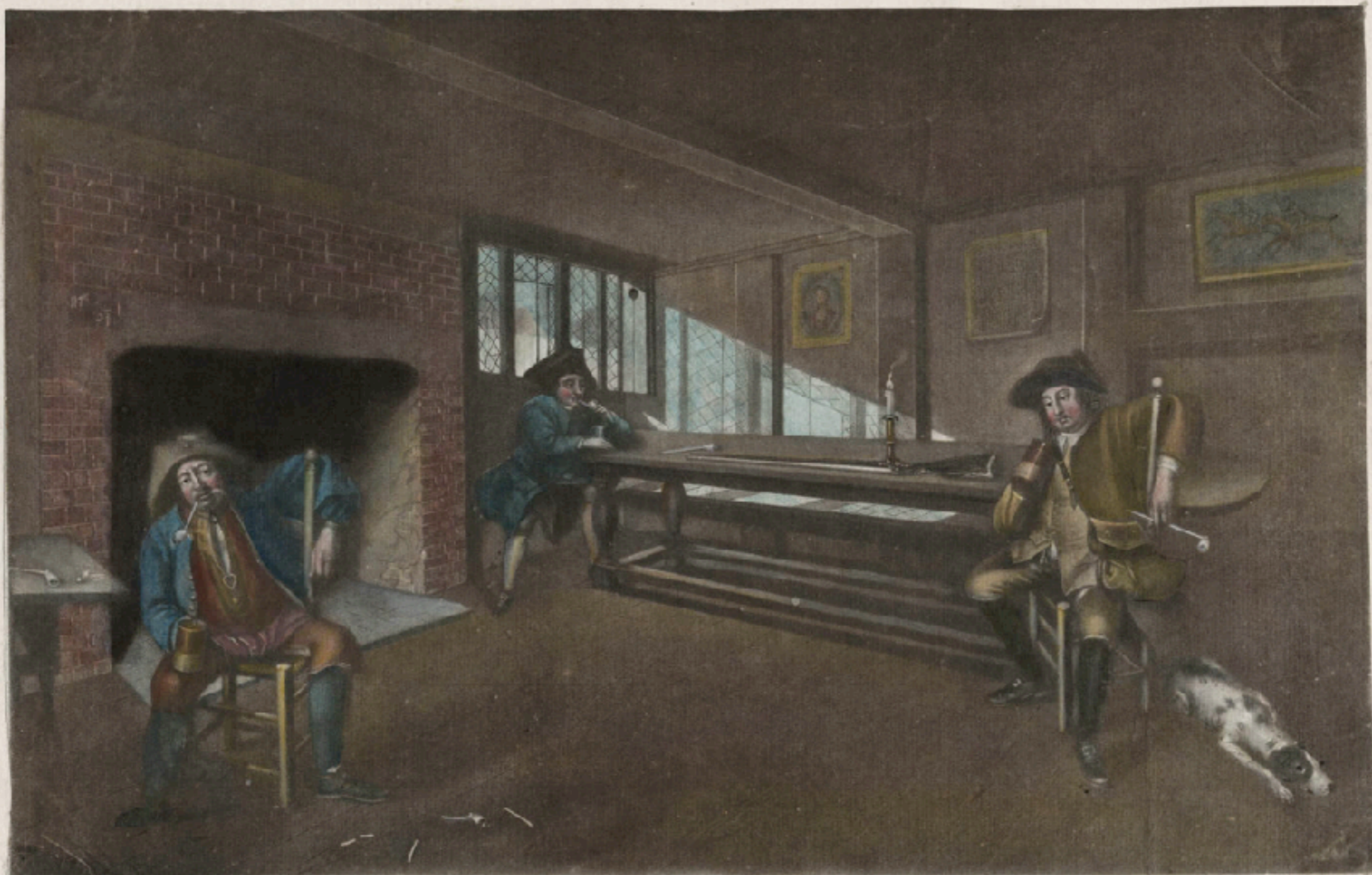
*Printed for Carrington Bowles N°69 in St Pauls Church Yard London.*

SCV P13309 (CA)

“The NAPPY LAD, or TOPING BUCK.”  
by Carrington Bowles c. 1766 - 1790  
(The British Museum)



“The NAPPY LAD, or TOPING BUCK.”  
by Carington Bowles c. 1766 - 1790  
(The British Museum)



THE SPORTSMAN TAKING REFRESHMENT.

*Printed for J. Kearsley at the Black Horse in Great-Britain.*

LW  
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959-10-1-301

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Gentle

425

“THE SPORTSMAN TAKING REFRESHMENT.”

by Charles Spooner 1767  
(Lewis Walpole Library)



“THE RECRUITING SERGEANT”

by John Collet 1767  
(Alexander Chalmers)



The RECRUITING SERJEANT.

Engraved after an Original Picture in the Possession of M. Parker.

Printed by W. Baskett, at the Theatre Royal, in Pall Mall, London.

“THE RECRUITING SERGEANT”  
by Thomas Bradford after John Collet 1769  
(The British Museum)



J. Collet del. et inv.

Isaac Taylor sculp.

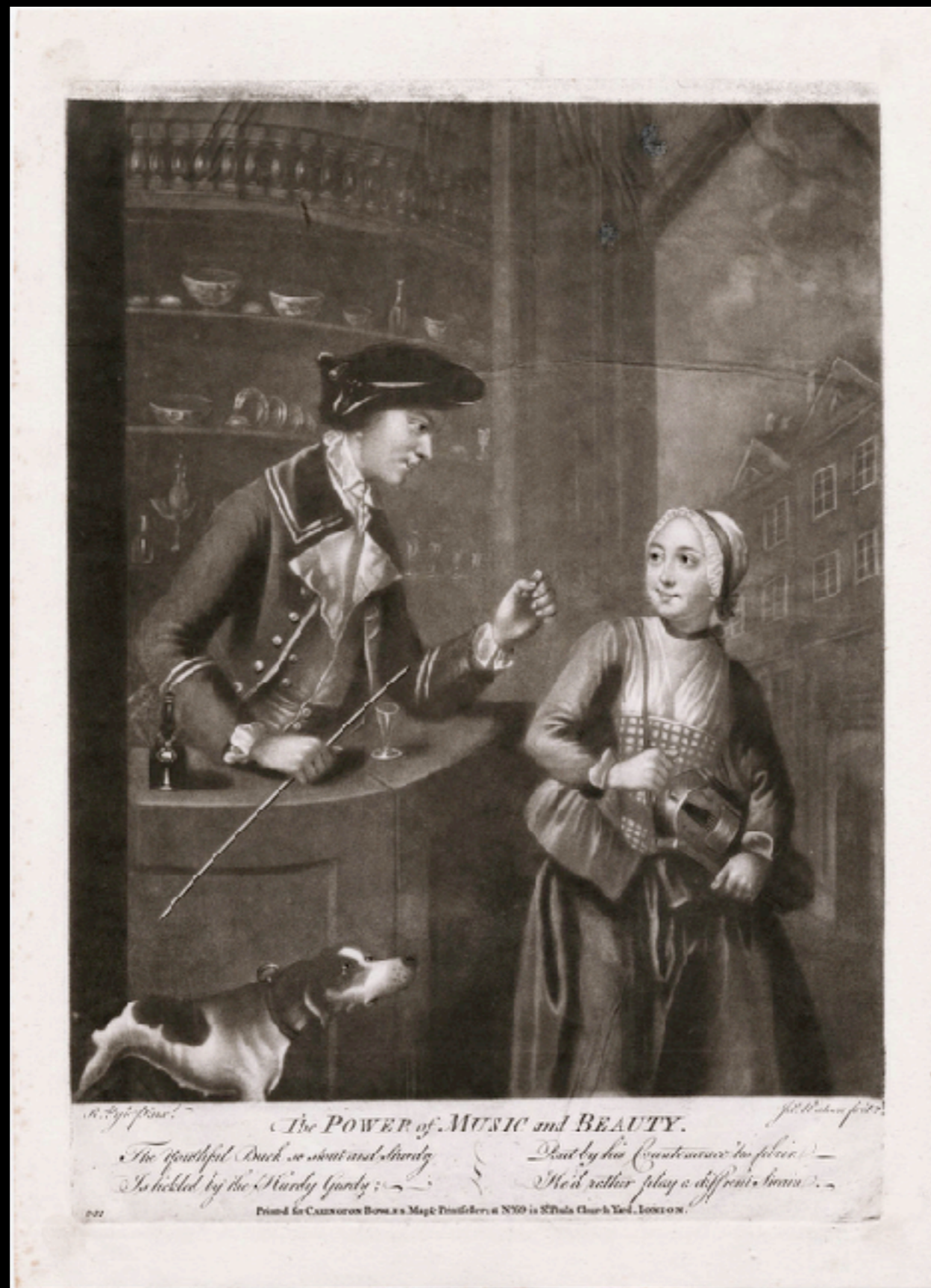
London, Printed for Rob. Sayer, N. 33 Fleet Street, as the Act directs 12 Dec. 1770.

Outside an Inn  
by Isaac Taylor, Published by Robert Sayer, After John Collet c. 1770  
(The British Museum)



“The Power of Music and Beauty”

by August Herman Jakob Degmair, Published by Carington Bowles, After Robert Pyle c. 1750  
(The British Museum)



“The POWER of MUSIC and BEAUTY.”  
by James Watson, Printed and Sold by Carington Bowles c. 1770  
(Lewis Walpole Library)



*“The POWER of MUSIC and BEAUTY.”*  
by James Watson, Printed and Sold by Carington Bowles c. 1770  
(Lewis Walpole Library)



The King's Shilling  
Artist Unknown c. 1770  
(National Army Museum)



A DECOY for the OLD as well as the YOUNG.

*Printed for Carington Bowles, at his Map & Print Warehouse, N° 69 in St Pauls Church Yard London. Published as the Act directs.*

250

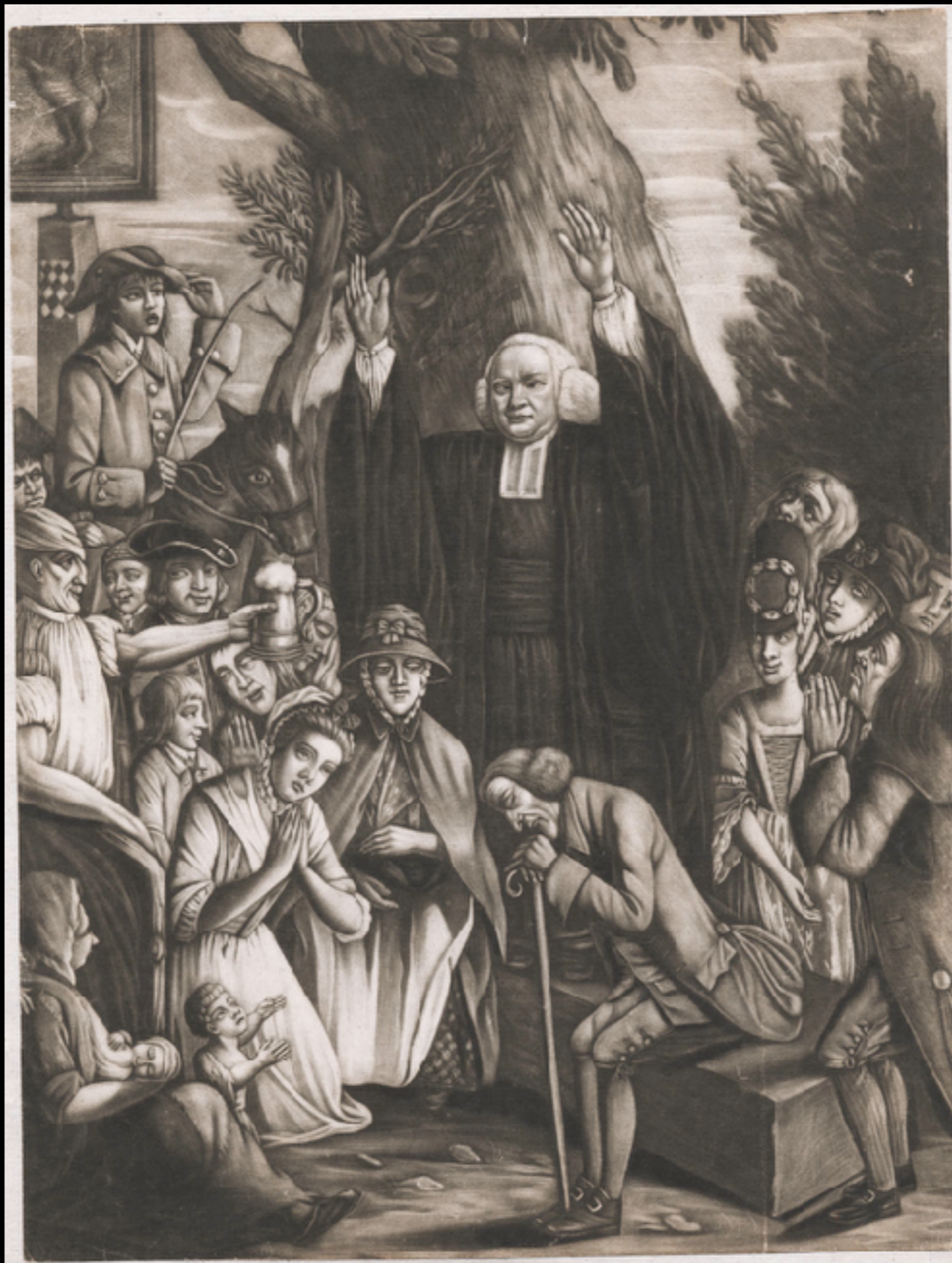
“A DECOY for the OLD as well as the YOUNG”  
by Carington Bowles 1773  
(Lewis Walpole Library)



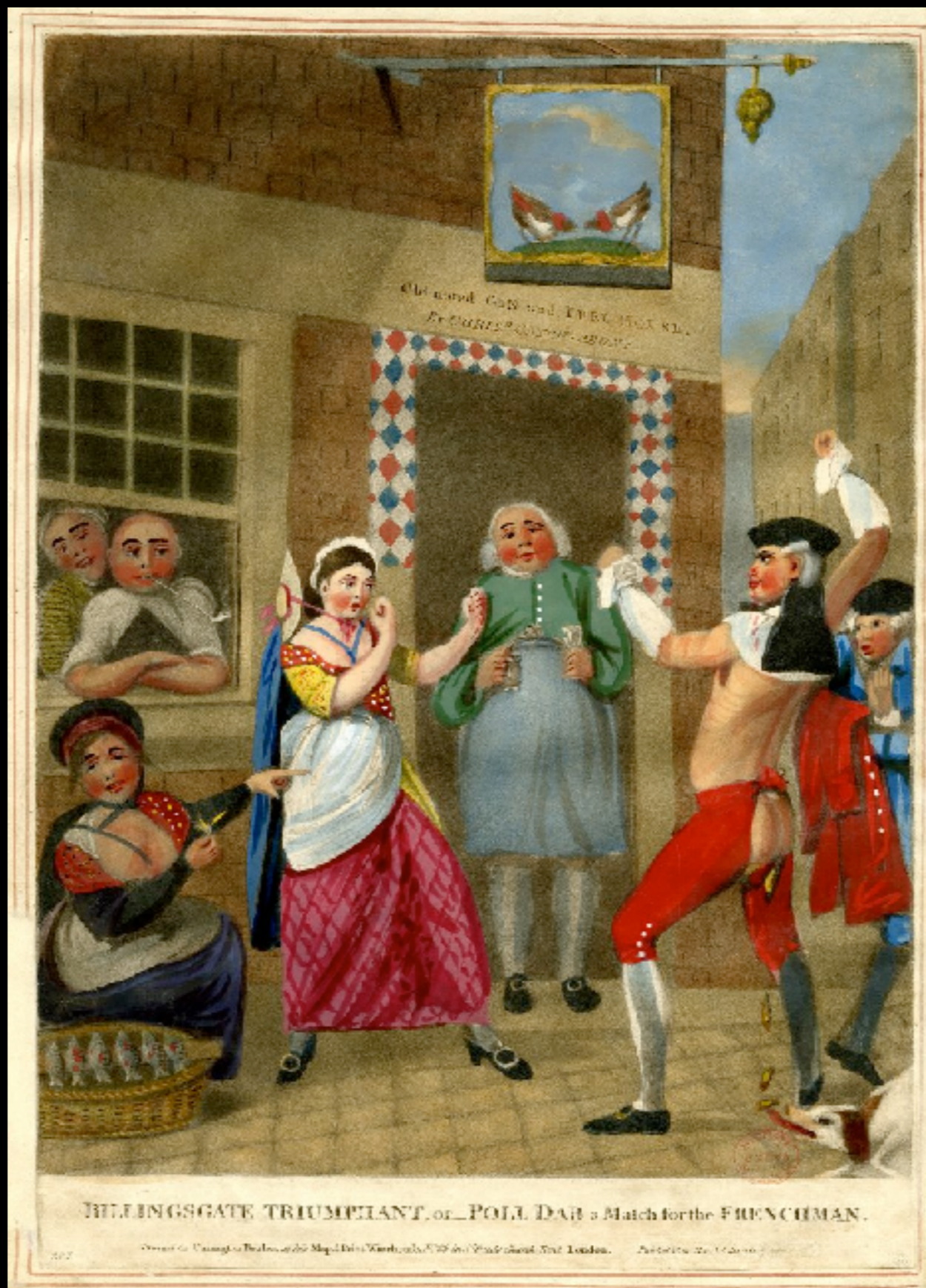
**"The ENRAGED MACARONI"**  
by Philip Dawe 1773  
(Lewis Walpole Library)



“The ENRAGED MACARONI”  
by Philip Dawe 1773  
(Lewis Walpole Library)



“A Call to the Unconverted”  
by James Cole, W. Humphrey 1774  
(Lewis Walpole Library)



“Billingsgate Triumphant, or - Poll Dab a Match for the Frenchman”  
by Carington Bowles 1775  
(The British Museum)



“The PRETTY BAR MAID”  
by John Collett, Printed and Sold by Carington Bowles 1778  
(The British Museum)



"Return from the Grand Tour"  
1778  
(Lewis Walpole Library)



*The Court of Equity or Convivial City Meeting*

*Collected with the art Director by Smith & Co. London 1779*

“The Court of Equity or a Convivial City Meeting”  
The Club Room at the Globe on Fleet Street by Robert Laurie, John Smith, after Robert Dighton 1779  
(The British Museum)



*“The Court of Equity or a Convivial City Meeting”*

The Club Room at the Globe on Fleet Street by Robert Laurie, John Smith, after Robert Dighton 1779

(The British Museum)

London February 24<sup>th</sup>

5	Capt William Andrews Dr to his acct Johnson	£ 246. 0. 0			
4	for my assignment on Dr. to Robert Johnson				
	to Dr. Andrews		246	0	0
	25 <sup>th</sup>				
7	Robert Moore Dr to Cash	£ 66. 13. 9			
1	for a draught on me by Dr. Moore payable to the order		66	13	9
	26 <sup>th</sup>				
	Henry Accounts Dr to Samuel Grainger	£ 50. 0. 0			
1	Cash recd of Dr. Grainger	6. 5. 0			
8	Profit and Loss abated in Composition	43. 15. 0			
	27 <sup>th</sup>				
9	Robert Uxley Dr to Drury	£ 118. 15. 0			
10	for 10 pieces of 150 yds @ 66 <sup>th</sup> yard		118	15	0
	28 <sup>th</sup>				
9	House Expenses Dr to Cash	£ 70. 12. 11			
1	for sundry charges paid this month on Dr. Book of House Exp		70	12	11

Finis  
The End -

Danbury  
May 13<sup>th</sup>

Abner Gilbert  
Ridgefield -



Tavern Sign

Pictured in the Account Book of Abner Gilbert of Ridgefield & Danbury Connecticut  
(Connecticut Historical Society)

*Finis*  
*The End -*

*Danbury*  
*May 13<sup>th</sup>*

*Abner Gilbert*  
*Ridgefield -*



Tavern Sign

Pictured in the Account Book of Abner Gilbert of Ridgefield & Danbury Connecticut  
(Connecticut Historical Society)



Ostler and Coachman Outside an Inn  
by Henry William Bunbury  
(Lewis Walpole Library)



TIGHT BASTING,  
*As it was perform'd at the W-e B-r In P-c-ly. (White Bear)*

“TIGHT BASTING, As it was perform'd at the W-e B-r [White Bear] in P-c-ly” - the West Bear Inn  
by Anonymous 1780  
(The British Museum)



Skinner Del. **THE ATTACK upon ODDS BOBBS & SYLLABUBS.** C.S. Hamden Sculp.  
An American Scene, During the War

**"THE ATTACK upon ODDS BOBBS & SYLLABUBS. An American Scene During the War"**  
by C.S. Hamden 1780  
(Lewis Walpole Library)



“TAYLORS returning from a BEAN FEST”  
c. 1780  
(Lewis Walpole Library)



*W. H. Bunbury delin.*

*W. Dickinson sculp.*

# RECRUITS.

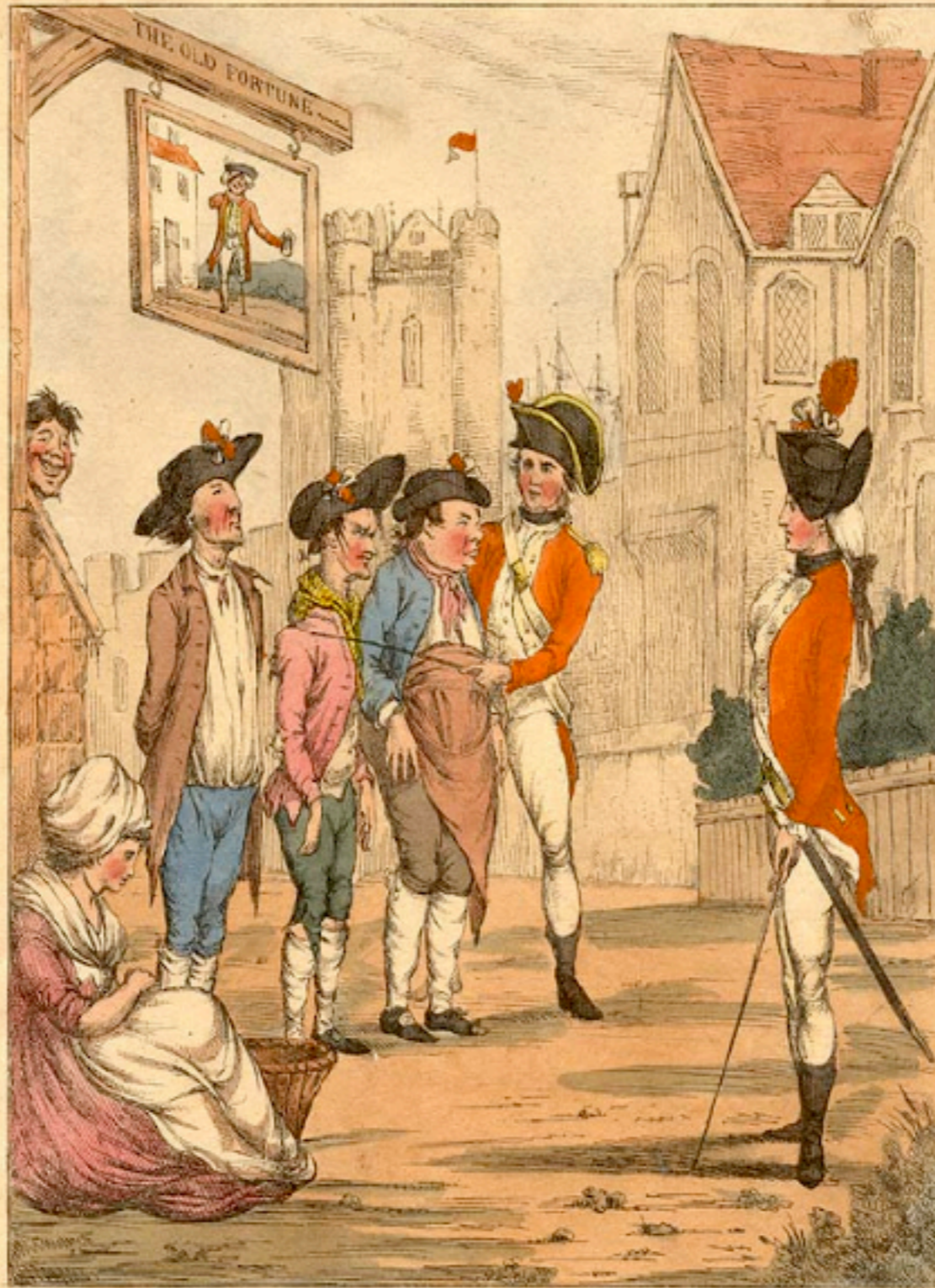
London, Published and Sold by W. Wood, at the Golden Square, New Bond Street.

“RECRUITS”  
by William Dickinson after William Henry Bunbury 1780  
(The British Museum)



“RECRUITS”

by William Dickinson after William Henry Bunbury 1780  
(The British Museum)



*W. H. Bunbury del.*

## RECRUITS.

“RECRUITS”  
by William Henry Bunbury 1780  
(Private Collection)



*Recrues Anglois partant pour l'Amérique*

*Angliche recruits going to America*

*orig. Bunbury - 1780*

“RECRUES ANGLOIS PARTANT POUR L'AMÉRIQUE Angliche recruits going to America”  
by William Henry Bunbury 1780  
(Ann S.K. Brown Collection, Brown University)



R. Sayer del.

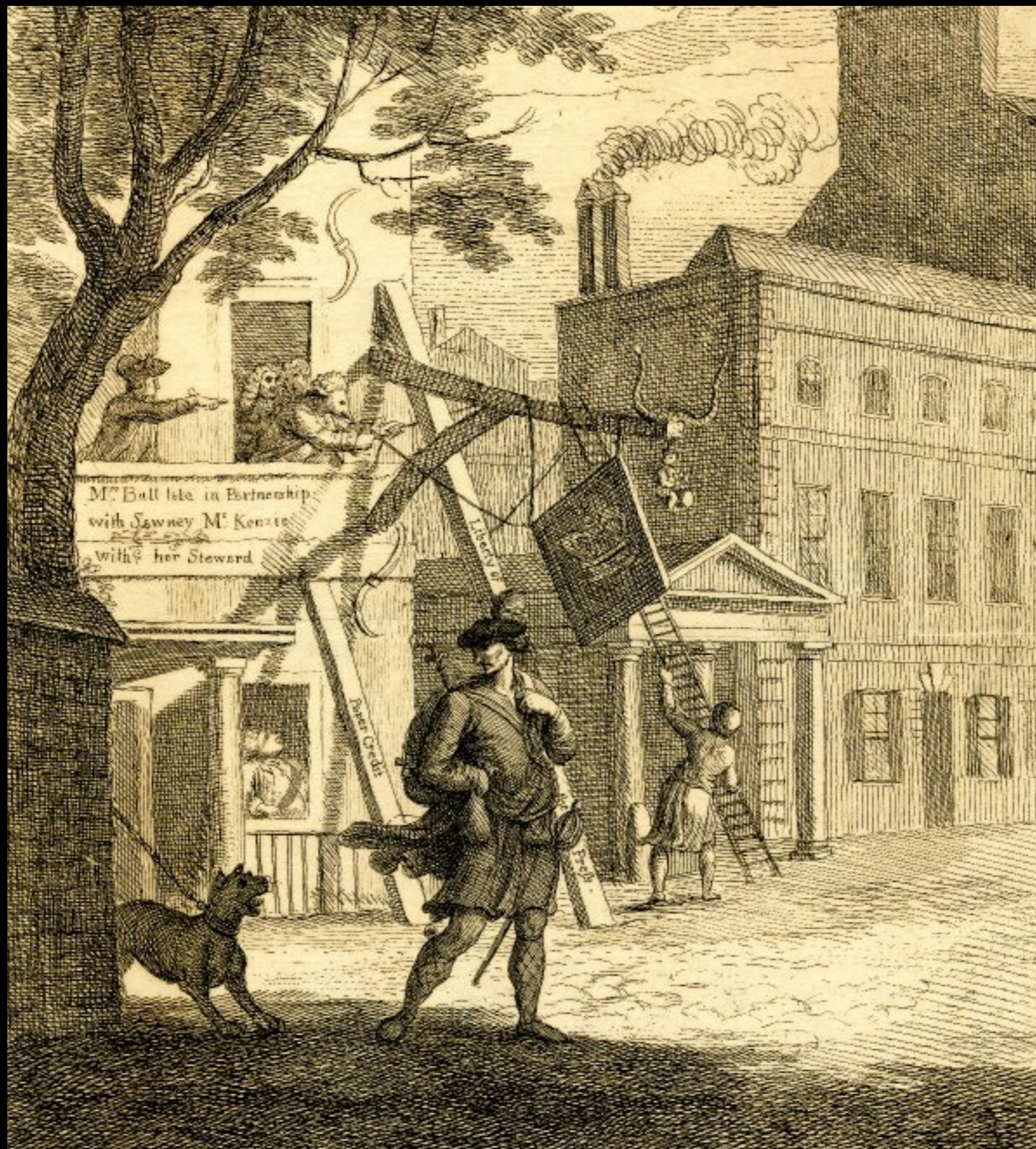
A JOURNEYMAN PARSON GOING ON DUTY.

Published by R. Sayer, 33, Fleet Street.

BM 6153  
L-A, Vol. V. 7c. 1782 or 1780? Signed 1780

“A JOURNEYMAN PARSON GOING ON DUTY”  
by R. Sayer 1782  
(The British Museum)





“Sawney ganging back again being turned out of Place”  
by Francesco Bartolozzi, Published by George Kearsley, After George Towshend 1782  
(The British Museum)



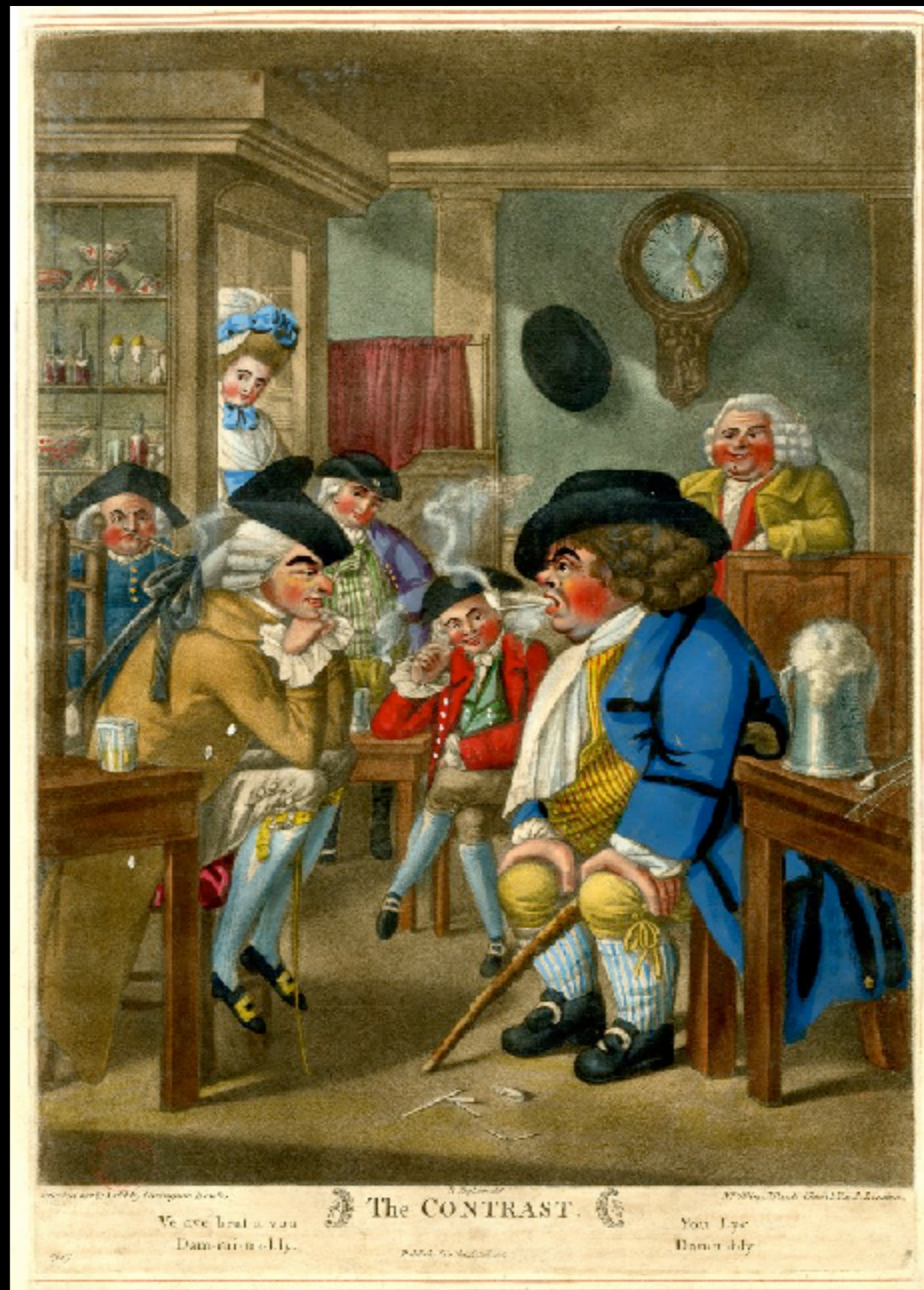
The Recruiting Sergeant

*Printed March 21<sup>st</sup> 1783 by J. Basire N<sup>o</sup> 20, St. John's Lane, Clerkenwell.*

“The Recruiting Sergeant”  
by J. Basire, London, 1783  
(Ann S.K. Brown Collection, Brown University)



“The CONTRAST”  
by Carington Bowles after Robert Dighton 1783  
(Christie’s)



“The CONTRAST”  
by Carington Bowles after Robert Dighton 1783  
(The British Museum)



“The CONTRAST”  
by Carington Bowles after Robert Dighton 1783  
(The British Museum)



"The Cheshire Farmers Policy, or Pitt Outwitted"  
by John Nixon 1784  
(The British Museum)



HOW TO AVOID THE HORSE DUTY.

Pub. Jan. 1. 1791. by J. W. Poves N. 3. Piccadilly.

“HOW TO AVOID THE HORSE DUTY.”  
by John Nixon 1784  
(Lewis Walpole Library)



“The Rainbow” / Travelers Outside the Bull In  
by Philippe-Jacques de Loutherbourg 1784  
(Yale Center for British Art)



“The Rainbow” / Travelers Outside the Bull In  
by Philippe-Jacques de Loutherbourg 1784  
(Yale Center for British Art)



Pub. at the Old Currier, by J. Ridgway, Dec. 20, 1784.

# THE COUNTRYMAN'S DREAM OF COALESCING VIRTUE AND VICE.

Round about the Maypole see how we trot, hot pot, hot, Green All we have got — — — — — Midas.

“THE COUNTRYMAN'S DREAM OF COALESCING VIRTUE AND VICE”

by J. Ridgway 1784  
(Lewis Walpole Library)



*Collings del.*

GILPIN GOING FARTHER THAN HE INTENDED.

*Smith sculp.*

Published as the Act directs, by Harrison & Co. No. 21, 1784.

“GILPIN GOING FARTHER THAN HE INTENDED”

by Harrison & Co. 1784  
(Lewis Walpole Library)





Miller Del

M. Mazell Sculp

*Eagle Tavern and Coffee House*  
**BATH & LIVERPOOL HOTEL.**

“Eagle Tavern and Coffee House / BATH & LIVERPOOL HOTEL.”  
by Peter Mazell, After William Miller c. 1785  
(The British Museum)



755  
C  
1220

Bunbury

Wp 1529

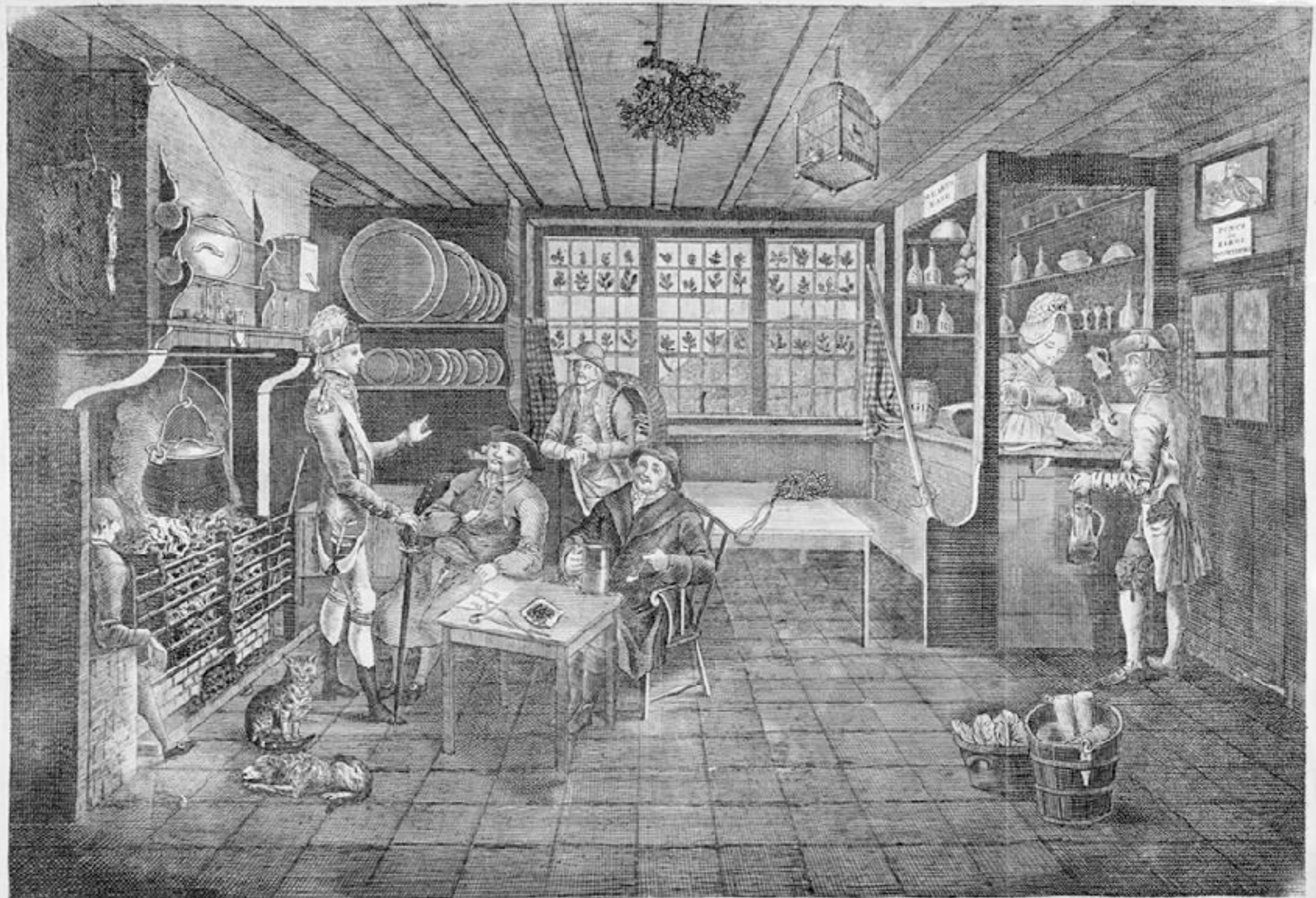
Engraved: "The Club" 1785, 1786  
The Age of Reason in England, Part II, p. 92.

George III - 1785

**"CLUB NIGHT"**  
by Henry William Bunbury 1785  
(Lewis Walpole Library)



"The Country Club"  
by William Dickinson, After Henry William Bunbury 1788  
(Lewis Walpole Library)

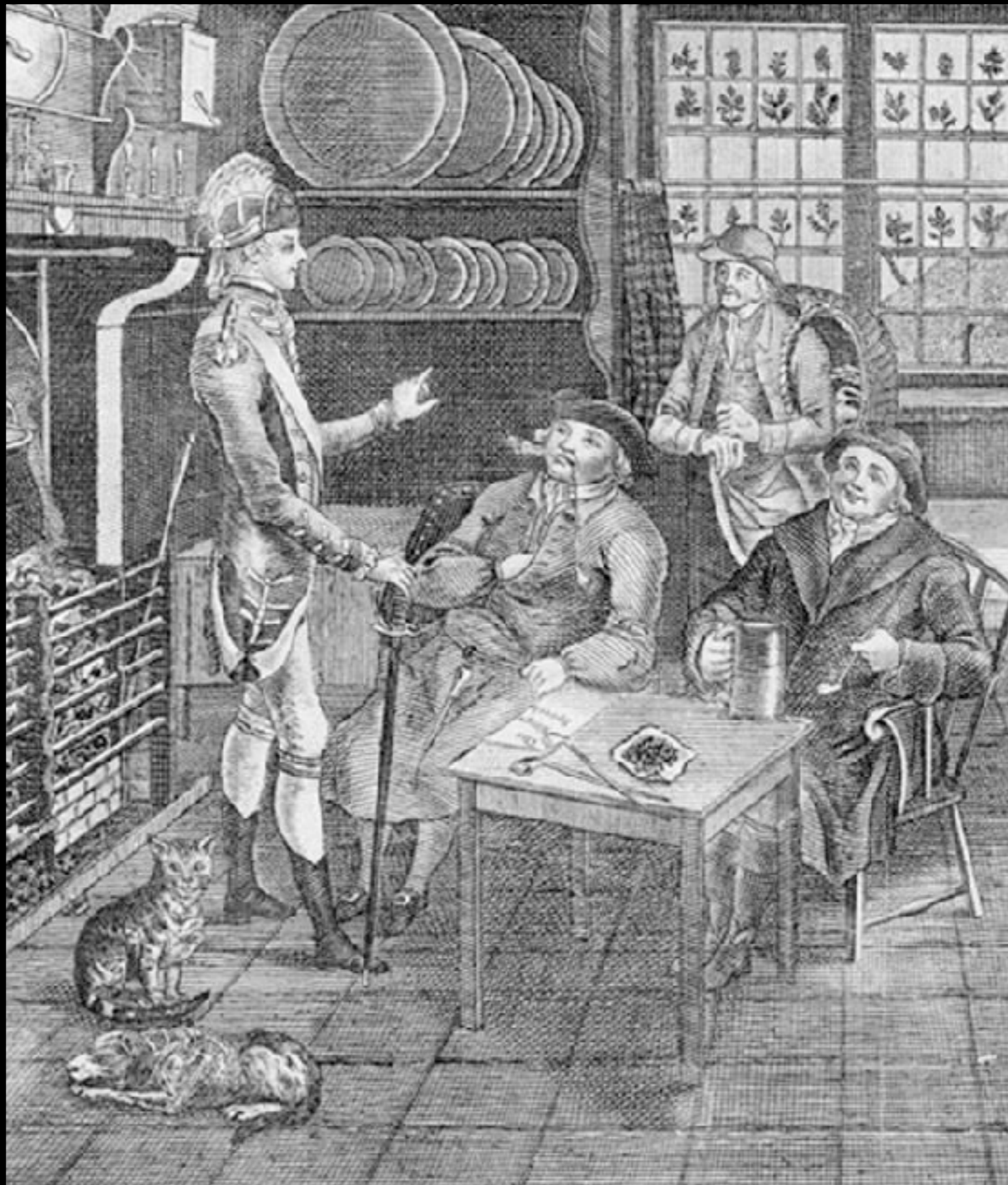


Printed for & Sold by BOWLES & CARVER, Author's Map and

SETTLING the AFFAIRS of the NATION.

Print Warehouse, N<sup>o</sup> 69 in St Pauls Church Yard, LONDON.

“SETTLING the AFFAIRS of the NATION”  
by Bowles & Carver c. “1794 - 1800” but based on an earlier Genre Painting  
(Winterthur)



“SETTLING the AFFAIRS of the NATION”  
by Bowles & Carver c. “1794 - 1800” but based on an earlier Genre Painting  
(Winterthur)



A Tavern Scene  
c. 1785  
(The British Museum)



English Tavern Scene  
by English School c. Late 18th - Early 19th Century  
(Skinner)

# Tavern Signs



Hartwell Tavern along the Battle Road, Massachusetts  
Our "Home Away from Home"



Tavern Sign  
Early 18th Century  
(Stewart Museum, Montreal)



*“Entertainment by E.N.”  
Probably Connecticut 1777  
(Noel Barrett Auctions)*



Sign for Bull's Inn of Essex, Connecticut 1749  
"ENTERTAINMENT FOR MAN & HORS"  
(Connecticut Historical Society)



Connecticut Sign for the Duke of Cumberland Tavern  
Rocky Hill, Connecticut c. 1753 - Repainted in 1773  
(Connecticut Historical Society)



American Tavern Sign Board  
"Entertainment By A. Walker"  
c. 1760  
(Private Collection)



Sign for Uriah Hayden's Inn of Essex, Connecticut  
c. 1762  
(Connecticut Historical Society)



Connecticut Tavern Sign  
Unknown Proprietor "Entertainment For Man & Hors" 1768  
(Connecticut Historical Society)



Massachusetts Sign for the General Wolfe Tavern

c. 1767

(Georgetown Historical Society - Brocklebank House - Photo Courtesy Bill Poole & Alexander Caine)



Connecticut Sign for the General Wolfe Tavern  
Owned by General Israel Putnam c, 1768  
(Connecticut Historical Society)



Sign for the General Wolfe Tavern of Rochester, New Hampshire  
1770 with 1799 on the Reverse  
(New Hampshire Historical Society)



Sign of the Bunch of Grapes Tavern on King Street, Boston  
18th Century  
(Private Collection)



Boston Tavern Sign Board

1774  
(Private Collection)



Tavern Sign for the Royal Oak Tavern by Jonathan Porter of Medford, Massachusetts

1769

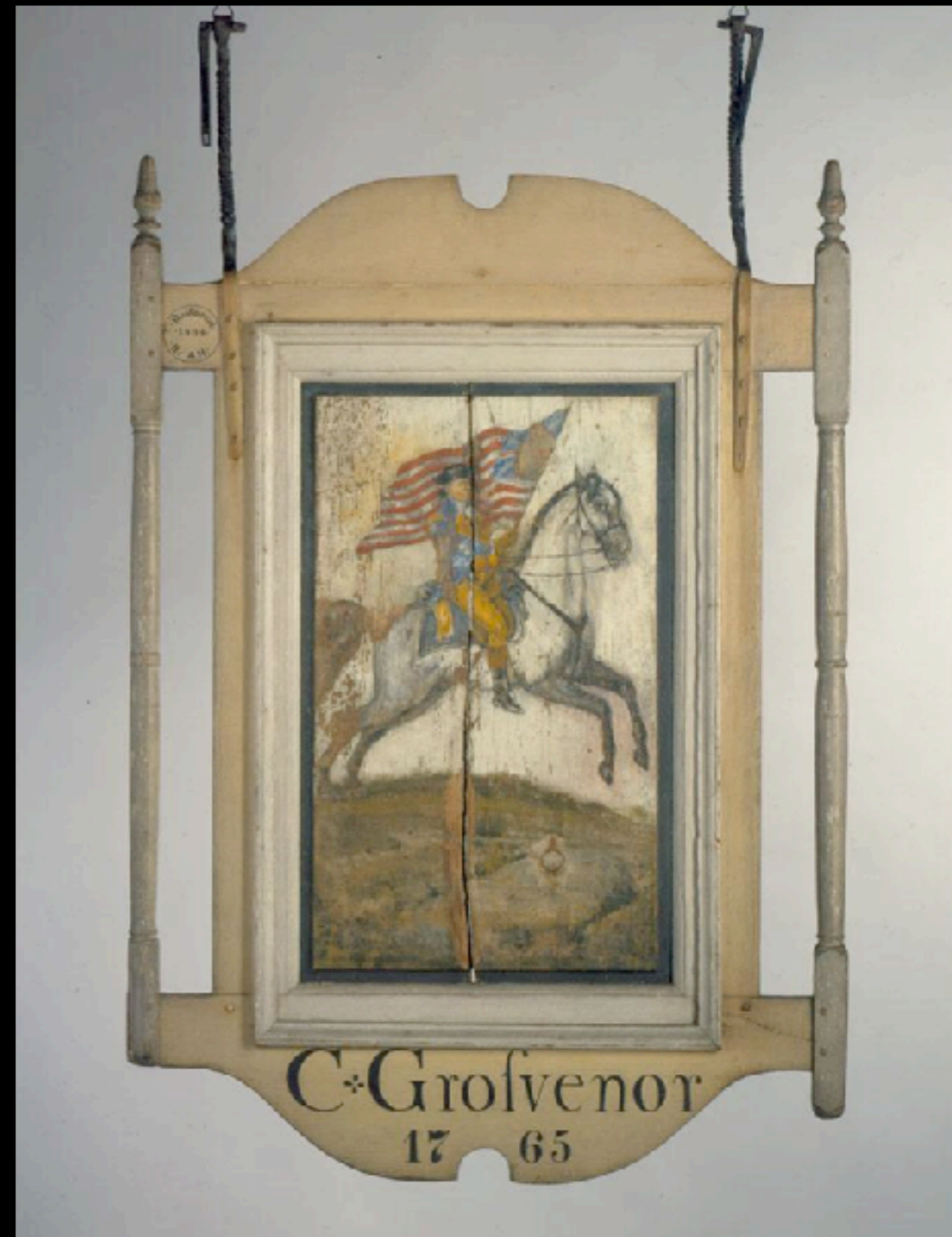
(The Royall House & Slave Quarters)



Tavern Sign  
c. 1780 - 1790  
(Private Collection)



Connecticut Sign for the Black Horse Tavern  
"Entertainment" c. 1771  
(Connecticut Historical Society)



Connecticut Sign for the Grosvenor Inn  
c. 1772 - 1786  
(Connecticut Historical Society)



Connecticut Tavern Sign  
"J. Alderman" 1797 painted over "A. Bissell" 1760  
(Connecticut Historical Society)



Ephraim Wells Tavern Sign, Greenfield, Massachusetts (1772 - 1818)  
c. 1780" (Likely 1785 - 1795)  
(Pocumtuck Valley Memorial Association, Deerfield, Massachusetts)



Connecticut Sign for the Bird in Hand Tavern  
c. 1786  
(Connecticut Historical Society)



Connecticut Sign for Bement's Inn c. 1786 - 1810  
Originally owned by Deodate Bement (1751 - 1836)  
(Connecticut Historical Society)



Connecticut Sign for Blatchly's Tavern  
c. 1788, Repainted 1794  
(Connecticut Historical Society)



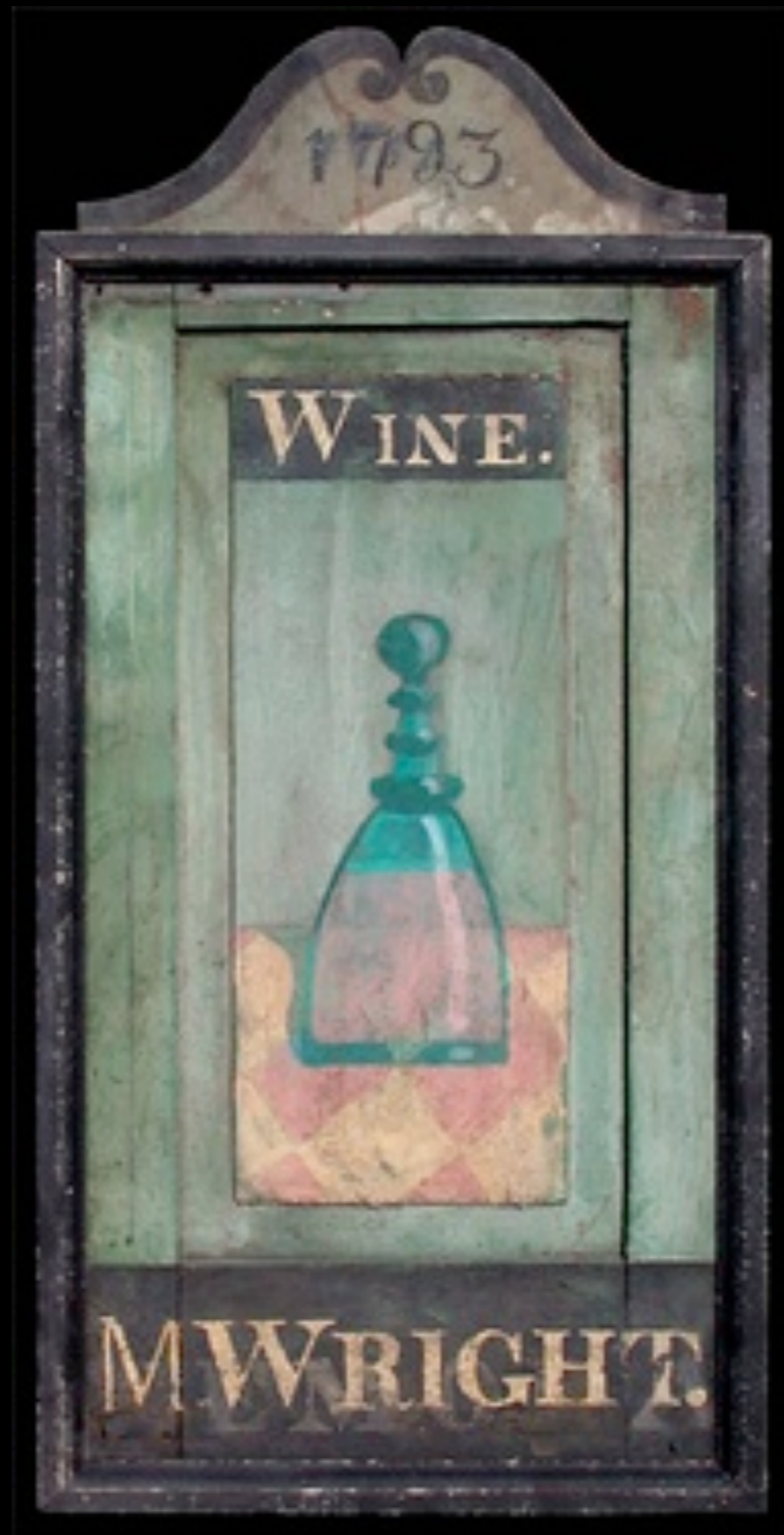
Sign for Marsh's Inn of Connecticut "SIGILL. REIP. / CONNECTICUTENSIS"

c. 1785 - 1810

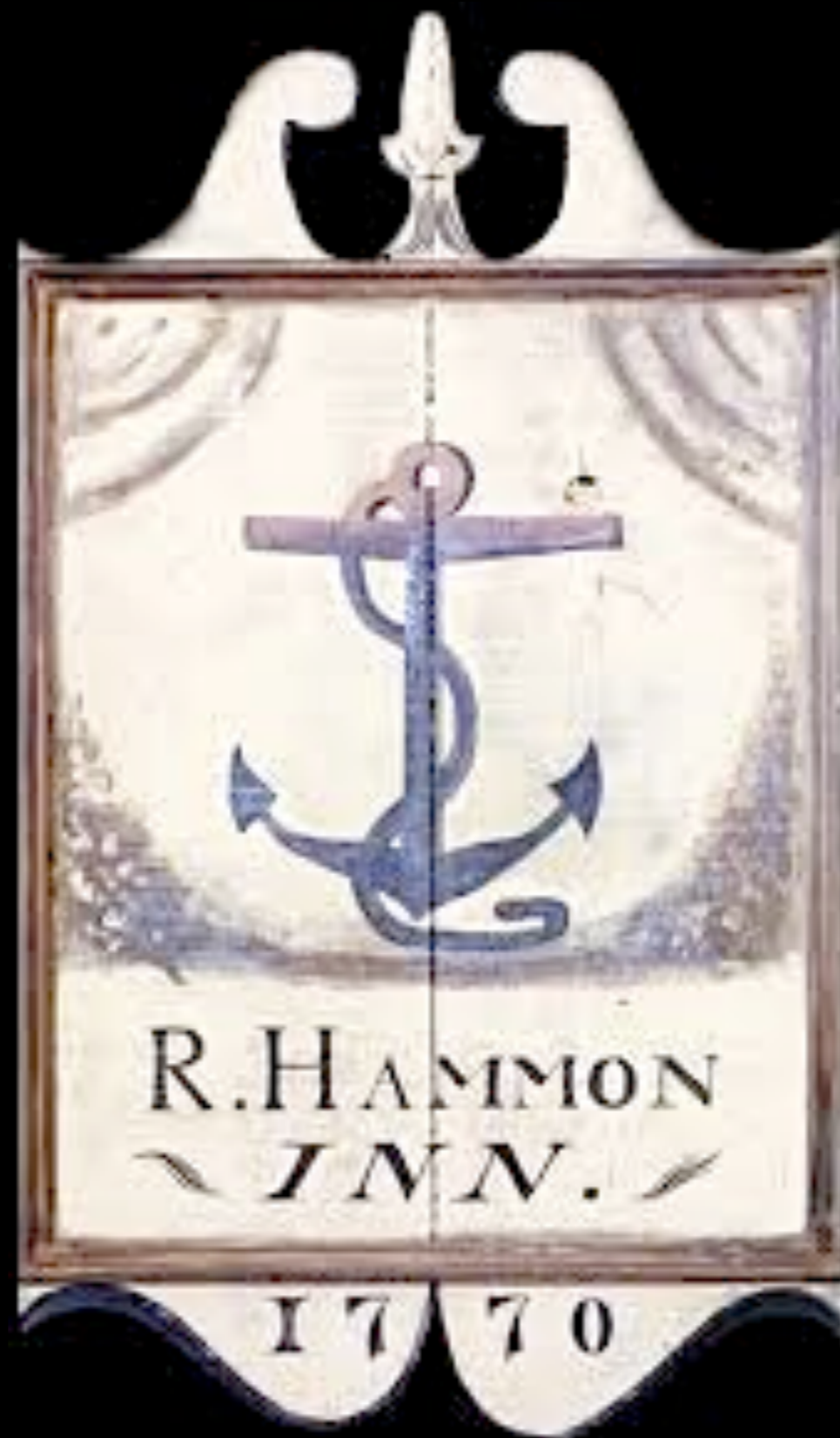
(Connecticut Historical Society)



American Tavern Sign from New Bedford, Massachusetts  
For Nicholas Taber, Who Operated a Tavern in His Home Late 18th Century  
(Private Collection - Courtesy Nathan Barlow)



Tavern Sign  
"M WRIGHT 1793"



R. Hammon Inn

1770

(Need to authenticate this one - may be a repro)



Tavern Sign  
Late 18th - Early 19th Century

# Tavern Bills



L D

Board				12
Lodging				
Eating				
Wine				
Punch				
Porter				
Liquor				9 1/4
Horse-keeping 5 Nights a wk				6 8
Oats				
M <sup>r</sup> Hillier's Bill				108 00

Statement of Board, Food, Liquor and Horse - Keeping  
 Joshua Brackett of Boston 1768  
 (Massachusetts Historical Society)

Board ..... 10-10-  
 Lodging .....  
 Eating .....  
 Wine .....  
 Punch .....  
 Porter .....  
 Liquor ..... 5-9-  
 Horse-keeping 12 Nights at 10/6 ..... 6-  
 Oats 12 pood at 2/6 ..... 1-10  
 15 £ 23-9-

SH. 2698.

Board ..... 12-  
 Lodging .....  
 Eating .....  
 Wine .....  
 Punch .....  
 Porter .....  
 Liquor ..... 1-9-1/4  
 Horse-keeping 5 Nights at 1/4 ..... 6-8  
 Oats .....  
 M<sup>r</sup> Hillier's Bill ..... 1-8-00

Bills for Joshua Brackett's Cromwell's Head Tavern on School Street in Boston  
 by Paul Revere 1768  
 (Winterthur & American Antiquarian Society)



Board 7 Weeks & 5 days £ 7 14 9  
 Lodging  
 Eating  
 Wine  
 Punch  
 Porter  
 Liquor . 12 16  
 Horse-keeping  
 Cals

Honourable Genl Ward £ 8 17 13  
 Received payment  
 Boston 20 Decr 1786 J Brackett



Board 1 Week & 2 days £ 2 11 0 1/2  
 Lodging  
 Eating  
 Wine  
 Punch  
 Porter  
 Liquor . 16 1/2  
 Horse-keeping  
 Cals working . 9

Genl Putnam £ 3 14 9  
 Capt Stone  
 Boston 21 Decr 1785  
 Received payment J Brackett

Bills for Joshua Brackett's Cromwell's Head Tavern on School Street in Boston  
 Dated to 1785 - 1786 but Possibly Earlier  
 (Massachusetts Historical Society)

5 July 1784



Cating	2
Wine	13
Punch	
Coffee & Tea	
Porter & Beer	6
Cyder	
Account Cating & Alc	
House & Day	

Walter — 4  
 Chambermaid — 1  
 Horse & Car — 2  
 Total 3 9

9 June 1785



Cating	
Wine & Cognac	33
Punch	
Hum. Brandy	
Tea & Coffee	
The Porter & Beer	04
Cyder	
Account Cating & Sup	
House & Day	
Post Charge	

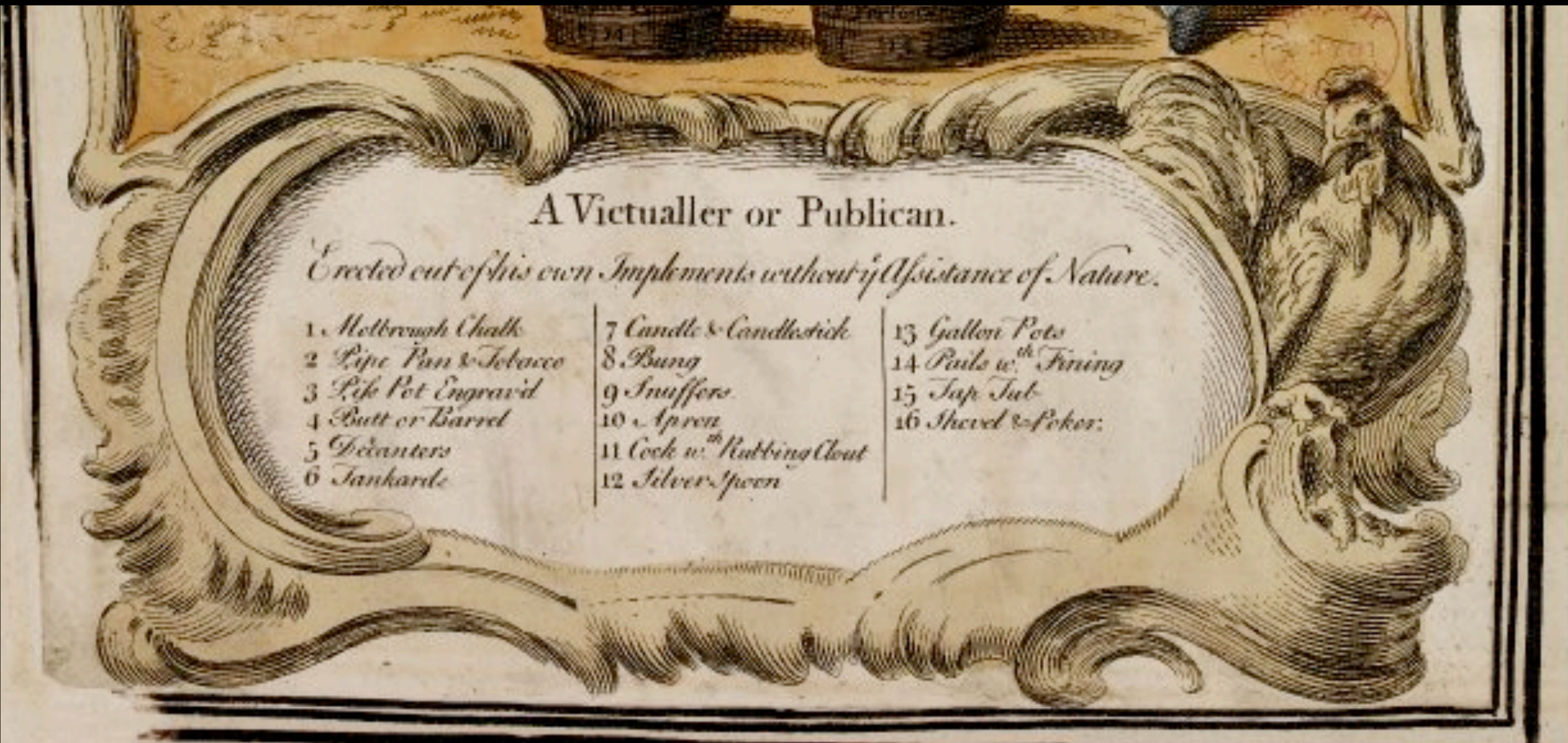
Total 3 9

English Tavern Bills  
 1784 = 1785  
 (Lewis Walpole Library)

# Publicans



“A Victualler or Publican Erected out of his own Implements without the Assistance of Nature”  
 by George Bickam the Younger c. 1730 - 1750  
 (The British Museum)



A Victualler or Publican.

*Erected out of his own Implements without y<sup>e</sup> Assistance of Nature.*

- |                      |  |                                  |
|----------------------|--|----------------------------------|
| 1. Melbrough Chalk   | 7 Candle & Candlestick                 | 13 Gallon Pots                   |
| 2 Pipe Pan & Tobacco | 8 Bung                                 | 14 Pails w. <sup>th</sup> Tining |
| 3 Life Pot Engravid  | 9 Snuffers                             | 15 Tap Tub                       |
| 4 Butt or Barrel     | 10 Apron                               | 16 Shovel & Poker                |
| 5 Decanters          | 11 Cock w. <sup>th</sup> Rubbing Clout |                                  |
| 6 Tankard            | 12 Silver Spoon                        |                                  |

“A Victualler or Publican Erected out of his own Implements without the Assistance of Nature”  
by George Bickam the Younger c. 1730 - 1750  
(The British Museum)



“A Victualler or Publican Erected out of his own Implements without the Assistance of Nature”  
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(The British Museum)



“A Victualler or Publican Erected out of his own Implements without the Assistance of Nature”  
by George Bickam the Younger c. 1730 - 1750  
(The British Museum)



“Lebeck” - a Publican  
by Andrew Miller, Published by John Bowles, After Sir Godfrey Kneller 1739  
(The British Museum)



“Sir JOHN BARLEY CORN’s Arm Supporters”

1779

(Ex. Col.: Hon. Christopher Lennox-Boyd)



“The Publican's Coat of Arms Explain'd and Figure'd”  
 A Satire of the Overcharging of Tavern Keepers by George Bickham the Younger c. 1736 - 1751  
 (The British Museum)



Portrait of a Host  
by Peter Jakob Horemans 1765  
(Public Domain)



The Publican's Race  
for 5 wot.

R. Bynne  
1780

"The Publican's Race"  
18th Century  
(Tate)



Old John, Head Waiter at the King's Head in Derby  
by John Wright of Derby c. 1780  
(Private Collection)



“THE MANCHESTER HERO, or ARTS yield to ARMS”  
by Carington Bowles  
(Private Collection)



“THE MANCHESTER HERO, or ARTS yield to ARMS”  
by Carington Bowles  
(Private Collection)



“THE MANCHESTER HERO, or ARTS yield to ARMS”  
by Carington Bowles  
(Private Collection)

# Fair Booths & Stalls



Frost Fair on the Thames  
Unknown Artist 17th Century  
(Yale Center for British Art)



Frost Fair on the Thames  
Unknown Artist 17th Century  
(Yale Center for British Art)



HARTHOLOMEW FAIR, 1721.

This Fair was created by Henry the 1st. & continued till the 15th year of the reign of King Henry the 8th. when it was suppressed by the Statute in that behalf made. It was revived by King James the 1st. in the year 1603. and continued till the year 1649. when it was again suppressed by the Statute in that behalf made. It was revived by King Charles the 2d. in the year 1660. and continued till the year 1688. when it was again suppressed by the Statute in that behalf made. It was revived by King James the 2d. in the year 1688. and continued till the year 1700. when it was again suppressed by the Statute in that behalf made. It was revived by King George the 1st. in the year 1701. and continued till the year 1713. when it was again suppressed by the Statute in that behalf made. It was revived by King George the 2d. in the year 1714. and continued till the year 1721. when it was again suppressed by the Statute in that behalf made.

Printed in the Strand by J. B. Stoll, at the Sign of the Crown, in the Strand.

Bartholomew Fair, Covent Garden  
c. 1721  
(Yale Center for British Art)



Bartholomew Fair, Covent Garden  
c. 1721  
(Yale Center for British Art)



"A Horse Fair"  
by Philibert Benoît de La Rue c. 1725  
(The British Museum)



Invented, Designed & Engraved by W. Hogarth. 1733.

Southwark Fair  
by William Hogarth 1733  
(Yale Center for British Art)



Southwark Fair  
by William Hogarth 1733  
(Yale Center for British Art)



J. Wootton fecit.

J. Moyson sculpsit.

### LES MARCHANDS DE CHEVAUX

Copie d'après le Tableau Original de P. Wouremour de 17 pouces de large sur 20 pouces de haut,  
qui est au Cabinet de M. HALLÉ, Chevalier & Lord de St. Michel.  
Les Écuries de Paris  
A Paris chez M. de la Harpe, au Salon de la Cour de la Ville.

Southwark Fair  
by William Hogarth 1733  
(Yale Center for British Art)



“Les marchands de chevaux”  
by John Moyreau c. 1733 - 1734  
(The British Museum)

Printed upon the River Thames when Frozen Jan. the 28. 1739



The bleak North-East, from rough Tartarian Shores  
O'er Europe's Realm, its freezing Rigour pours  
Stagnates the flowing Blood in Human Veins  
And binds the Silver Thames in Icy Chains

# FROST FAIR

Their usual Courses Rivulets refrain  
And every Pond appears a glassy Plain  
Streets now appear where Water was before  
And Thousands daily walk from Shore to Shore

“FROST FAIR”  
by Edward Ryland 1740  
(The British Museum)



As the scene is taken from the market at Glasgow, it is not possible to give a more accurate representation of the buildings and the people.

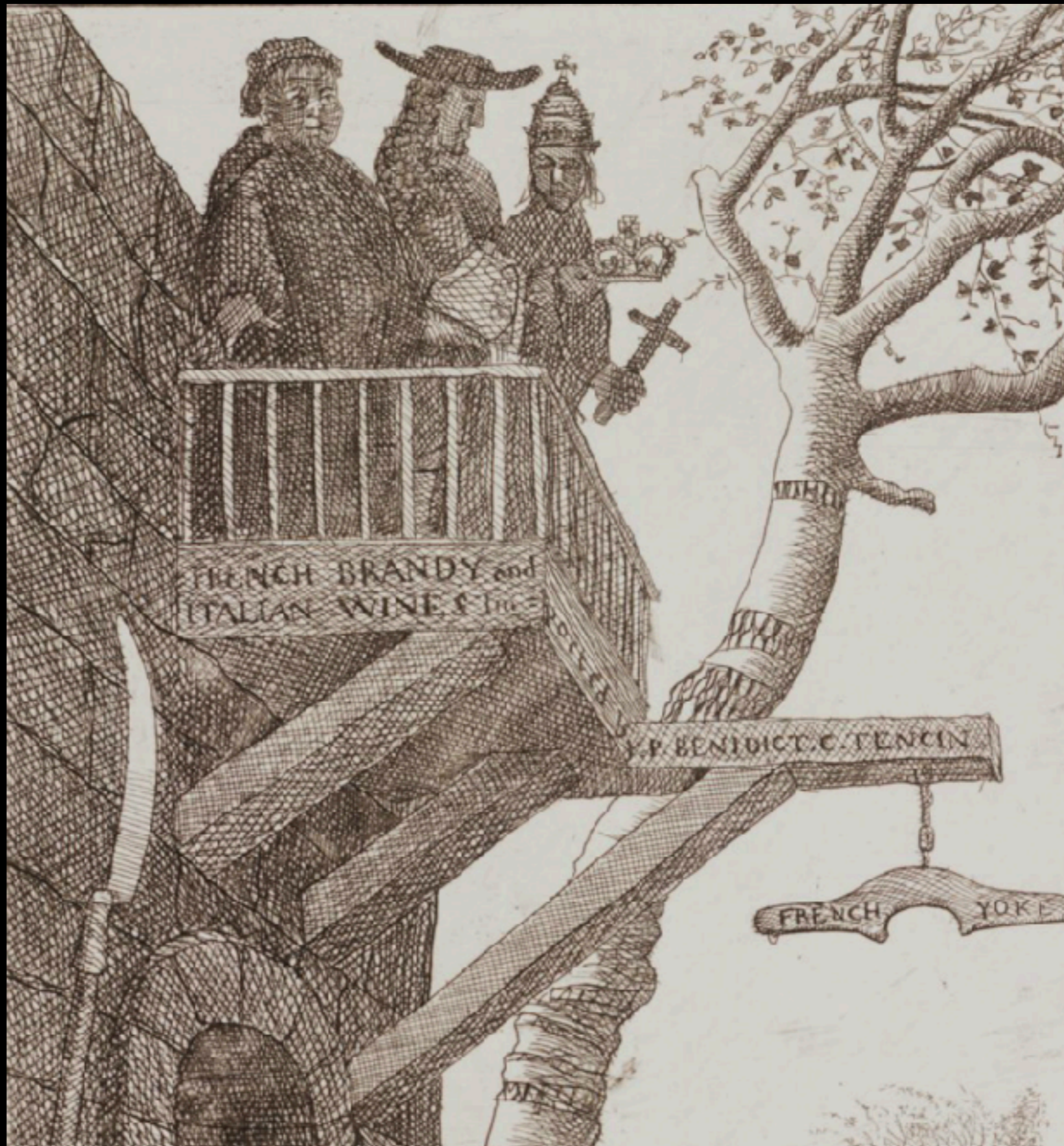
THE CHEVALIERS MARKET, OR HIGHLAND FAIR.

Designed and engraved by J. Goussier.

“THE CHEVALIERS MARKET, OR HIGHLAND FAIR.”

1745

(Lewis Walpole Library)



“THE CHEVALIERS MARKET, OR HIGHLAND FAIR.”

1745

(Lewis Walpole Library)



The Fair at Cheltenham  
by Edward Eyre 1775  
(Yale Center for British Art)



The Fair at Cheltenham  
by Edward Eyre 1775  
(Yale Center for British Art)



La Fête à Saint-Cloud  
by by Jean-Honoré Fragonard c. 1775 - 1780  
(Paris, Banque de France)



La Fête à Saint-Cloud  
by by Jean-Honoré Fragonard c. 1775 - 1780  
(Paris, Banque de France)



“Pot Fair. Cambridge”  
by James Bretherton, After Henry William Bunbury 1777  
(The British Museum)



Donnybrook Fair 1782  
by Francis Wheatley 1782  
(Yale Center for British Art)



"An encampment Drawn Novr. 1784 by James Malton."

1784

(The British Museum)

An encampment

Drawn Novr. 1784

by

James Malton.

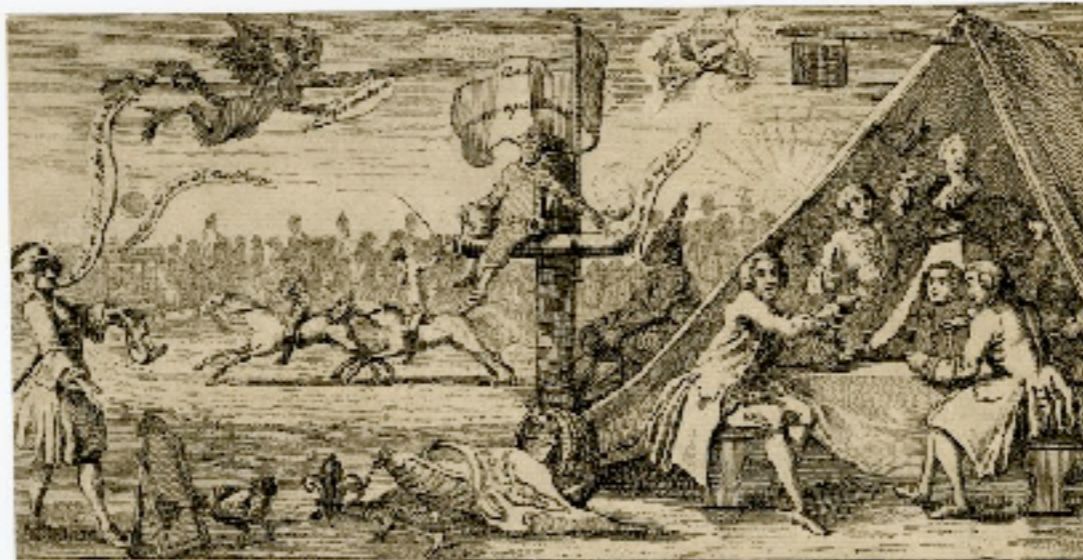
"An encampment Drawn Novr. 1784 by James Malton."

1784

(The British Museum)



Donnybrook Fair 1788  
by Francis Wheatley 1788  
(Yale Center for British Art)



*Great Britain's Union; Or Litchfield Races Transpos'd.*  
 A NEW PRINT, and BALLAD,

To the Tune of *The Fish of August, &c.*

I.

**Y**E Subject of true *British* Race,  
 Whether old *Whig* or *Tory*;  
 Beyond no Pension, Power or Place,  
 E'er act for *Britain's* Glory;  
 So while you may our Rights display,  
 'Tis no *Time-server's* Knives bear sway;  
 I'll endeavour to make Way,  
 For others great in *Scary*.

II.

Think well upon, what oft you've sworn,  
 And shew your selves once loyal;  
 Remember in good Days of Yore;  
 The Fruits of such like Trial:  
 Your Griets declare, let none despair,  
 No Threats or Dangers ever fear;  
 But, for Redress, due Causes shew,  
 And curse upon *Devil*.

III.

Consider now, your Country dear,  
 Her Wrongs, and long Venation,  
 That Taxes must increase each Year,  
 Without a ———— Reformation:  
 Strive to maintain, a happy Reign,  
 In Sight of either *France* or *Spain*,  
 As 't then despite the curst Train,  
 That I've ruin'd quite our Nation.

IV.

Not *Whig*, or *Tory*, is the Cause,  
 So proper to determine;  
 As to suppose *Old England's* Laws,  
 Against devouring *Vermin*:  
 Those Luculls vile, that do our Life  
 By Fraud and Treachery beguile,  
 While others do in Plenty smile,  
 'Tis *Conduct* of *Orators*.

V.

Then let each brave, true *British* Soul,  
 Come to a Resolution;  
 And join, as one, without Control,  
 To save the Constitution;  
 From Traitors all, both great and small,  
 That do our Liberties enthrall,  
 Whereby fat, to the Ground does fall,  
 The Cause of Revolution.

VI.

May that all honest Men unite,  
 In lawful Vindication,  
 Of what is ev'ry *Man's* Right,  
 In spite of Innovation;  
 Let Wrangling cease, true Love increase,  
 And each confide poor *England's* Peace;  
 Tho' nothing can our Burden ease,  
 But steady Regulation.

“Great Britain's Union; Or Litchfield Races Transpos'd.”

1748

(The British Museum)



“Great Britain's Union; Or Litchfield Races Transpos'd.”

1748

(The British Museum)



Engr'd by T. Eyde

J. C. Ibbetson del.

Printed by R. Sayer

London Published 14<sup>th</sup> March 1787.

WINTER AMUSEMENT,  
*A View in Hyde Park from the Sluce at the East End.*

by Robt. Sayer, 35 Fleet Street.

“WINTER AMUSEMENT, A View near Hyde Park from the Sluce at the East End”  
by Eyde, published by Robert Sayer after Julius Caesar Ibbetson 1787  
(The British Museum)



“The Thames Frozen Over, near the Tower of London”  
by Samuel Collings c. 1788 - 1789  
(The British Museum)



“The Thames Frozen Over, near the Tower of London”  
by Samuel Collings c. 1788 - 1789  
(The British Museum)



“The Thames Frozen Over, near the Tower of London”  
by Samuel Collings c. 1788 - 1789  
(The British Museum)



“The Thames Frozen Over, near the Tower of London”  
by Samuel Collings c. 1788 - 1789  
(The British Museum)

НОВ



"Hob Taken Out of Ye Well"  
by John Laguerre c. 1720 - 1730  
(Yale Center for British Art)



Hob Selling Beer at the Wake  
by John Laguerre c. 1725  
(Yale Center for British Art)



Hob Continues Dancing in Spite of his Father  
by John Laguerre c. 1725  
(Yale Center for British Art)



Hob's Defence  
by John Laguerre c. 1725  
(Yale Center for British Art)



See the Bolin.

THE HUMOURS OF HOB AT THE COUNTRY WAKE, IN THE OPERA OF FLORA.

CLDuBois's fr.

*The terrible Law when it fastens its Claw  
 on a poor Man, it grips till his wisdom;  
 And what I can do may turn to my Ruin,  
 I'm rich as the King you of London.*

**HOB**  
 Carrying Mr. Friendly's Letter  
 to Mrs. Flora Plate I

*Therefore I'll be wary, what Message I carry,  
 Unless we first make a zeve Bargain;  
 I will be disappointed, throughly satisfy'd  
 That I am about zuffer a Gardening.*

Printed at the Theatre Royal, in Pall Mall, near the Entrance, in the Year 1760.

"HOB Carrying Mr. Friendly's Letter to Mrs. Flora. Plate I"  
 by Robert Sayer after John Laguerre c. 1760  
 (Lewis Walpole Library)



*L. Laguerre del. R. Sayer sculp.*

St. Tho. *To guard my Hospitians' lives*  
Sings *Requires more Care than of Old*

*That was rob'd by a half-Deity*  
*And without y<sup>e</sup> assistance of God,*

**H O B**  
Surprised by St. Thomas  
with Mr. Friendly's Letter.  
*Plate II*

*But in this life's softness of Mind,*  
*A Government's Tongue will lay mute;*

*Charms Prudes make a coy Virgin blush,*  
*Whilst a Lover's necessities of Peace*

"HOB Surprised by St. Thomas with Mr. Friendly's Letter. Plate II"  
by Robert Sayer after John Laguerre c. 1760  
(Lewis Walpole Library)



J. Laguerre Inv. et Del.

*I never till now was concerned in strife,  
Have Mercy St. Thomas, & spare poor Hob's Life.*

**HOB'S PETITION**  
to St. Thomas  
to be saved from the Well.  
Plate III

*And give me my Freedom as I had before  
I'll be a good Boy and I'll do so no more.*

*London Printed for Robt Sayer Map & Print Seller near St. Dunstons Church Fleet Street*

"HOB'S PETITION to St. Thomas to be saved from the Well. Plate III"  
by Robert Sayer after John Laguerre c. 1760  
(Lewis Walpole Library)



<p>Wife. Ah my poor Boy,  O Hob. His Looks are stark wild,  Wife. I could Sir Thomas destroy</p>	<p>O Hob. So hopefull a Child!  Y Hob. I'll revenge if I can.  Wife. Ah! talk no more.</p>	<p><b>H O B</b>  Drawn out of the Well,  by his Father &amp; Mother.  Plate IV.</p>	<p>O Hob. He's a great Man.  O Hob &amp; Wife. And we are but poor  Y Hob. All you do say <sup>nothing</sup> can signify</p>	<p>All Capias in vort let it cost what it will  Wife. Go to Bed Boy whilst I get thee <sup>clothing</sup> thy  O Hob. Think thou art taught to return <sup>good for ill</sup></p>
--	--	---	--	---

"HOB Drawn out of the Well by his Father & Mother. Plate IV"  
 by Robert Sayer after John Laguerre c. 1760  
 (Lewis Walpole Library)



J. Laguerre del. R. Sayer sculp.  
 Hob. — Now we sell several other sorts of Liquors and Wine too an Occasion be  
 Friend. *Wine!*  
 Hob. *Ah all sorts of Wine.*  
 Friend. *Saist thou so? Bring us some Claret then.*

**H O B**  
 Welcomes Mr. Friendly  
 to the WAKE.  
 Plate 5.

Hob. *Claret Sir! We have no Claret we must not sell Claret tis against the Law. Now you may ha' some of your best your Red Port now, or y<sup>e</sup> White Port or such sort of Stuff*  
 Friend. *Such Stuff as thou hast thou mightst bring us.*  
 Hob. *Yes Sir — I am coming —*

"HOB Welcomes Mr. Friendly to the WAKE. Plate V"  
 by Robert Sayer after John Laguerre c. 1760  
 (Lewis Walpole Library)



"HOB Welcomes Mr. Friendly to the WAKE. Plate V"  
by Robert Sayer after John Laguerre c. 1760  
(Lewis Walpole Library)



*Friend. To you.*

*All sing you a Ditty, and warrant it true,  
Give but Attention unto me a while;  
Of Transient as at Court, & in Country too;  
To be out Pleasures, and phrasing Tool.*

*Accept it I pray you if Help makes you take,  
To some it will give Joy,  
And some others away,  
All's fair at a Country Wake, All's fair to*

**FRIENDLY**  
*as a Ballad Singer*  
**at y<sup>e</sup> Country Wake.**  
*Plate 6.*

*At Courts we see Patriots noble and just,  
For Employments of Honour & Power;  
But then they are Hypocrites unfit for Trust,  
Blind with Ignorance in Numbers are more;*

*Slaves who would Honour & Honesty stake  
With scolded Intention  
To get Place or Pension.  
Strange News at a Country Wake, Strange &c.*

"FRIENDLY as a Ballad Singer at Ye Country Wake. Plate 6"  
by Robert Sayer after John Laguerre c. 1760  
(Lewis Walpole Library)



J. Laguerre del. & sculp.

O Hob, since sure never was seen such a Rebel,  
 Thou worst of undutiful Boys,  
 Thy Tongue like of Builders of Babel,  
 Confuses the Ear with its Noise.

**H O B**  
 Continues Dancing  
 in Spite of his Father.  
 Plate 7.

Remember thy deary Figure,  
 When out of it Will thou wast brought—  
 Thy Mother and I will with Vigour  
 To save thee — & now thou'rt worth nought.

Cl. 1748. Sculp.

"HOB Continues Dancing in Spite of his Father. Plate 7"  
 by Robert Sayer after John Laguerre c. 1760  
 (Lewis Walpole Library)



"HOB Triumphs over St. Thomas. Plate 8"  
by Robert Sayer after John Laguerre c. 1760  
(Lewis Walpole Library)



# Liquor Peddlers



“La Vie, La Vie.” - Brandy Peddler  
by Anne Claude Philippe de Tubières, Comte de Caylus after Edme Bouchardon 1737  
(Metropolitan Museum of Art)

# Acknowledgements

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