

18th Century Material Culture Prostitutes & Brothels



For Adult Viewing Only

If You are not an Adult, or Historic Material of Sexual Orientation Offends You, Please Close this Slideshow Immediately.



The 17th Century



A Brothel Scene
by Abraham Blooteling after Gerard Pietersz. van Zil c. 1670 - 1680
(The British Museum)



A Dutch Prostitute Accepting a Coin
by Pieter Schenck after Jacob Toorenvliet c. 1675 - 1719
(The British Museum)



English Print by Marcellus Laroon II
c. 1680 - 1700
(The British Museum)



“Madam Creswell” from *The Cryes of the City of London Drawne after the Life*
by Pierce Tempest after Marcellus Laroon II c. 1688
(The British Museum)



“London Curtezan” from *The Cryes of the City of London Drawne after the Life*
by Pierce Tempest after Marcellus Laroon II c. 1688
(The British Museum)



Het Bordeeltje (The Brothel-House)
Published by Gerard Balck, by Nicolaas Berkolje c. 1700
(The British Museum)



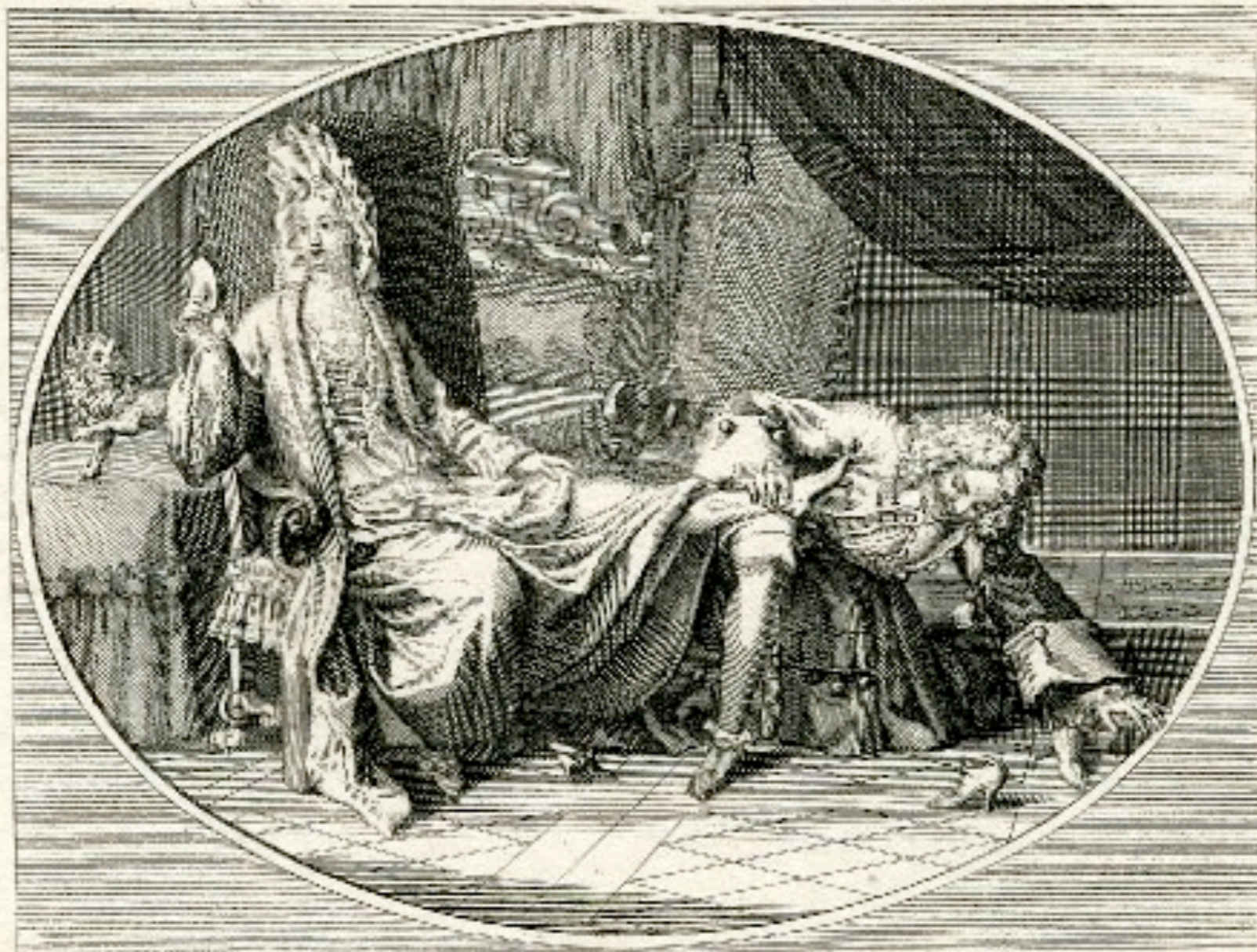
Het Bordeeltje (The Brothel-House)
Published by Gerard Balck, by Nicolaas Berkolje c. 1700
(The British Museum)

The 18th Century



*Fuyés, Amant, fuyés la femme qui se vend,
Et qui n'en veut qu'à l'Escarcelle:
Si tôt qu'une Coquette prend,
L'amour a peu de part dans le cœur de la belle. B. Picart, 1705.*

by Gaspard Duchange 1705
(The British Museum)



*Quoy que de mille attraits vous paroissiez pourvue,
Iris, defiez-vous de ce drolle effronté,
Quelque fois il ne faut qu'une semblable Veüe
Pour tirer un amant de sa captivité.*

A Paris chez de Polly à la belle Image.



E. Heemskerck Invt. et Pinxt.

Alas! poor Whore, thou'rt fairly trap'd,
Tho' by thy Spark so sweetly Lapid;
And for thy midnight Vice and Folly,
Your Fate is now to mill your Dolly:

Toms Sculp.

Thy Bully, who could huff before,
Now poorly sneaks behind the Door;
Whilst Madam Bawd is all intent,
To extort more Money than was spent.

"Alas! poor Whore, thourt fairly trap'd..."
Produced by "E. Heemskerck Invt. et Pinxt.", "Toms Sculp." c. 1730
(The British Museum)



"Alas! poor Whore, thourt fairly trap'd..."
Produced by "E. Heemskerck Invt. et Pinxt.", "Toms Sculp." c. 1730
(The British Museum)



A Prostitute Attended by Her "Bunter"
by William Hogarth c. 1731
(The British Museum)

William Hogarth “The Harlot’s Progress”





“The Harlot’s Progress - Quarrels with Her Jewish Protector”
by William Hogarth
(National Trust)



A Harlot's Progress Plate 1.

+

W. Hogarth inv. pinx. et sculp.

“The Harlot’s Progress - Plate I”
by William Hogarth 1732
(The Indianapolis Museum of Art)



Plate I

“Moll Hackabout has arrived at the Bell Inn in Cheapside, fresh from the countryside, seeking employment as a seamstress or domestic servant. She stands, innocent and modestly attired, in front of Mother Needham, the brothel keeper, who is examining her youth and beauty. Needham may be acting on behalf of Colonel Charteris, who stands in the doorway to the right, fondling himself while ogling the new arrival. On the left, the churchman’s horse has upset a stack of pots, portending Moll’s imminent ‘fall.’”

(Courtesy Tate Gallery)

A Harlot's Progress Plate 1.

+

W. Hogarth inv. pinx. et sculp.

“The Harlot’s Progress - Plate I”
by William Hogarth 1732
(The Indianapolis Museum of Art)



Plate II.

†

W. Hogarth inv. pinxt. et sculp.

“The Harlot’s Progress - Plate II”
by William Hogarth 1732
(The Indianapolis Museum of Art)



Plate II

“Moll is now the kept mistress of a wealthy London Jew and lives in a well-appointed town house. He has arrived unexpectedly, interrupting Moll and her aristocratic lover in bed. In order to create a diversion, while her lover sneaks out, Moll is kicking over the small table and clicking her fingers dismissively. Although Moll is clearly beautiful and desirable, her keeper’s look of disbelief suggests that she is misjudging the security of her position.”

(Courtesy Tate Gallery)

“The Harlot’s Progress - Plate II”
by William Hogarth 1732
(The Indianapolis Museum of Art)



Plate 3.

†

W. Hogarth inv. pinx. et sculp.

“The Harlot’s Progress - Plate III”
by William Hogarth 1732
(The Hunterian Museum and Art Gallery, University of Glasgow)

Plate III

“Having insulted and betrayed her wealthy keeper, Moll has been cast out and ‘demoted’ to the position of a common prostitute. As indicated by the tankard in the lower right corner, the dingy garret she now occupies is situated around Covent Garden, which was renowned for its brothels. Moll looks alluringly towards the viewer, unaware of the arrival of Justice Gonson to arrest her. The bottles of medicine around the room suggest that the small black spots on her face are more than just fashionable face patches and are in fact hiding the tell-tale signs of syphilis.”

(Courtesy Tate Gallery)

Plate 3

+

W. Hogarth inv. pinx. et sculp.

“The Harlot’s Progress - Plate III”

by William Hogarth 1732

(The Hunterian Museum and Art Gallery, University of Glasgow)



Plate 4.

W. Hogarth inv. pinx. et sculp.

“The Harlot’s Progress - Plate IV”
by William Hogarth 1732
(The Indianapolis Museum of Art)

Better to Work
than Stand thus

Plate IV

“Moll is in Bridewell Prison, the house of correction for prostitutes, wayward apprentices and petty criminals. She is seen beating hemp. The marked change in her circumstances are emphasised by the incongruity of her fine clothes within the cheerless prison. Her appearance clearly amuses some of the female inmates - one mockingly touches the lace and silk of Moll’s clothing, while directing a wink and wry grin at the viewer.”

(Courtesy Tate Gallery)

Plate 4. W. Hogarth inv. pinx. et sculp.

“The Harlot’s Progress - Plate IV”
by William Hogarth 1732
(The Indianapolis Museum of Art)



Plate 5.

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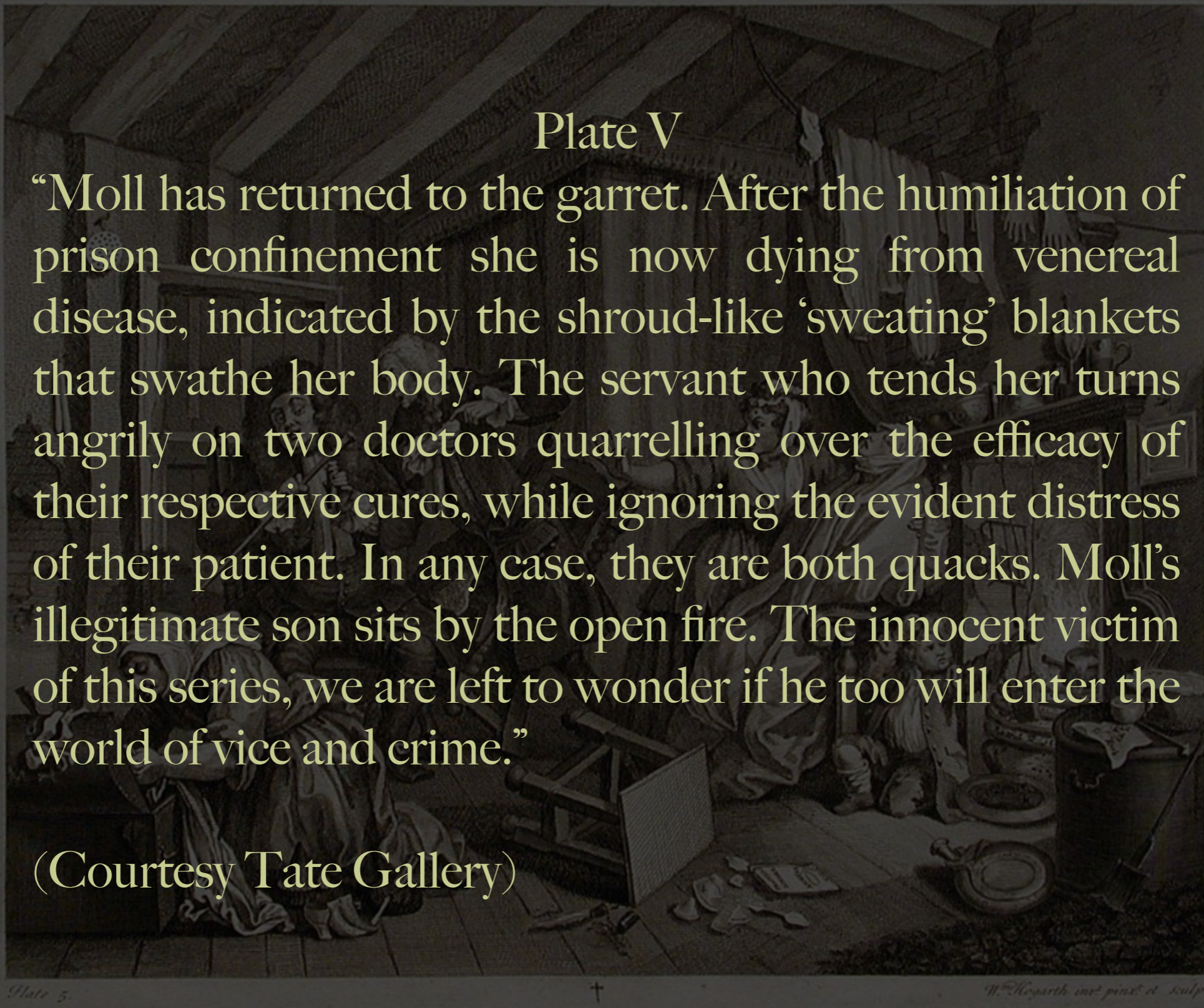
W. Hogarth inv. pinx. et sculp.

“The Harlot’s Progress - Plate V”
by William Hogarth 1732
(The Indianapolis Museum of Art)

Plate V

“Moll has returned to the garret. After the humiliation of prison confinement she is now dying from venereal disease, indicated by the shroud-like ‘sweating’ blankets that swathe her body. The servant who tends her turns angrily on two doctors quarrelling over the efficacy of their respective cures, while ignoring the evident distress of their patient. In any case, they are both quacks. Moll’s illegitimate son sits by the open fire. The innocent victim of this series, we are left to wonder if he too will enter the world of vice and crime.”

(Courtesy Tate Gallery)



“The Harlot’s Progress - Plate V”
by William Hogarth 1732
(The Indianapolis Museum of Art)



Plate 6.

W. Hogarth inv. Pinx. et sculp.

“The Harlot’s Progress - Plate VI”
by William Hogarth 1732
(The National Gallery, Washington, D.C.)

Plate IV

“The indifference shown towards Moll in Plate 5 is mirrored by the final scene, where ‘mourners’, most of whom are fellow prostitutes, gather round the coffin. That the cautionary lesson of Moll’s short life remains unheeded by many in the room is underlined by some prostitutes taking the opportunity to ply their trade. On the left a parson, staring into space, delves beneath the skirt of the young and beautiful prostitute next to him. She looks out towards the viewer with half-closed eyes and a faint smile on her lips, reminiscent of Moll’s alluring expression in Plate 3. Clearly the cycle of innocence corrupted, sex, decay and death will continue unabated.”

(Courtesy Tate Gallery)

Plate 6.

W. Hogarth inv. Pinx't et sculp't.

“The Harlot’s Progress - Plate VI”
by William Hogarth 1732
(The National Gallery, Washington, D.C.)



“The Harlot’s Progress - Plate II on Glass”
After William Hogarth
(Newnham College, University of Cambridge)



What ill it issues from ill Conduct flows —
 This Night-Place, like a faithful Mirror shows,
 How drunkards, Tom-placers, Rakes, & Men of Taste,
 Their Condititions & their Subfrance waste.

The Rake's Rendez-vous; Or the Midnight Revels. —
 Wherein are delineated
 The Various Humours of Tom King's Coffee House in Covent Garden.

How useful Strumpets, with their Bofoms bare
 Mix with of M-My thence drink, smoke, & swear.
 Detraction looks in their Conspicuous Breath —
 Their Eyes are Basilisks, their Jokes are Death.

*The full account of
 the Rake's Rendez-vous
 is to be found in the
 History of the Rake's
 Progress.*

*By George Bickham the Younger
 Engraver.*

Printed by W. Baskett, in Pall Mall.

The Rake's Rendez-vous is in the Covent Garden Collection.

“The Rake's Rendez-Vous; Or the Midnight Revels”
 wherein are delineated the various humours of Tom King's Coffee House in Covent Garden
 by George Bickham the Younger c. 1735 - 1740
 (The British Museum)



MOLLY'S FIRST CORRECTION

“Molly’s First Correction”
by Gravelot 1739
(The British Museum)



*“Molly’s First Correction”
by Gravelot 1739
(The British Museum)*

A MONUMENT for TOM K-G.



<p>When Monarchs die, World, in tears, Thro' Force, or Fashion, mourning wears Then Trade grows brisk, & in a Trice, Saddles are set at double price; Unless some sure advice from C-r-t. (As lately chanc'd) stop the report: But here no Empty, mimic Groan, But real Grief declares Tom's Gene.</p>	<p>For thee all Bards all Poms lament, From every Bagpiper sighs are sent; No form no outward shew they seek, Their very looks their Sorrows speak, In ragged, thift, & tanstry Gown See once y' Toast of all y' Town, The battered Rake with breeches tore, And broken sword doth thee Deplore.</p>	<p>While poor Black Betty maketh Face More rueful than before it was, Thy Gentils rests & points aright, To what was latly thy Delight! While we these darling Trophies raise And properly his shield emblaze His lie quiet drink ye Thirsty souls! And drown your Grief in flowing Bowls.</p>
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Published according to Act of Parliament, Oct 19 1757. Sold by y' Kingsfellows of London, & Westminster. Price, 6.
Oct. 19-1757.

“A MONUMENT FOR TOM K-G” (King) c. 1739
Tom King’s Coffee House Featuring Black Betty, a Popular Bar Maid
(The British Museum)



“A MONUMENT FOR TOM K-G” (King) c. 1739
Tom King’s Coffee House Featuring Black Betty, a Popular Bar Maid
(The British Museum)

MOLL KING.



Harry. To pay, Moll, for I must Kike.
Moll. Did you call me, Master?
Harry. Ay, to pay, in a Whiff.
Moll. Let me see! There's a Granters Gig, is
a Six Buxom; two Cats Heads, a Win; a
Double Gage of Rum Stobber; is Threems;
and a Quarter of. Now, is three Mege-
That makes a Traveller all but a Meg. —
Harry. Here, take your Swardler, & tip the
Meg to the Kinchin. — But Moll, does
Jack dese in your Pad now?
Moll. What Jack do you mean?
Harry. Why, Jack that gave you the
little brindle Bull Puppy.

Moll. He dese in a Pad of mine! No, Boy,
if I was to grapple him, he must shiver
his Trotters at Bilby's Ball.
Harry. But who had you in your Ken
last Parkee?
Moll. We had your Tudders & your Tuffers,
File, Buffers, & Slangers; we had neer a Quer
Cull, a Buttock, or Perpus, amongst them, but
all as Run & as Luddish as ever Jonathan
sent to be great Merchants in Virginia.
Harry. But, Moll, dont puff — You must tip
me your Clout before I derrick, for my blols
has naddled me of mine; but, I shall catch her
at Maddox's Gin Kin, shuicing her Got. by

the Finney; & if she has merrid it, Knocks
and Jocks, Thumps & Plumps, shall attend
the Free File Buttoching B — h.
Moll. I heard she made a Jam. To night, a
Rum one, with Spinty Tassies, of a Hat from
Jother Side; she flashid half a Stat, a Bulls
Eye, and some other rum Slange.
Harry. All derrick, my Blood, if I tout my
Mort, Ill tip her a snitch about of Peeps &
Nawous. I shall see my jolly old Codger
by y' Finney side, I suppose with his Day
light dim, & his Trotter shivering under
him. — As Oliver wheedles, Ill not touch this
Parkee, Ill nap y' Pad, & see you in y' Morning.

Printed by E. Currier, in Mary's Buildings, Covent Garden.

“MOLL KING”

Proprietor of a Coffee Shop in Covent Garden c. 1740
(The British Museum)



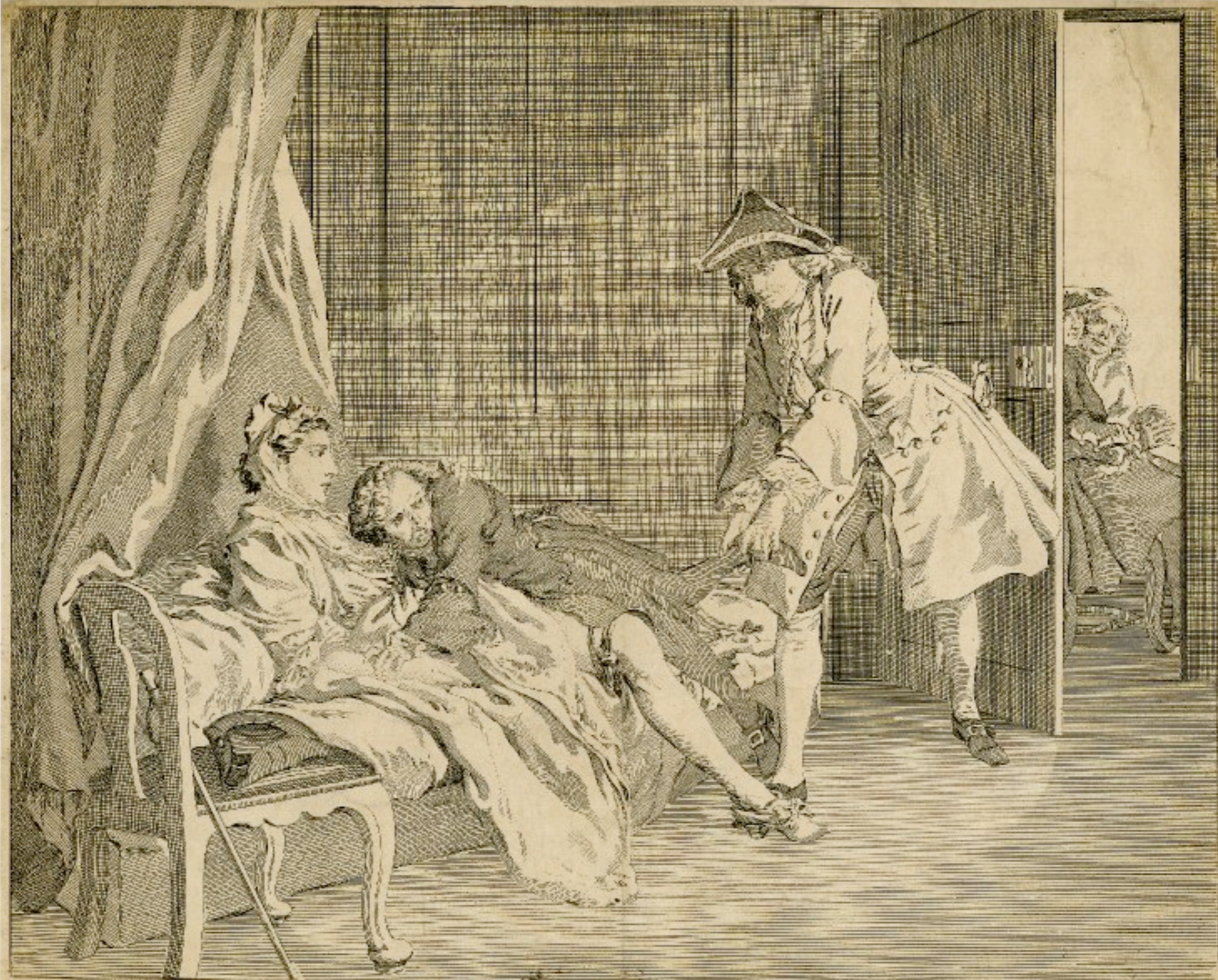
And has not Sawney too his Lord and Whore?

Front. to Cibbers Letter. Glasgow Edit 3.

“And has not Sawney too his Lord and Whore?”
after Gravelot c. 1742
(The British Museum)



*“And has not Sawney too his Lord and Whore?”
after Gravelot c. 1742
(The British Museum)*



“And has not Sawney too his Lord and Whore?”
by Gravelot, Published by Pearce Uriel c. 1742
(The British Museum)



"The IDLE 'PRENTICE return'd from Sea, & in a Garret with common Prostitute"
by William Hogarth c. 1745
(The British Museum)

The IDLE 'PRENTICE return'd from Sea, & in a Garret with a common Prostitute.



Leviticus CHAP: XXVI. Vc: 36.
The sound of a Shaken Leaf
shall Chase him.

Designed & Engraved by W. Hogarth.

Plate 7

Published according to the Act of Parliament, Sep: 30. 1742.

“The IDLE 'PRENTICE return'd from Sea, & in a Garret with common Prostitute”
by William Hogarth 1745
(Harvard Art Museum)



Pl 9 of "Industry and Idleness"
"The idle 'prentice betray'd by his whore, & taken in a night cellar with his accomplice"
by William Hogarth c. 1746 - 1747
(The British Museum)



Pl 9 of "Industry and Idleness"
"The idle 'prentice betray'd by his whore, & taken in a night cellar with his accomplice"
by William Hogarth c. 1746 - 1747
(The British Museum)

The IDLE 'PRENTICE betray'd by his Whore, & taken in a Night Cellar with his Accomplice.



Proverbs CHAP. VI. Vc. 20
The Adulterers will hunt for
the precious life

Designed & Engraved by W. Hogarth.

Plate 9

Published according to Act of Parliament 30. 1747

Pl 9 of "Industry and Idleness"
"The idle 'prentice betray'd by his whore, & taken in a night cellar with his accomplice"
by William Hogarth c. 1746 - 1747
(The British Museum)



The Covent Garden Morning Frolick
Invented & Copied by L. P. Boitard. Published according to Act of Parliament. Oct. 9. 1747. Price one Shilling.

“The Covent Garden Morning Frolick”
by Louis Philippe Boitard 9 October, 1747
(The British Museum)



*The Tar's Triumph, or
Bawdy - House Battery.*

“The Tar’s Triumph, or Bawdy - House Battery”
A Satire of the Penlez Riots of July 1749 Where Brothels in the Strand were Wrecked by Sailors
(The British Museum)



*The Tar's Triumph, or
Bawdy - House Battery.*
according to a late Act. Price 6s. July 1749

“The Tar’s Triumph, or Bawdy - House Battery”
A Satire of the Penlez Riots of July 1749 Where Brothels in the Strand were Wrecked by Sailors
(The British Museum)



Seven Dials, Covent Garden
by William Hodges c. 1750s
(Private Collection)



"Injured Innocence:.... the COVENT GARDEN Night Prowler in Limbs"
English c. 1750 - 1780
(The British Museum)



The SEDUCING TALE .

Printed for John Bowles at N^o 13 in Cornhill.

“THE SEDUCING TALE”
by John Bowles c. 1760 - 1779
(The British Museum)



“THE SEDUCING TALE”
by John Bowles c. 1760 - 1779
(The British Museum)



London. Printed for & Sold by CARINGTON BOWLES, N° 69 in St Pauls Church Yard

Prologue

Ladies for you this ample Scene I vend,
 A new Invention by your Sexes Friend,
 With which you may securely trip along
 Each narrow Lane, or shun the rustic throng,
 Had our fair Dames, when gay S' Isaac liv'd
 Such a convenient Scheme as this contriv'd.

* S' Rich^d Steel

With silken Cords to guide thy huge Machines
 On such Occasions as above is seen.

See the Black, during his Office

THE REVIEW.

If Coach and Pullies he had never thought
 Nor the how it fly nimb to such Disgrace been.

Round (Backs) See the Vicer

The Round Hoops condemn'd

The wide Machine, aloft in Nikes Court
 Displays its Orb, to public jeer and Sport;
 The weeping Maid, while she her Sentence hears,
 Wails her lost Hoop, and melts in pearly Tears.

The Trial before S' Rich^d Steel and the other witty Authors
 of the Tatlers by Nikes Vol 3^d 1766

1768

"THE REVIEW"

by Carington Bowles c. 1768
 (Lewis Walpole Library)



Ladies for you this ample scene I vend,
 a new invention by your sex's friend ...

London. Printed for & Sold by CARINGTON BOWLES, N° 69 in St Pauls Church Yard

Prologue

Ladies for you this ample Scene I vend,
 A new Invention by your Sexes Friend,
 With which you may securely trip along
 Each narrow Lane, or shun the rustic throng,
 Had our fair Dames, when gay S' Isaac liv'd
 Such a convenient Scheme as this contriv'd.
 *S' Rich^d Stud

THE REVIEW.

With silken Cords to guide by huge Machines
 On such Occasions as above is seen.
 See the Black, during his Office

If Coach and Pullies he had never thought
 Nor the how it fly nimb to such Disgrace born.
 Round (Buckle) See the Father

The Round Hoops condemn'd

The wide Machine, aloft in Miley's Court
 Displays its Orb, to public jeer and Sport;
 The weeping Maid, while she her Sentence hears,
 Wails her lost Hoop, and melts in pearly Tears.

The Trial before S' Rich^d Stud and the other witty Doctors
 of the Tutors to M^d Vol 3^d 1766

"THE REVIEW"

by Carington Bowles c. 1768
 (Lewis Walpole Library)



Scene in a London Street
by John Collet c. 1770
(Yale Center for British Art)



DIVINE LOVE

The Story of David James 1771

“DIVINE LOVE”
by Matthew Darly 1771
(The British Museum)



“SEARCH NIGHT, or the LADIES in LIMBO”
by William Humphrey, Published by Robert Sayer 1771
(The British Museum)



“SEARCH NIGHT, or the LADIES in LIMBO”
by William Humphrey, Published by Robert Sayer 1771
(The British Museum)



“THE COUNTRY MAN in LONDON”
by Philip Dawe, Published by Bowles & Carver 1771
(The British Museum)



AN OLD MACARONI MISS-LED.

Publ. near a Act by Henry Strand: April 16. 1772

“An OLD MACARONI MIS - LED”
by M. Darley 1772
(Lewis Walpole Library)



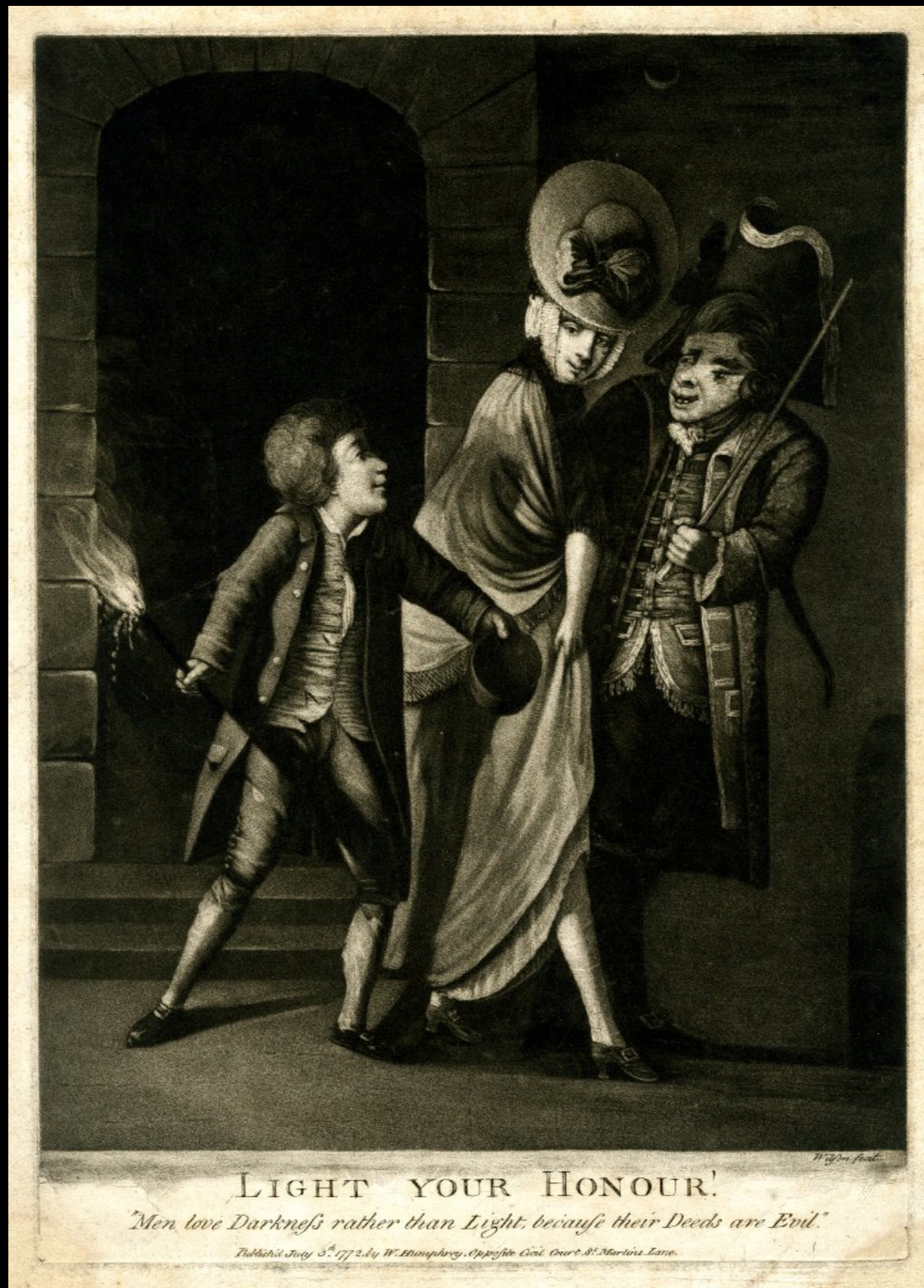
THE CONSTABLE OF THE NIGHT'S RAMBLE

“THE CONSTABLE OF THE NIGHT’S RAMBLE”
by Thomas Burke after Herbert Pugh, Published by William Wynne Ryland 1772
(The British Museum)



“THE CONSTABLE OF THE NIGHT’S RAMBLE”

by Thomas Burke after Herbert Pugh, Published by William Wynne Ryland 1772
(The British Museum)



"LIGHT YOUR HONOUR."
by James Wilson, Published William Humphrey 1772
(The British Museum)



"LIGHT YOUR HONOUR."

by James Wilson, Published William Humphrey 1772
(The British Museum)



“BEAU MODECAI INSPIR'D”
by Carrington Bowles c, 1772 -1773
(The British Museum)

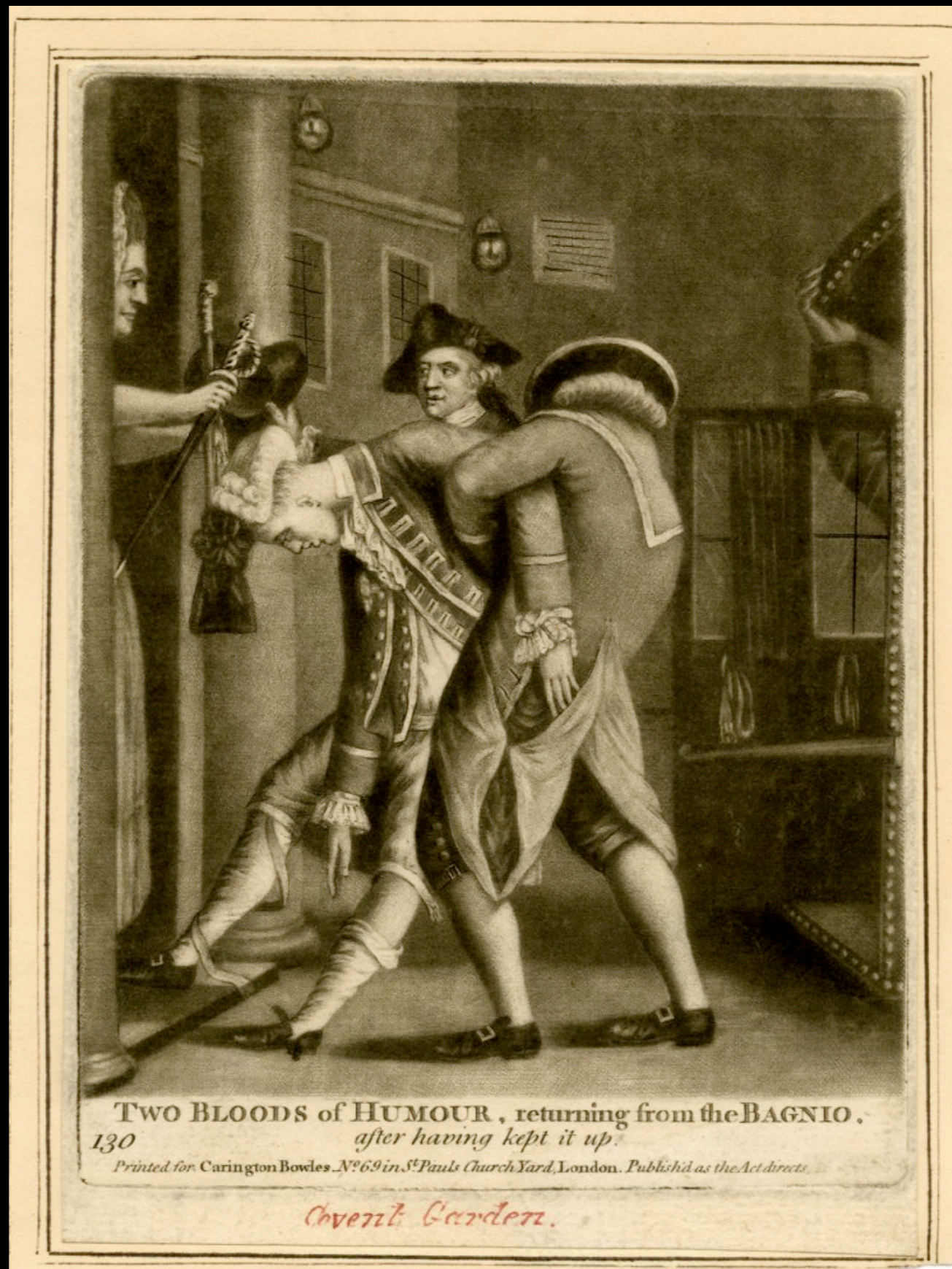
Mankind from Adam have been Women's Fools:
Women from Eve have been the Devil's Tools:



“BEAU MODECAI INSPIR'D”
by Carrington Bowles c, 1772 -1773
(The British Museum)



“BEAU MODECAI INSPIR'D”
by Carrington Bowles c, 1772 -1773
(The British Museum)



“TWO BLOODS of HUMOUR returning from the BAGNIO, after having KEPT IT UP.”
by Carrington Bowles c. 1772 - 1773
(Lewis Walpole Library)



“TWO BLOODS of HUMOUR returning from the BAGNIO, after having KEPT IT UP.”
by Carrington Bowles c. 1772 - 1773
(Lewis Walpole Library)

I SAY KEEP IT UP - KEEP IT UP -
TIS LIFE MY BOY - SO LETS KEEP IT UP



“TWO BLOODS of HUMOUR returning from the BAGNIO, after having KEPT IT UP.”
by Carrington Bowles c. 1772 - 1773
(Lewis Walpole Library)



“An EVENINGS INVITATION with a WINK from the BAGNIO”
by Carington Bowles 1773
(The British Museum)



An EVENINGS INVITATION; with a WINK from the BAGNIO.

Printed for Carington Bowles, Map & Printeller, N° 69 in St Pauls Church-Yard, London. Published as the Art directs.

“An EVENINGS INVITATION with a WINK from the BAGNIO”
by Carington Bowles 1773
(Lewis Walpole Library)



“An EVENINGS INVITATION with a WINK from the BAGNIO”
by Carington Bowles 1773
(Lewis Walpole Library)



A DECOY for the OLD as well as the YOUNG.

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

N. 4529
b. 1. 29

“A DECOY for the OLD as well as the YOUNG.”
by Carington Bowles 1773
(The British Museum)



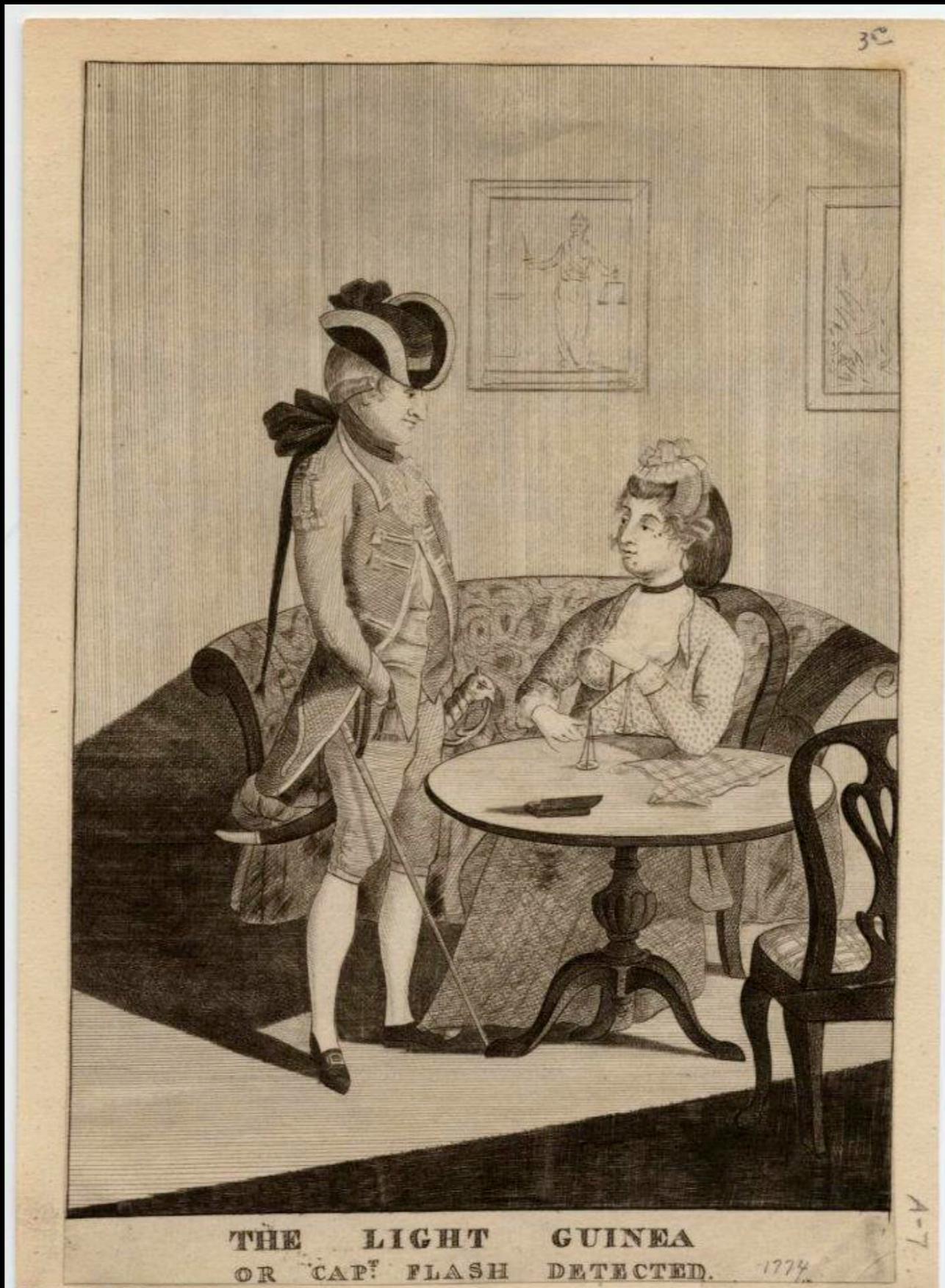
The BARGAIN STRUCK, or VIRTUE CONQUER'D by TEMPTATION.

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

“THE BARGAIN STRUCK, or VIRTUE CONQUERED by TEMPTATION”
by Carington Bowles 1773
(The British Museum)



“THE BARGAIN STRUCK, or VIRTUE CONQUERED by TEMPTATION”
by Carington Bowles 1773
(The British Museum)



“THE LIGHT GUINEA OR CAPT. FLASH DETECTED”
by Carington Bowles c. 1773 -1774



“The LIGHT GUINEA, or the BLADE in the DUMPS”
by Carington Bowles c. 1773 -1774
(The British Museum)



THE DOUBLE DISAPPOINTMENT.

London, Printed for R. Sayer & J. Bennett, N^o 53 in Fleet Street.

25th July 1774.

“THE DOUBLE DISAPPOINTMENT”
by Sayer & Bennet 25 July, 1774
(The British Museum)



"THE DOUBLE DISAPPOINTMENT"
by Sayer & Bennet 25 July, 1774
(The British Museum)



John Collett pinxit

The GUARDS of the NIGHT DEFEATED.

J. Collett pinxit

London: Printed for Robt Sayer & Ju^r Bennett N^o 72 Fleet Street.

and J. Smith N^o 41 Cheapside at the Art & Book Store on July 1774

“The GUARDS of the NIGHT DEFEATED”
Prostitutes Repel the Entry of Four Night -Watchmen
after John Collet by Sayer & Bennett July 1774
(The British Museum)



Touch me not! I'm still a Maid
Published as the Act Direct January 13. 1774. by H. B. Bryer

“Touch me not. I’m still a Maid”
by Henry Bryer 1774
(The British Museum)



“A TRUE TOWN PICTURE: OR An OLD HAG of DRURY presenting a CHICKEN on his LORDSHIP”
by Carington Bowles 1775
(The British Museum)



Four Prostitutes: "All Sorts. From the luscious Tid bit to the bouncing Jack Whore -
From the Bunter in Rags to the gay Pompadour"
by John Raphael Smith, Printed by Carrington Bowles, London c. 1775 - 1776
(The British Museum)



Four Prostitutes: "All Sorts. From the luscious Tid bit to the bouncing Jack Whore -
From the Bunter in Rags to the gay Pompadour"
by John Raphael Smith, Printed by Carrington Bowles, London c. 1775 - 1776
(The British Museum)



“A BAGNIOGE WELLS SCENE, OR NO RESISTING TEMPTATION”
by Carington Bowles 1776
(Lewis Walpole Library)



ABAGNIGGE WELLS SCENE, OR NO RESISTING TEMPTATION.

Printed for Carington Bowles, at his Map & Print Warehouse, N^o 69 in S^t Pauls Church Yard, London. Published as the Act direct.

3-11

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“A BAGNIOGE WELLS SCENE, OR NO RESISTING TEMPTATION”
by Carington Bowles 1776
(Lewis Walpole Library)

The Bagnigge Wells Resort Was a Notorious Meeting Place for Amorous Dalliance



A BAGNIGGE WELLS SCENE, OR NO RESISTING TEMPTATION.

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

“A BAGNIOGE WELLS SCENE, OR NO RESISTING TEMPTATION”

by Carington Bowles 1776
(Lewis Walpole Library)



A BAGNIGGE WELLS SCENE, OR NO RESISTING TEMPTATION.

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

“A BAGNIOGE WELLS SCENE, OR NO RESISTING TEMPTATION”
by Carington Bowles 1776
(The British Museum)



WOLVES IN SHEEPS CLOATHING

Pub. 20 May 1777 by W. Humphrey, General Print. & Co.

“WOLVES IN SHEEPS CLOATHING”
by W. Humphrey May 1777



“The SLIP, or MISS, willing to be in the TON”
Published by John Smith of Cheapside, London, September 11, 1777
(The British Museum)



“The SLIP, or MISS, willing to be in the TON”
Published by John Smith of Cheapside, London, September 11, 1777
(The British Museum)



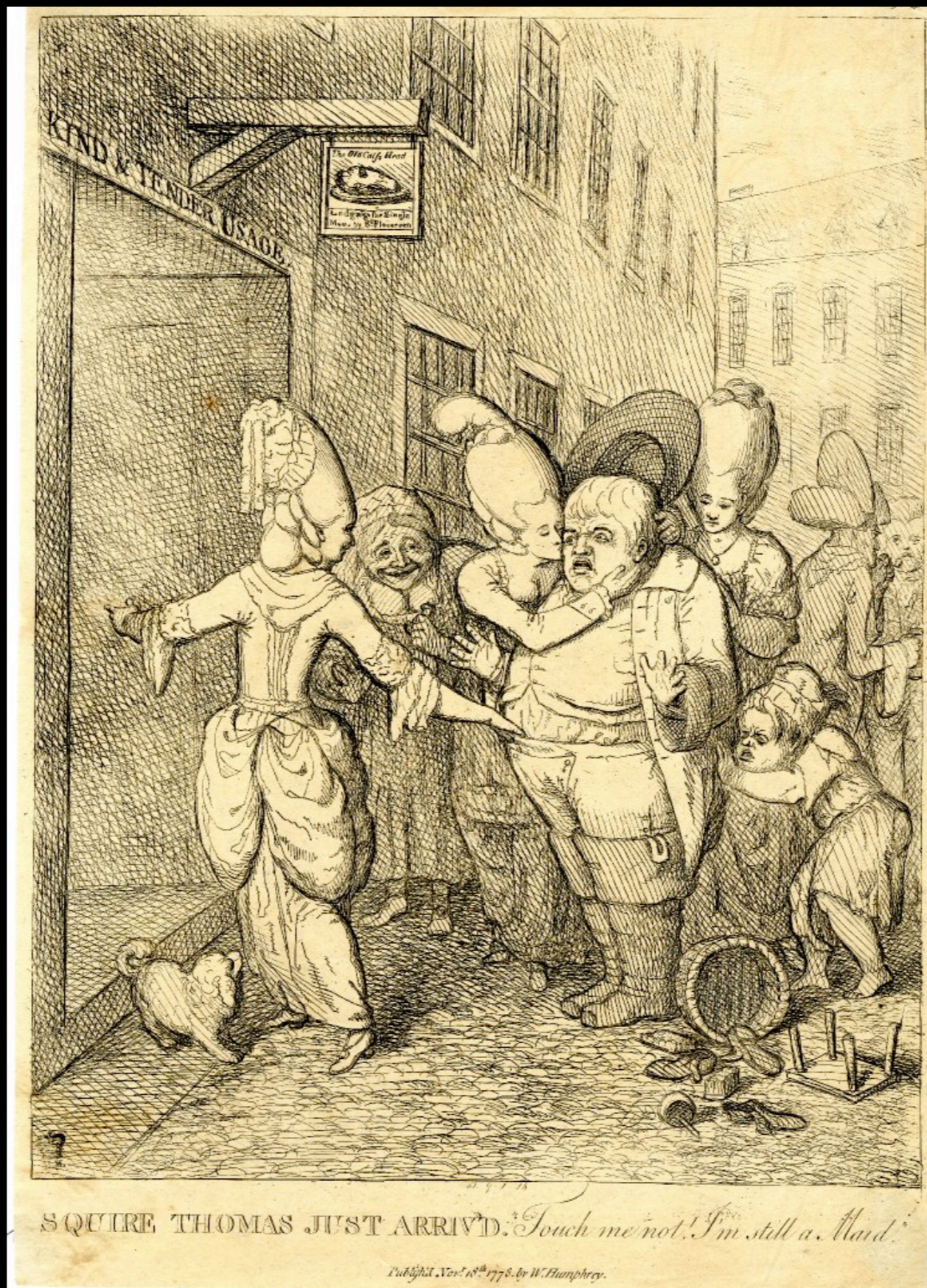
“The SLIP, or MISS, willing to be in the TON”
Published by Sayer & Bennett 1778
(The British Museum)



“A BAGNIO SCENE”
by Sayer & Bennett 1778
(The British Museum)



"A BAGNIO SCENE"
by Sayer & Bennett 1778
(The British Museum)



SQUIRE THOMAS JUST ARRIV'D. *Touch me not! I'm still a Maid.*

Published Nov. 18th 1778. by W. Humphrey.

“SQUIRE THOMAS JUST ARRIV'D Touch me not I’m still a Maid”
by William Humphrey after John Hamilton Mortimer 1778
(The British Museum)



“SQUIRE THOMAS JUST ARRIV'D Touch me not I'm still a Maid”
by William Humphrey after John Hamilton Mortimer 1778
(The British Museum)



A Bagnio Scene
Published by Sayer & Bennett 1778
(The British Museum)



A Bagnio Scene
Published by Sayer & Bennett 1778
(The British Museum)



O vous du Cœur humain, infâmes Corruptrices,
des faits les plus honteux détestables Complices.

Paris Quai de Louvre proche le Jardin de l'Enfant, au N^o 21.

Vous ne Rougissez pas! Votre Sort est trop doux,
et ces Ânes fleuris sont moins abjects que vous!

Rana

French Satire on Prostitutes Riding Asses
Published in Paris in 1778
(The British Museum)



M. de la Jure.
*Tenez, ça que se veut expulser.
 Revenez plutôt hors de service.
 Au voyant leur nez d'égale tendue.
 Mais révis comme des perdus.*

Une Ville.
*Ho et Peintre, au et Receveur.
 Ils et rimboblé l'indignité.
 Vous sont poltergers de l'opprobre.
 Que de révis quand en nous révis.*

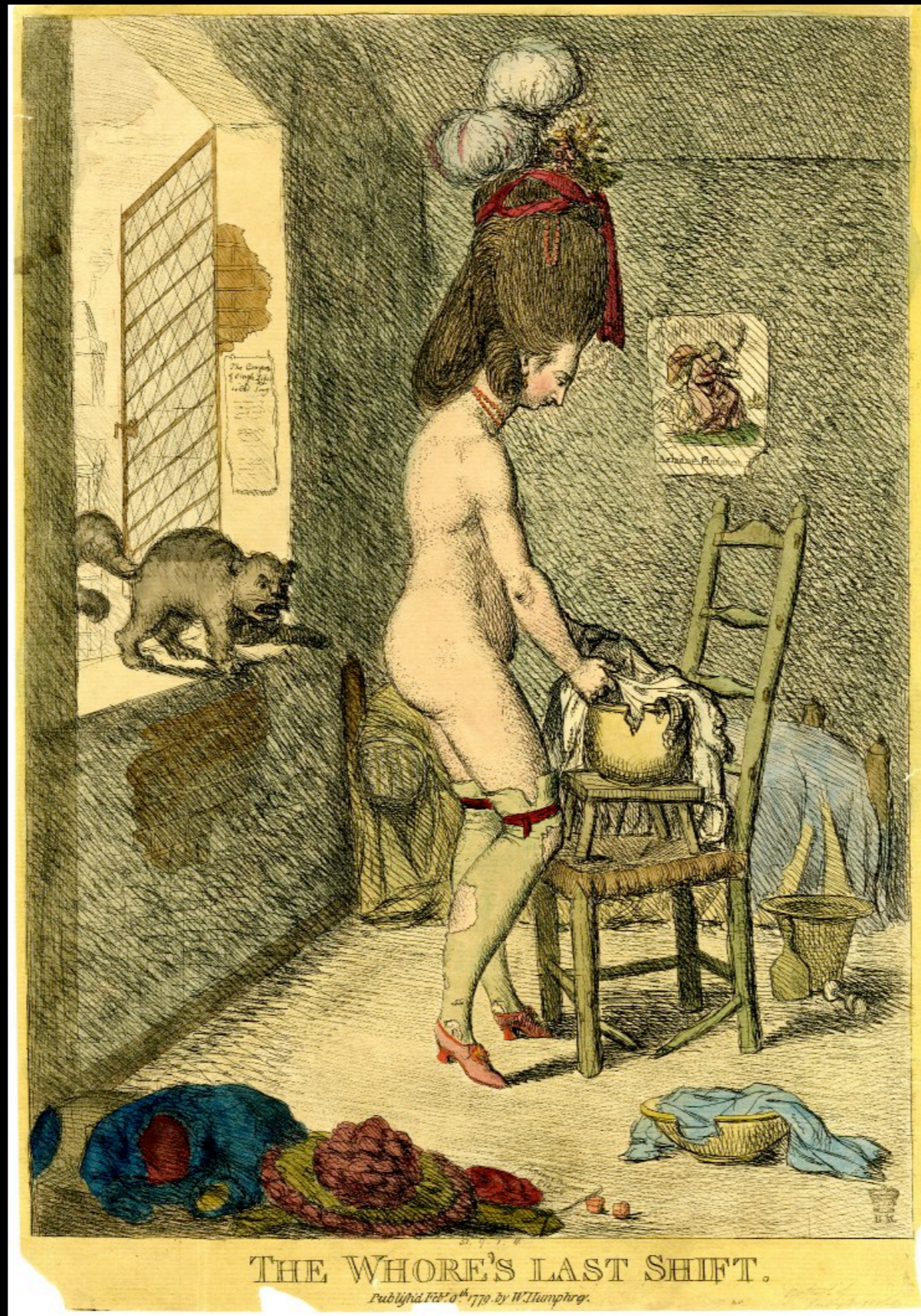
Un Bourgeois.
*En charant les Rempier du soir.
 Eux en renter dans le devoir.
 Ne crépions plus pour nos familles.
 Qu'on donne salaire nos filles.*

Le Commissaire.
*Du Majorat de la Police.
 Citoyens chantez la justice.
 Sur vous il veille jour et nuit.
 A son aspect le vice fuit.*

French Prostitutes Have their Hair Shorn
 Published in Paris in 1778
 (The British Museum)



by Sayer & Bennett c. 1779
(The British Museum)

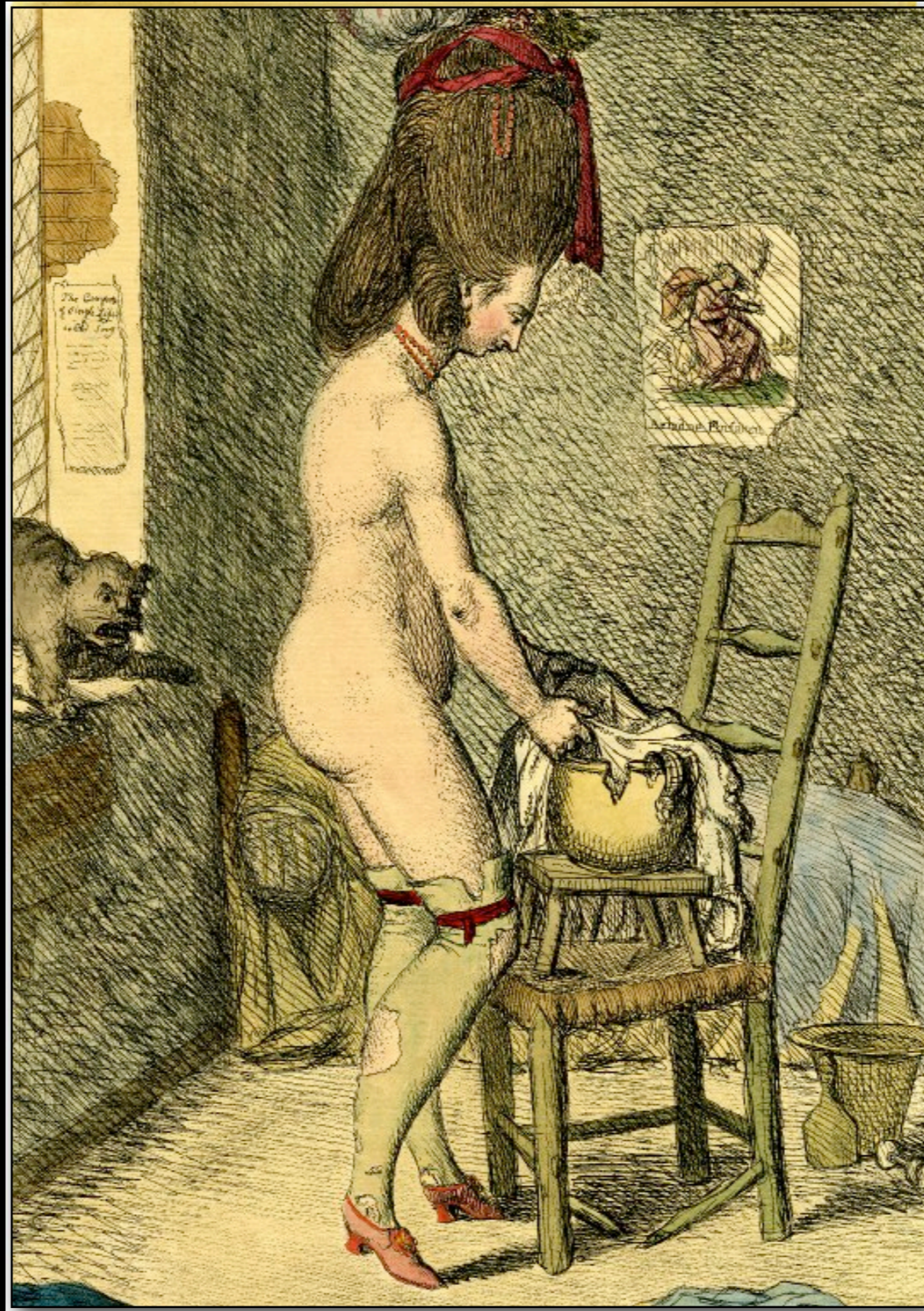


THE WHORE'S LAST SHIFT.

Published Feb 10th 1779. by W. Humphrey.

“THE WHORE’S LAST SHIFT”

by James Gillray, Produced by William Humphrey 1779
(The British Museum)



“THE WHORE’S LAST SHIFT”

by James Gillray, Produced by William Humphrey 1779
(The British Museum)



THE WHORE'S LAST SHIFT.

Published Feb 9th 1779, by W. Humphrey.

“THE WHORE’S LAST SHIFT”

by James Gillray, Produced by William Humphrey 1779
(The British Museum)

The Church as in Rev XII



Sawney's Defence against the Beast, Whore, Pope, and Devil. &c &c

From Catholic Relief Bill, May, 1778. From Chapels in Edinb. destroyed Feb. 3. 1779.

16p. 1779

“Sawney's Defence against the Beast, Whore, Pope and Devil”
by Anonymous 1779
(The British Museum)



DECEITFUL KISSES, or the PRETTY PLUNDERERS.

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

Printed for & sold by CARRINGTON BOWLES, at his Map & Print Warehouse, N^o 69 in St. Pauls Church Yard, LONDON.

Published as the Act directs.

“DECEITFUL KISSES, or the PRETTY PLUNDERERS”
by Carrington Bowles c. 1779
(The British Museum)



“DECEITFUL KISSES, or the PRETTY PLUNDERERS”

by Carrington Bowles c. 1779

(The British Museum)



“The VICTIM”
by Carington Bowles after John Collet 1780
(The British Museum)



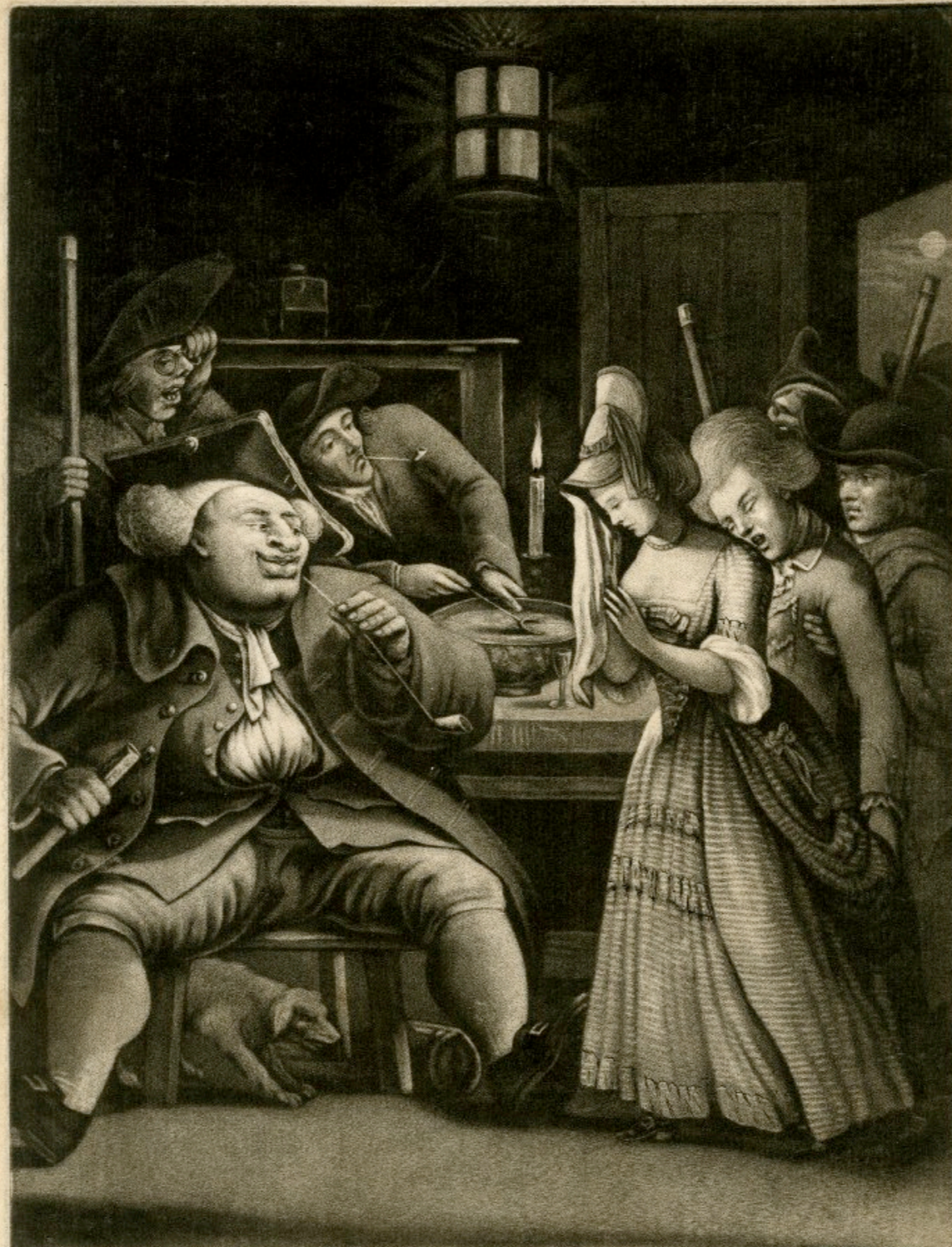
The VICTIM.

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

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Printed for & Sold by CARINGTON BOWLES, at his Map & Print Warehouse, N^o 69 in S^t Pauls Church Yard, LONDON. Published as the Act directs.

“The VICTIM”
by Carington Bowles after John Collet 1780
(The British Museum)



*The greasy Butcher, fattened by his Trade
Here sits in State, a Midnight Monarch made:
He smokes his Pipe amid his Blackguards drunk
At Cost extorted from the Cull and Punk:*

**The
HIRELING-CONSTABLE.**

*Before him captive stands a weeping Whore,
Whose Ransome must increase their lousing Store
The Title of REFORMER, sure, he wins,
Who makes them pay for fornicating Sins.*

London Published at the Art Directors, Dec. 1780 by R. Wilkinson, at N°58 in Cornhill.

MS. 10911

“THE HIRELING - CONSTABLE”
by Robert Wilkinson 1780
(The British Museum)



RIGGING for a CRUISE.

“RIGGING for a CRUISE”
1781
(National Maritime Museum)



“RIGGING for a CRUISE”
1781
(Houghton Library, Harvard University)



LONDON: Published by the Art Director, 1 May 1781

FIELDING'S MYRMIDONS Spoiling BOB BOOTY'S MORNING DRAUGHT.

by CARINGTON BOWLES, N^o 50 St. Pauls Church-Yard

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

“FIELDING’S MYRMIDONS Spoiling BOB BOOTY’S MORNING DRAUGHT”
by Carington Bowles after John Collet 1781
(The British Museum)



“Sir Timothy THICKETS first Reel to LONDON or the Beauties of KING’S PLACE drawing LOTS for a ---”
by Sayer & Bennett 1781
(The British Museum)



“OLD WHEAT SHEAF in the Trap of VENUS and BACCHUS”
by Sayer & Bennett 1782
(The British Museum)



An English Privateer bringing in La Monsieur, a French Prize.

London Printed for R. Sayer and J. Bennett Map and Print-sellers, No. 53. Fleet-Street, as the Art directs, 3 June 1782.

“An English Privateer bringing in LA MONSIEUR, or a French Prize”
by Sayer & Bennett 1782
(The British Museum)

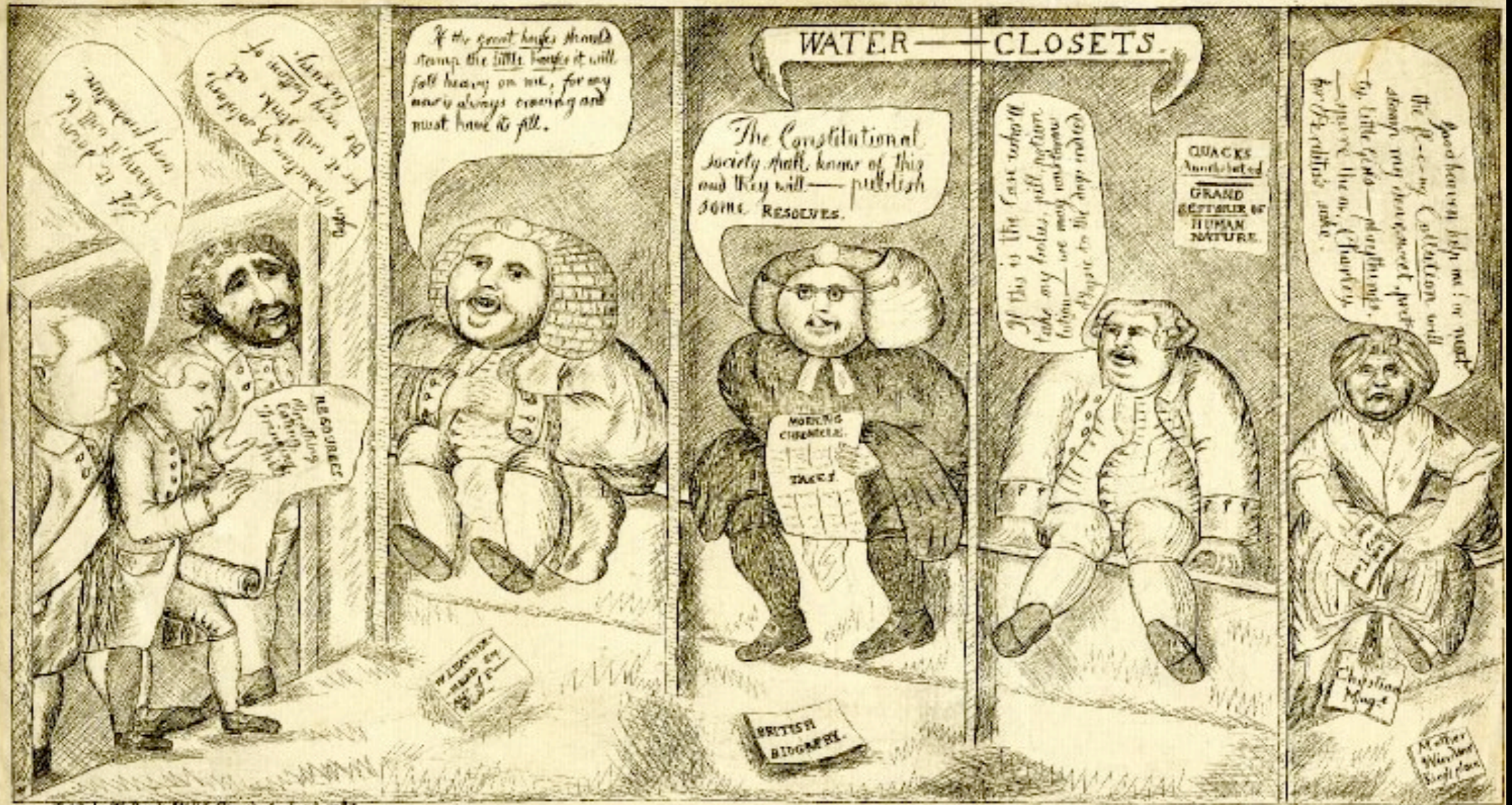


C. P. Mouton Del.

N. De Launay Sculp.

*J'eus au même instant le desespoir le desespoir de
me sentir aussi coupable que je pouvois l'être
Héloïse.*

Saint - Preux and a Prostitute
“La Nouvelle Héloïse”, in “Oeuvres choisies de Jean Jacques Rousseau” London 1783
(The British Museum)



Publ. by W. Dent No 116 Strand 19th 2^d 1783.

DUTY on or **DISCHARGES,**

A COMPANION to the **RECEIPT TAX.**

*From Stamps, so sharp, and so strange, there's no death,
They touch if you die, or Physic for health;
The Coalition strange, our mettle to damp,
Likewise bid Johnny birth and marriage to stamp.*

*And stranger still, our Commerce for to vamp,
They wisely Receipts confound with a stamp,
To prove they all others at stamping surpass,
Perhaps, they'll next order a stamp for the A—.*


DUTY on DISCHARGES or A COMPANION to the RECEIPT TAX

Printed by William Dent 1783
(The British Museum)



DUTY on DISCHARGES or A COMPANION to the RECEIPT TAX
Printed by William Dent 1783
(The British Museum)



KINGS PLACE, OR A VIEW OF M  BEST FRIENDS.

"KINGS PLACE, OR A VIEW OF M (fox) BEST FRIENDS"

"April 22nd 1784. Pubd by S. W. Fores No 3. Piccadilly"

(The British Museum)

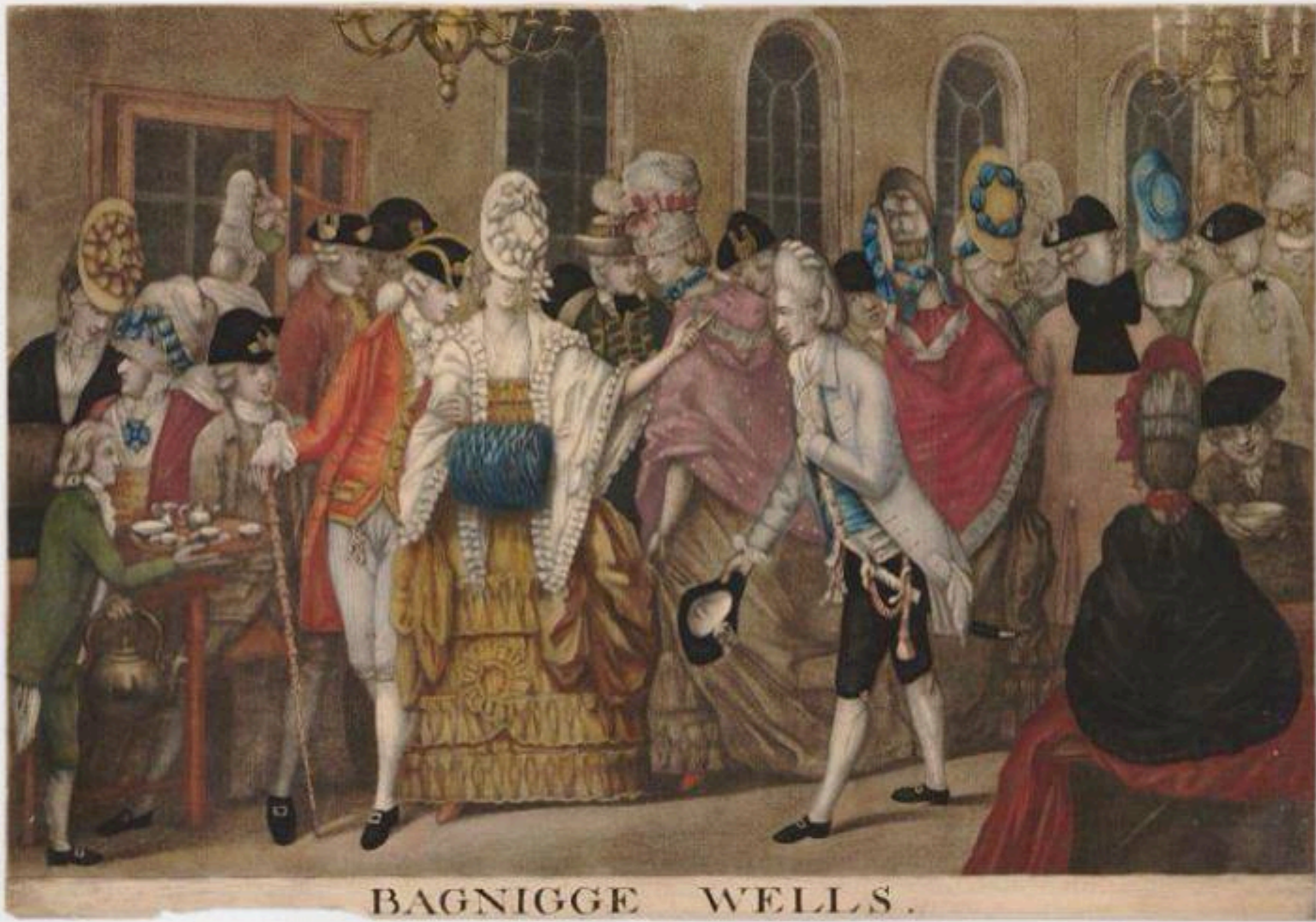


“EVERY MAN HAS HIS HOBBY HORSE”
by Thomas Rowlandson, Published by William Humphrey 1784
(The British Museum)



DARK LANTHER BUSINESS. Pub April 24th 1784 by H. Humphrey Bond Street.
OR MRS. HOB AND NOB ON A NIGHT CANVASS WITH A BOSOM FRIEND.

“DARK LANTHER BUSINESS. OR MRS. HOB AND NOB ON A NIGHT CANVASS WITH A BOSOM FRIEND”
by Thomas Rowlandson 1784
(Lewis Walpole Library)



BAGNIGGE WELLS.

“BAGNIGGE WELLS”
(Unknown)



Printed for & sold by Carington Bowles.

Nº 69 in St Pauls Church Yard, London.

A ST JAMES'S BEAUTY.

520

Published as the Act directs

“A ST. JAMES’S BEAUTY”
by Carington Bowles c 1784
(The British Museum)



“A ST. GILE’S BEAUTY”
by Carington Bowles c 1784
(The British Museum)



“A ST. GILE'S BEAUTY”
by Carington Bowles c 1784
(The British Museum)



Printed for & sold by Carington Bowler.

Nº 69 in St. Pauls Church Yard London.

A ST. GILE S's BEAUTY.

522

Published as the Art Joints

“A ST. GILE’S BEAUTY”
by Carington Bowles c 1784
(The British Museum)



"A ST. GILE'S BEAUTY"
by Carington Bowles c 1784
(The British Museum)



A Sale of ENGLISH BEAUTIES in the EAST INDIES.

“A Sale of ENGLISH BEAUTIES in the EAST INDIES”
by James Gillray, Published by William Holland 1786
(The British Museum)



THE WATCHMAN.

1
*A Watchman I am, and I know all the round,
 The Housekeepers, the strays and the Lodgers,
 Where Lew Dice, rich Dons, & high Ripe may be found,
 Old Dickes, queer Kilt, and run Codgers,
 Or Money & or Property, Im he that takes the care, there,
 And crys when Lee Rogues go by, Hey what are you doing
 Only a little Business in that House you undertakd me
 Understand you? Well I believe you are an honest Man -
 Dye hear, bring me an odd Silver Candlestick
 Then to my Box I creep, and then fall fast asleep,
 St Pauls strikes One, thus after all the Mischief done,
 Loose and gives them warning,
 And loudly howls while strikes St Pauls,
 Part One o' Clock, and a Cloudy Morning.*

2
*Then round as the Hour I merrily crys,
 Another fine Mess I discover,
 For a curious Rope Ladder, I straightaway crys,
 As I Move toward smoking her I see,*

*Then to each others Arms they fly,
 My Lits my Soul ah ah!
 Fine work Miss hot upon crys L,
 Ill knock up your Papa;
 [No you wont; I shall; worthy old - soul, to be treated in
 this manner; here, here take this; Oh you Villain want to
 bribe an honest Watchman, & with such a trifle too, well
 well, heres more, more, you seem to be a spirited Lad, now do
 make her a good Husband, I am glad you have trick'd the
 Old Hunts good Night I wish you, say, to obtain seven.
 Then to my Box I creep, and then fall fast asleep,
 Whats that St Pauls strikes two,
 The Lovers cry, what does I do,
 But give the Father warning,
 And loudly howls, while strikes St Pauls
 Part Two o' Clock, and a Cloudy Morning.*

3
*Then toward the Square, from my Box as I look
 I hear such a rattle, and tearing*

*'Tis Pharaoh's whole host, and the Pigeons & Rooks
 Are Laughing, and singing, and swearing,
 Then such a Hubbub, and a Din
 How they Blaspheme, and curse,
 That Thier has stole my Diamond Pin;
 Watch, Watch, I've lost my Purse,
 Watch, here I charge you! I charge you, tis a marvellous thing
 that honest people cant go home without being robb'd, which is
 the thier; that's the thier, that trick'd me out of two Hundred -
 Pound, this evening; Ah that you know 'e all in the way of
 Business; but which is the thier that stole the Gentleman's
 Purse; that's him, what Sam Snatch, give it to me Sam; he
 has not got your purse, you are mistaken in your man;
 Go home presently & dont oblige me to take you to my watch house,
 Then to my Box I creep, and then fall fast asleep,
 Whats that St Pauls strikes three,
 Thus from my registry Loas free, by giving people warning,
 And loudly howls, while strikes St Pauls,
 Part Three o' Clock, and a cloudy Morning.*

"THE WATCHMAN"
 English c. 1785 - 1795
 (The British Museum)



"Sale of English Beauties in the East Indies"
by Gilray, Published by William Holland 1786



Pub. by the Art Directors, for the Proprietors, by E. Macklow, No 9, Haymarket & W. Moore, No 48, New Bond Street, March 2^d 1787.

RETAIL TRADERS
NOT AFFECTED BY THE SHOP TAX.

“RETAIL TRADERS NOT AFFECT BY THE SHOP TAX”



THE FARMER COME TO TOWN ON A FOOLISH ERRAND.

“THE FARMER COME TO TOWN ON A FOOLISH ERRAND”

c. 1790

(Grosvenor Prints)



THE FARMER COME TO TOWN ON A FOOLISH ERRAND.

“THE FARMER COME TO TOWN ON A FOOLISH ERRAND”

c. 1790

(Grosvenor Prints)



“September in London... all our Friends out of Town!!!”
by Richard Newton, Published by William Holland 1791
(The British Museum)



“THE PRODIGAL SON REVELLING with HARLOTS”
by Carington Bowles after Robert Dighton 1792
(The British Museum)



Printed for & sold by Carington Bowles,

No. 69 St. Pauls Church Yard, London

THE LAST SHIFT.

W.C.B.

Published in the Strand.

“THE LAST SHIFT”
by Carington Bowles c. 1793
(The British Museum)



"THE LAST SHIFT"
by Carington Bowles c. 1793
(The British Museum)



Stay me with Flagon, comfort me with Apples for I am Sick of Love.
137 Published 12th May 1794 by LAURIE & WHITTLE, 53 Fleet Street, London.

“Stay me with Flagon, comfort me with Apples for I am Sick of Love”
by Laurie & Whittle 1794
(The British Museum)



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BLACK-EYED SUE, and SWEET POLL of PLYMOUTH,
Taking leave of their Lovers who are going to Botany Bay.

Published 12. May 1794 by LAURIE & WHITTLE, 53 Fleet Street London.

**“BLACK EYED SUE and SWEET POLL of PLYMOUTH,
Taking leave of their lovers who are going to Botany Bay”
by Laurie and Whittle, London, 1794
(The British Museum)**

Books

C O D E
DE CYTHERE,
O U
LIT DE JUSTICE
D' A M O U R.

Tentanda via est , quâ me quoque possim
Tollere humo , victorque virûm volitare per auras.



A E R O T O P O L I S ,
Chez le Dieu HARPOCRATES , à l'Enseigne
de la Nuit.

L'An du Monde 7746.

“CODE DE CYTHERE” - A Utopian Scheme for the Regulation of Prostitution in Paris
Jean-Baptiste Moët 1746
(Private Collection)



J. Stone. Del. J. Sculp.

HARRIS'S LIST

O F

Covent-Garden Ladies:

O R

MAN OF PLEASURE'S

KALENDAR,

For the YEAR 1773.

CONTAINING

An exact Description of the most celebrated Ladies of Pleasure who frequent COVENT-GARDEN, and other Parts of this Metropolis.

L O N D O N :

Printed for H. RANGER, Temple-Exchange Passage, Fleet-Street.

M D C C L X X I I I .

“HARRIS'S LIST of Covent - Garden Ladies: OR MAN OF PLEASURE'S KALENDAR, For the Year 1773”

Printed for H. Ranger 1773

(Private Collection)

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

HARRIS'S LIST

OF

Covent-Garden Ladies,

For the YEAR 1787.

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

[Price 2s. 6d.]

Harris

“HARRIS'S LIST of Covent - Garden Ladies: OR MAN OF PLEASURE'S KALENDAR, For the Year 1773”

Printed for H. Ranger 1787

(Private Collection)

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