

18th Century Material Culture

The Art of Seduction



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Lady Undressing for a Bath
Attributed to Gerardus Duyckinc c. 1730 - 1739



*At Sapor indicium faciet manifestus, Virg.
cum Privilegio Sac. Cas. Majestatis.*

*Bernhard Vogel juxta Originale
sculp. & excudit, Lond. 1737.*

Print by Bernhard Vogel after Johan Kupezky 1737
(The British Museum)



LA PUCE .

*A cette puce , Amants , que vous portés d'envie !
Elle vit , elle meurt sur le sein de Sylvie .*

a Londres chez Major .

“LA PUCE”

by François Antoine Aveline c. 1733 - 1762
(The British Museum)



Ph. Mercier inv. et pinx.

*Ammon's great Son, who ravag'd Asia thro',
Sigh'd, that more Thrones were wanting to Subdue,
Ye Slaves to Glory, and an empty Name,
I envy not your Thirst of toilsome Fame;
Go, take in Worlds by Conquest as you please,
Leave me, but Master of two Globes like these.*

J. Faber fecit 1739

*Published according to
Act of Parliament.*

Lady with a Glass
by John Faber 1739
(Yale Center for British Art)



“Hot Cold”
by J. Green, British School c. 1746
(The British Museum)



“Smelling L’Adorat”
by Richard Houston after Francis Hayman 1753
(Ex. Col.: Hon Christopher Lennox-Boyd)



“The Lover Undress'd”
by James Watson after Godfried Schalcken c. 1755
(The British Museum)



Inoculation for Love.

“Innoculation for Love”
by Joseph Coliyer Mid 18th Century
(The British Museum)



*What signifies the Food a Vest?
So it allays the Appetite,
And doubtless ruddy Oysterinda,
May please as much as soft Melinda.*

*Right says the Blade, they both are equal,
And so they are, but Mark the Sequel,
For while he thus pursues Desire
She gets the Coal and He the Fire.*

THE
Knowing One
Taken in.

“THE Knowing One Taken in”
c. 1760



L'ESSAI DU CORSET.

*Gravé d'Après le Tableau de L. A. Wille Peintre du Roy.
Par A. F. Denuel*

FERDINAND-ALBERT WILLE

ANTOINE-FRANÇOIS DENUEL

L'ESSAI DU CORSET
by unknown



L'ESSAI DU CORSET
by unknown



Printed for Carington Bowles in St Pauls Church Yard London.

CHARMING SUE.

*Search Court and City, Town and Country round,
To find a Lips like mine, so plump and sound;* | *Let Hogarth's Art, with his fine Penit, shew
The World the Charms, of this my dearest Sue.*

1772

“CHARMING SUE”
by Carington Bowles c. 1768 - 1772
(The British Museum)



Pamela

Jean Heudelot after the original by Philippe Mercier c 1770



WANTONNESS MASK'D.

Our Buck unmasks and makes his wishes known.

Let her go on to hide the raging Fire!

But the mask'd Lads will not her wishes own.

No Art can curb, no Mask can hide desire.

Printed for CARINGTON BOWLES, Map & Reprinteller, N^o 69 in St Pauls Church Yard, LONDON.

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“Wantonness Mask'd”
by Carington Bowles c. 1771
(The British Museum)



The MACARONI COURTSHIP REJECTED.

*Macaroni endeavours the Maid to seduce
With Gold and such Toys as with her pass in the
In vain as his Courtship she Murther will cry
Rejects the rib-binder, and all his following*

“The MACARONI COURTSHIP REJECTED”
by John Bowles 1772



Printed for John Bowles, at 37 St. Michael's Church Lane. *P. Dawe fecit.*
The MACARONI COURTSHIP REJECTED.

*Macaroni endeavours the Maid to seduce; | In vain is his Courtship, the Maiden still say
With Gold and such Treats as with Toys is in Use. | Rejects the vile Lecher, and all his false Joy*

Published according to Act of Parliament in 1772.

“The MACARONI COURTSHIP REJECTED”
by Philip Dawe, Published by John Bowles 1772
(The British Museum)



The APPOINTMENT OVERHEARD and PREVENTED.

Printed for Carington Bowles, Map & Printseller, N^o 69 in St Pauls Church Yard, London. Published as the Act direct.

“The APPOINTMENT OVERHEARD and PREVENTED”
by Carington Bowles c. 1772
(The British Museum)



“The APPOINTMENT OVERHEARD and PREVENTED”
by Carington Bowles c. 1772
(The British Museum)



The Dutch Lover.

London Printed for Rob^t. Sayer, N^o 53, Fleet Street. as the Act directs, 1^o Oct: 1772.

“The Dutch Lover”
Printed for Rob.t Savor, No. 53 Fleet Stree 1st Oct.r 1772
(Yale Center for British Art)



"The Dutch Lover"

Printed for Rob.t Savor, No. 53 Fleet Stree 1st Oct.r 1772
(Yale Center for British Art)



“The BLOOMING PEACH and SHRIVELL'D APPLE, or AMOROUS NOTIONS at FOURSORE”
by Carington Bowles 1773
(The British Museum)



The BLOOMING PEACH and SHRIVELLED APPLE, or AMOUROUS NOTIONS at FOURSORE.

Printed by Carington Bowles, 22, St. Dunstons Church Lane, London. Published by W. & A. D. 1773.

“The BLOOMING PEACH and SHRIVELL'D APPLE, or AMOUROUS NOTIONS at FORESCORE”
by Carington Bowles, Publishers 1773



Mtce pinet Printed for John Bowles at the Theatre in Covent-Garden *Dickenson's sculpsit*

The MACARONI GALLANT JILTED.

*To the Jilt says Sir Macaron, love me my Money; | 'Tis done when her Bully, still ready at Call,
I am yours, returns She, but fast down with your Money. | Whips in, and turns Macarons Honey to Gall.*

Published according to Act, Sept. 10th 1774.

“The MACARONI GALLANT JILTED.”
by John Bowles 1772



A TRUE TOWN PICTURE;
OR
An OLD HAG of DRURY presenting a CHICKEN to his LORDSHIP.

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

“A TRUE TOWN PICTURE; or an OLD HAG of DRURY Presenting a CHICKEN to his Lordship”
by Carington Bowles



"THE REFUSAL"
Printed for Robt. Sayer, No. 53 in Fleet Street, as the act directs, 25 Feby. 1774
(Lewis Walpole Library)



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A YOUNG WANTON.

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

“A YOUNG WANTON.”
by Carington Bowles c. 1775
(The British Library)



“Lydia”
by William Dickinson after Rev Mathew William Peters
(The British Museum)



“Belinda”
by Robert Dunkarton, Published by William Dickinson 1777
(The British Museum)



Top and Tail
Drawn by Mr. Perwig, Engraved by Miss Heel 1777
(Metropolitan Museum of Art)



“Love in Her Eye Sits Playing”
by John Raphael Smith after Reverend Mathew William Peters 1778
(The British Museum)



“SYLVIA”

"O Woman! lovely Woman! Nature made you/to temper Man; we had been Brutes without you"
by John Raphael Smith, Published by John Walker 1778
(The British Museum)



“Hebe”

Published in London by Torre & Co. 1779
(The British Museum)



“LADY BOOBY and JOSEPH ANDREWS”
by Carington Bowles c. 1780 - 1790
(The British Museum)



“The Vain Endeavor”
published by John Harris, print by John Jones 1780
(The British Museum)



“The Vain Endeavor”
published by John Harris, print by John Jones 1780
(The British Museum)



*What can delight like Wealth? tho' Poor eras;
That more than Learning, Health, or Fame I prize.
But Beauty soon with greater influence Reigns
Whom's has cold Heart, & melts his frozen Veins;*

**The Power of
BEAUTY.**

Sold by S. Bingle in St Pauls Church
& J. Baskin at the Theatre Royal, Covent Garden.

*Trembling, with fond desire he views the Maid,
Unusual Transports his old Nerves invade. —
And while his Arms the Timp'ring Fair enfold,
For one kind Balance, he gives her — a million Gold.*

“The Power of BEAUTY”
by Philip Dawe after Henry Morland
(Sanders of Oxford)



Engraving after Jean Frederic-Schall c. 1780



The White Hat
by Jean-Baptiste Greuze 1780
(Museum of Fine Arts, Boston)



"A Man Trap"
by Carington Bowles 1780
(Yale Center for British Art)



"A Man Trap"
by Carington Bowles 1780
(Yale Center for British Art)



“LADY BOOBY and JOSEPH ANDREWS”
by Carington Bowles c. 1780 - 1790
(The British Museum)



The Sex, Sung by M^r. Beard.

B. Cole 1749.

From
The Jockey was
walking one Midsummer Morn he sat him down cozily beneath a green Tree he had not sat long till a
Diamond came by to whom I say, what faith a languishing Eye a languish a languish a languishing Eye
If it you see says the Fair one a sweet bundle I am, with two little
Kiss-kiss kiss each by their Dams if you did gentle Shepherd pray tell me an way of innocent I'll open my
loosely, sing the innocent & even mightfully sing.

He told her he saw them pass hastily by
And make to the Copse that in faith, was a lie;
What a maid she believ'd, & that with a blush;
But Jocko stole after, and lurk'd in a bush.
She search'd of Copse over the w^o sheep, w^o she find
And hastily search'd of young Swain in her mind.
She found she was trick'd, but alas w^oly Maid!
She knew not the Swain was so artfully laid.

The Shepherd appear'd & says he prattles Maid
They came to the Lambkins have happily stray'd
Then a young to her slowly to recumb a life.
But the Maiden round very coyly, says, how sayst
How see as her Friends little liberty gave,
She left her old Gaffer to treat a young Swain
And now the two Sheep are all safe in the Pen,
She visits the Copse over again & again.

“THE SEX, Sung by Mr. Beard”
by B. Cole 18th Century
(Victoria & Albert)



“LA VERTU IRRESOLUE” - Irresolute Virtue
Antoine Francois Denon after the original by Louise Elisabeth Vigée Le Brun 1781



NARCISSUS and the NYMPH ECHO.

Ye Fates what made me chance to stroll that way—Where young Narcissus self admiring lay?

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Printed for & Sold by CARINGTON BOWLES, at the Mug & Print Warehouse, 1782 in Pall Mall, CHANCERY LANE, LONDON. Published in the Art Series.

“NARCISSUS and the NYMPH ECHO”
Printed for & Sold by Carington Bowles 1782



“CYMON and IPHIGENIA”
by Carington Bowles 1783
(Sanders of Oxford)



Printed for CARINGTON BOWLES, Map & Printseller,

The FOND DOVES .

at N^o. 27 in S^t. Pauls Church-Yard LONDON.

“THE FOND DOVES”
by Carington Bowles, London, c. 1784



Published April ye 29, 1784
By A. Aitken N^o 2 Orange Court
St. Mary Lane

the Tipling DUTCHESS Returning from CANVASSING

“the Tipling DUTCHESS Returning from CANVASSING”
by A. Aitken 1784
(The British Museum)



POLITICAL AFFECTION.

Pub^d April 22 1784 by J. Hanger Stroud.

"POLITICAL AFFECTION"
by Thomas Rowlandson 1784
(The British Museum)



“TOM JONES MOLLY SEAGRIM and SQUARE”
by Sayer & Benett 1784
(The British Museum)



“TOM JONES MOLLY SEAGRIM and SQUARE”
by Sayer & Benett 1784
(The British Museum)



T. Rolanson Invent

Engraved by W. P. Carey

A SKETCH FROM NATURE

“A SKETCH from NATURE”
By T. Rolanson Invent / Engraved by W. P. Carey 1784
(The British Museum)



SUMMER

From an Original Drawing in the Collection of Charles Boddam Esq.

London Published Jan. 1. 1783 by T. Macklin N. 39 Fleet Street

“SUMMER”

by Francesco Bartolozzi after Giovanni Battista Cipriani 1783
(The British Museum)



L'AMANT ÉCOUTÉ.



La Foillette



Le Bain

LOUIS MARIN BONNET (1743-1793)
1785
(Christie's Auction House)



“The INTERVIEW between TOM JONES and SOPHIA WESTERN”
by Sayer & Benett 1785
(The British Museum)



A FOOLISH WOMAN.

For she sitteth at the door of her house on a seat, in the high places of the city: To call passengers, who go right on their ways. Proverbs, Ch. XX, ver. 14 & 15.

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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, 2 Sep 1780.

“A FOOLISH WOMAN”
by Carington Bowles c. 1785
(Yale Center for British Art)



"The Rustic Lover"
by Francis Wheatley c. 1786
(Yale Center for British Art)



Published as the Act directs

The COVENT GARDEN MACARONI.

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

P13370 504

“The COVENT GARDEN MACARONI”
by Carington Bowles c. 1786
(The British Museum)



"The COVENT GARDEN MACARONI"
by Carington Bowles c. 1786
(The British Museum)



“MUSIDORA or SUMMER EVENING”

by Robert Sayer 1786

(Sanders of Oxford)



“Elegant Lady at her Toilette”
by Michel Garnier, 1788



Et nous' aussi nous serons meres', car.....!

“Et nous aussi nous serons meres”
by Jean-Jacques Lequeu c. 1794
(Bibliothèque Nationale de France)



Europe Supported by Africa and America
by William Blake c. 1796
(Victoria & Albert Museum)



Erotic Delft Tile
Bare Breasted Shepherdess in the Meadows
(Private Collection)



Snuff Box
18th Century



Snuff Box
18th Century



"DUCHESS OF KINGSTON"



Bigamist Elizabeth Chudleigh, Duchess of Kingston

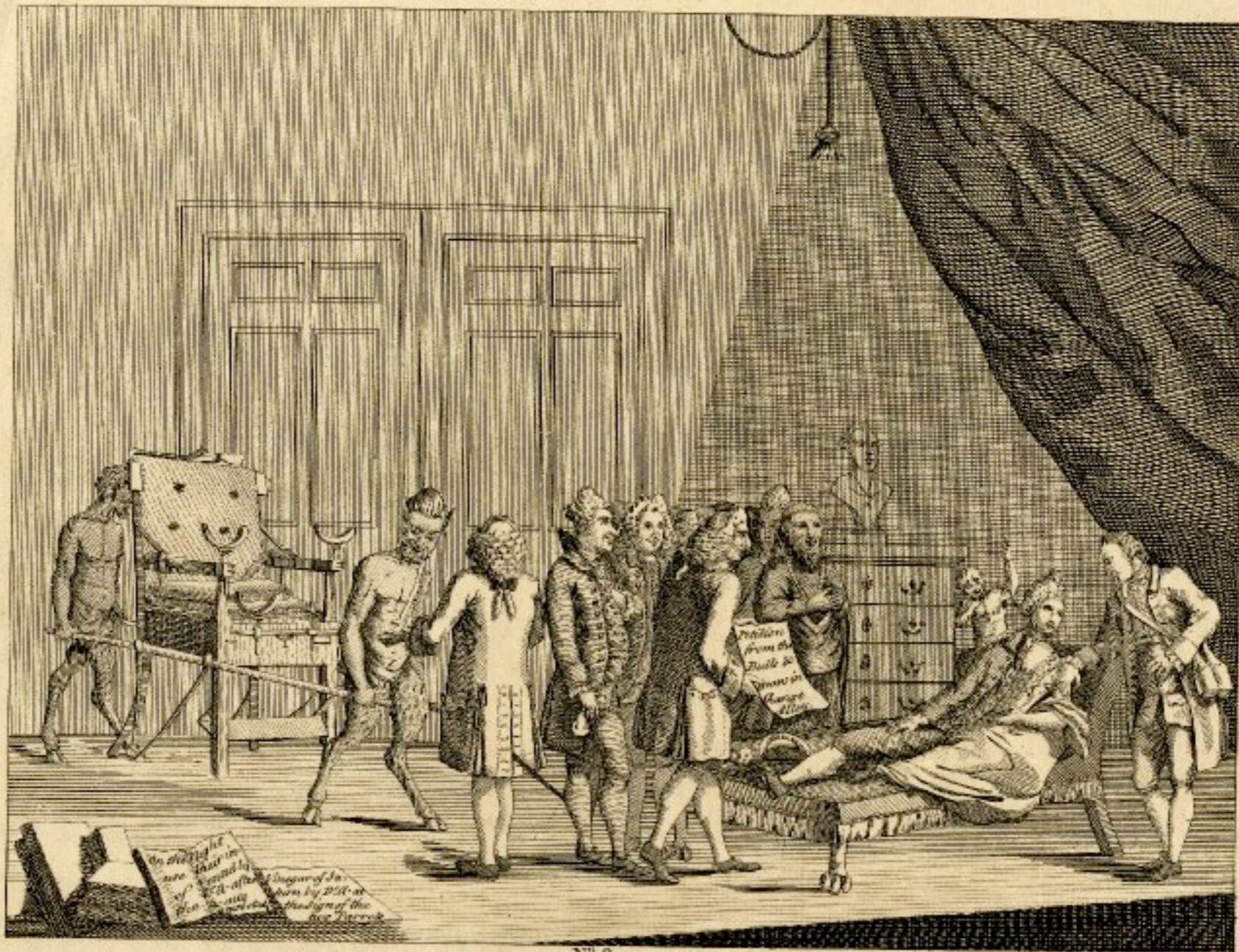


Bigamist Elizabeth Chudleigh, Duchess of Kingston



Bigamist Elizabeth Chudleigh, Duchess of Kingston

Cross Dressers



N^o. 2
A Deputation from Jonathan's and the Free-Masons

Miss Episcopo D'Eon is discover'd in close consultation with our Wine Merchant & Privy Counsellor. The Free-Masons beg the Secret of his Sex may be kept inviolable; the Committee of Under-writers on the other hand petition for the Discovery, & propose that Messrs A shall explore the sexual Signature manually after the manner used on the election of a new Pope for which purpose the Doctor is seen introducing his new invented Night-Chair. Publ^d as this del. directs July 17. 1771.

“A Deputation from Jonathan's and the Free-Masons”
 The Chevalier d'Eon Dressed Half as a Man, Half as a Woman
 by Anonymous 1771
 (The British Museum)



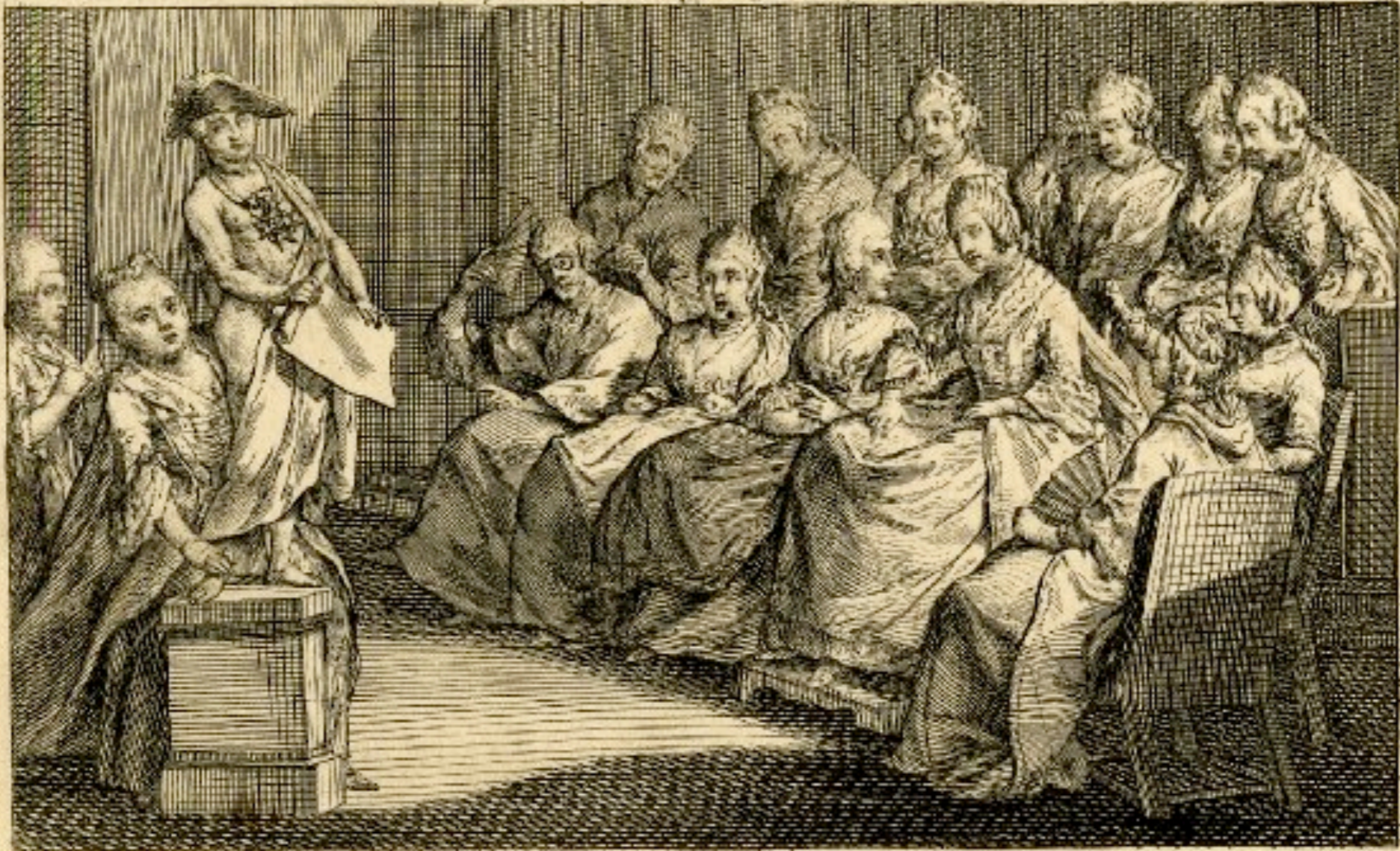
*The Wind S. W. from N. Defiance at
the English Hotel at Calais
N^o 1 Miss D^e on Arriving at
the Standard of Liberty
the Masthead of the Frigate
N^o 1 The ... at the
Bloodstained publick office*

N^o 1.
THE RAPE OF MISS DEON
FROM FRANCE TO ENGLAND.

*N^o 3 L... m at the Magazine
of Sophisticated Wine
N^o 4 The ... de Coffee House
or office of Policies
N^o 5 Mother Cole's near
the Lock-Hospital.*

Enlèvement de M^{lle}. Deon
Le tems dont le pouvoir dévoile les secrets les plus cachés, l'étant mis en tête d' Eclaircir si Mr. Deon est chevalier ou choyaliere, rencontre ce héros problematique sous le portique de L' hôtel D' Angleterre à Calais; le vieillard le saisit, & a la faveur d' un coup de vent S. E. Il transporte son nouveau Ganymede sur les Rives d' albion, on suit le groupe dans les airs se peffir d' arriver, l' un portant l' autre, tandis que les amis du beau cavalier se preparent a le recevoir au rivage, sur une couverture. L'homme au telescope est un fidél marchand de vin composé an Angleterre, le fatier a sa gauche est un honete Procureur, Enemi des affaires embrouillées, le faune qui tient le baton firmosité d' un bonnet, signifie la liberté, et son bon lustre Defenseur Wilks; les deux femmes a pieds de biche, sont renommées pour prétendre que m^{lle}. Deon ne l' est point

"THE RAPE OF MISS DEON FROM FRANCE TO ENGLAND"
by Anonymous 1771
(The British Museum)



“The Trial of M. D'Eon by a Jury of Matrons”
by Anonymous 1771
(The British Museum)

Lond. Mag. Sep. 1777.



*MADemoisELLE de BEAUMONT, or the
CHEVALIER D'EON.
Female Minister Plenipo. Capt. of Dragoons &c. &c.*

“Mademoiselle de Beaumont or the Chevalier D'Eon”
by Anonymous 1777
(The British Museum)



*Hail! Thou Production, most uncommon,
Woman half-man and man half-Woman!*

Vid: Epistle.

Chevalière d'Eon.

"CHEVALIÈRE D'EON."

by Anonymous 1778
(The British Museum)



The Chevalier D'Eon
by Francis Hastings Rawdon c. 1790

Acknowledgements

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