

18th Century Material Culture Sexuality & Promiscuity



For Adult Viewing Only

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



William Hogarth “Before” & “After”





“Before”
by William Hogarth c. 1730 - 1731



“After”
by William Hogarth c. 1730 - 1731



"Before"
by William Hogarth c. 1730 - 1731



"After"

by William Hogarth c. 1730 - 1731
(Fitzwilliam Museum, Cambridge)



Invented, Engraved & Published Dec. 9. 1736 by W. Hogarth Pursuant to an Act of Parliament.

Price two Shillings & 6 pence

“BEFORE”

By William Hogarth 1736
(The British Museum)



Invented Engraved & Published Decem: 9th 1736 by W^m Hogarth Pursuant to an Act of Parliament.

Price two shillings & 6 pence.

"AFTER"

By William Hogarth 1736
(The British Museum)

Sex



You've Been Warned



J. LePoutre,

by Anonymous
Signed "J. LePoutre" c. Early 18th Century
(The British Museum)

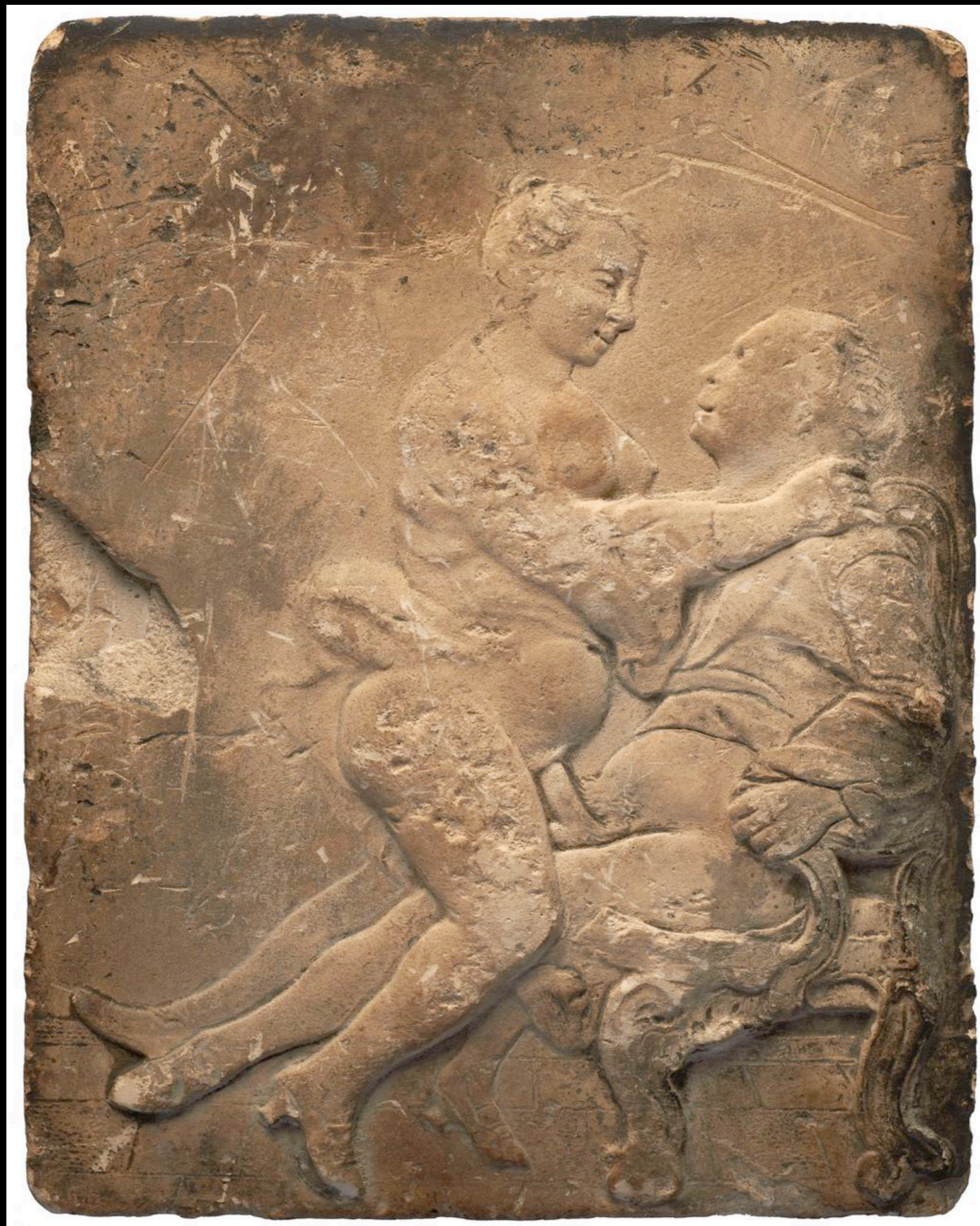


Plaster of Paris Relief
c. 1740
(Museum of London)



© Museum of London

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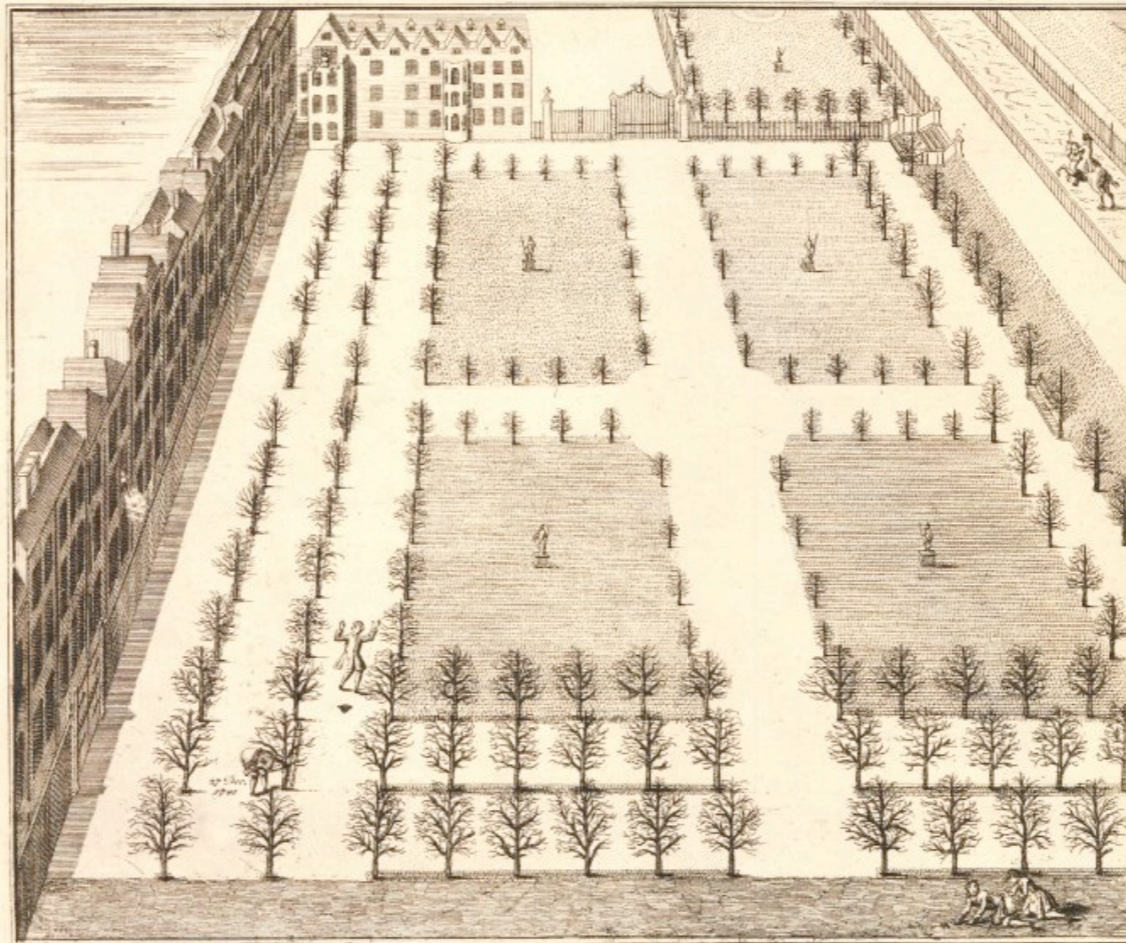
Plaster of Paris Relief
c. 1740
(Museum of London)



© Museum of London

Plaster of Paris Relief
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The Fair Shoot at a Foul Mark, or A New way of Wooing.



O Monstrous Love! disastrous Fate,
No Tongue or Pen did e'er relate
A Parallel to my sad Song,
E'er since the Date of Right and Wrong:
But cutting here Reflection's Thread
To present Purpose I proceed.

Young *Corydon*, who'd long in vain
By Dress and Address strove to gain
His *Phyllis*; by each subtle Art
Skill cou'd invent to win her Heart,
Us'd various Whims to mend his Face,
But Art to Nature must give place.
Obdurate she, deaf to his Prayers,
Smiles at his Sighs, laughs at his Tears:
Abandon'd thus to raving Fits,
The Cause well known confounds his Wits;
For Stratagem he casts about,
Calls Impudence to help him out;
Quoth he --- If I mistake not much,
Tho' Phiz be rough, my *Parts* --- are such,
That where well shewn may fairly pass,
And rank with those, o' th' upper Class;
Then why shall I my Suit give up?
I'll not --- but try to make her sloop.

Phyllis, thus coy, and cold, 'tis said
Had Charms (tho' but a Chamber-maid)
To urge poor *Corydon* to prove,
The Heat of odd romantick Love.

The fair One dwelt in House that fac'd
A Garden oft' with Beauties grac'd
Hight *Lincoln's Inn* --- 'twas there he chose
To win the Day, or Life to lose;
His last Effort, (minutely weigh'd)
Approv'd, --- determines shall be try'd.

Clad in Blue Grey, his Buttons Gold,
With Hat on Cap, the Morning cold,
(Shall Love by Frost be e'er control'd?)
He sall'd forth; *Sunday* it was
(Alack too near sad *Childermass*)
Cupid conducts him to the Grove,
Devote to Secrecy and Love;
Secure, unseen, in Thought possess'd
Of all can make a Lover blest'd,
Let him but catch her once appear
His Project traps her in his Snare.

Thus freed from Doubt, as light as Air,
Her Window's now his only Care;
Three Stories high, the Nymph must fall,
(As raptur'd Birds to Serpent's Call)
So certain is poor *Phyllis* Fate,
On first Appearance at the Grate.

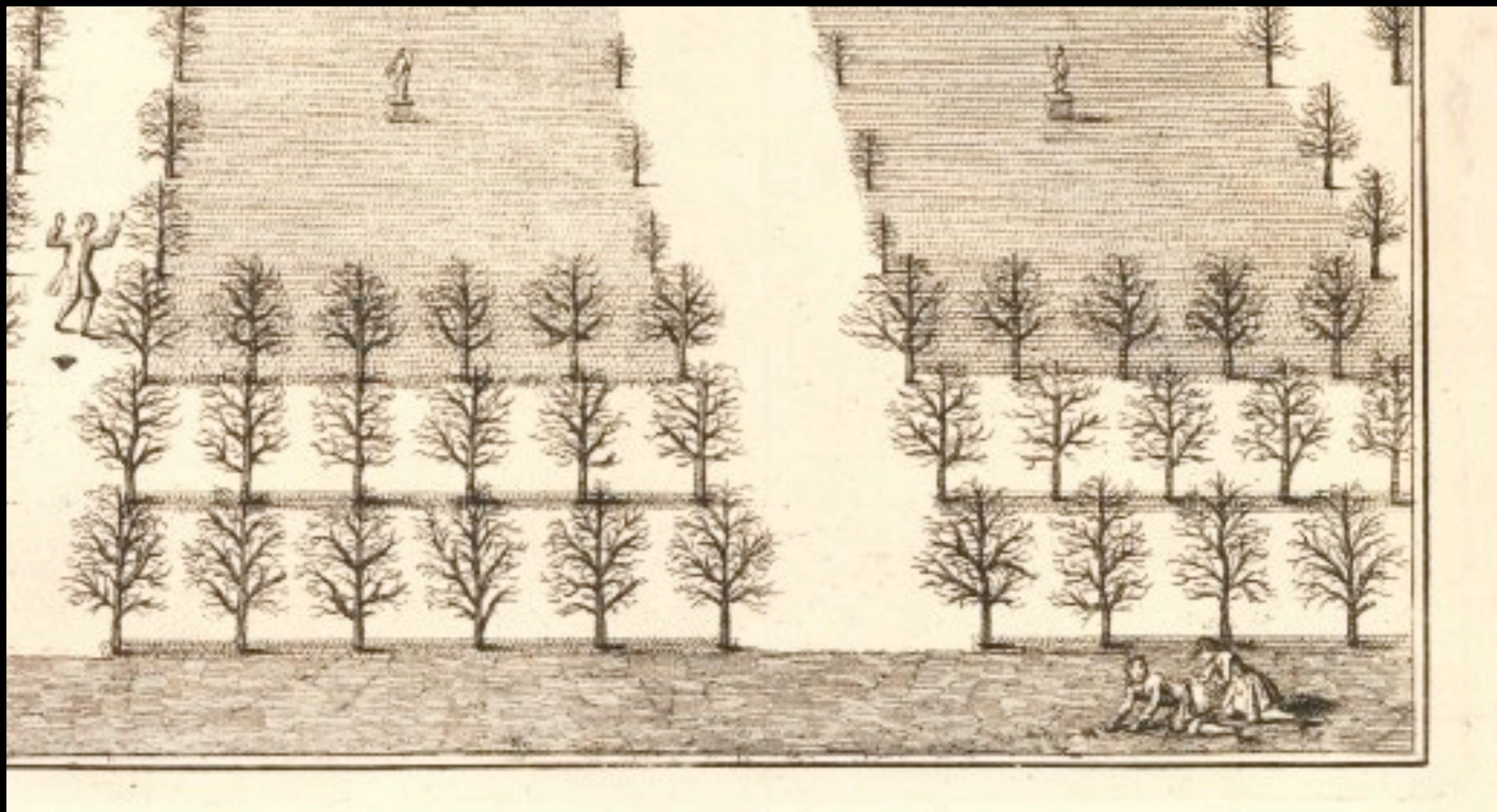
Thus he concludes --- but mark the Trick,
Cupid quite baffled by *Old Nick*,
Deserts his Charge, resigns his Post,
Poor *Corydon's* Designs are cross'd.

Phyllis had scarce her Garters ty'd,
When from her Window the cipy'd
Somewhat --- but what, she cou'd not tell
For *Cory* had contriv'd so well,
That at the Instant she appear'd,
Down went his Trowsers, up he rear'd
The beastly End of senseless Shame,
Almost as fit to show as name.

Unhappy Chance! just as he turn'd
To ask if *Phyllis*, froze or burn'd,
An Imp in ambush, plac'd by Hell
And Envy, took his Aim so well,
Lodg'd such a Load in *Cory's* Bum,
And in his --- lack a Day --- but mum,
As ruin'd all his Hopes to come.
Strait off, like wounded Duck, he waddled,
Or three legg'd Ass, uncouthly saddled,
To *Bartbol mew's* to find a Friend
To digg out Shot from nether End,
So shatter'd, in such rueful Case,
Nothing so like it, as his Face.

Judge Damsels, will he e'er again,
This Way make known his am'rous Pain,
Or rather from this smart Rebuff,
Will he not gather such Reproof,
As may produce these Signs of Grace
No more to shew or --- A---se or Face.

“The Fair Shoot at a Foul Mark, or A New way of Wooing”
by Benjamin Cole 1741
(The British Museum)



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As may produce these Signs of Grace
No more to shew or --- A---se or Face.



The POETICAL TOM-TITT perch'd upon the Mount of Love

Price 6.

Being the Representation of a Merry Description in M^r Cibber's Letter to M^r Pope.

Does not Satiric Pope your Laughter move
Thus pertly perching on the Mount of Love?

How much had British Poetry to fear
Till 'twas retriev'd by Colley's kindly Care?

What Greater Good from Cibber could we hope
Who gave us Homer by his saving Pope?

Published according to the Act of Parliament, July 20. 1741.

“The Poetical Tom-Titt perch'd upon the Mount of Love,
Being the Representation of a Merry Description in Mr Cibber's Letter to Mr Pope” 1742
(The British Museum)



*“The Poetical Tom-Titt perch'd upon the Mount of Love,
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(The British Museum)*

A NEW POSTURE
In Aristonic's Manner.



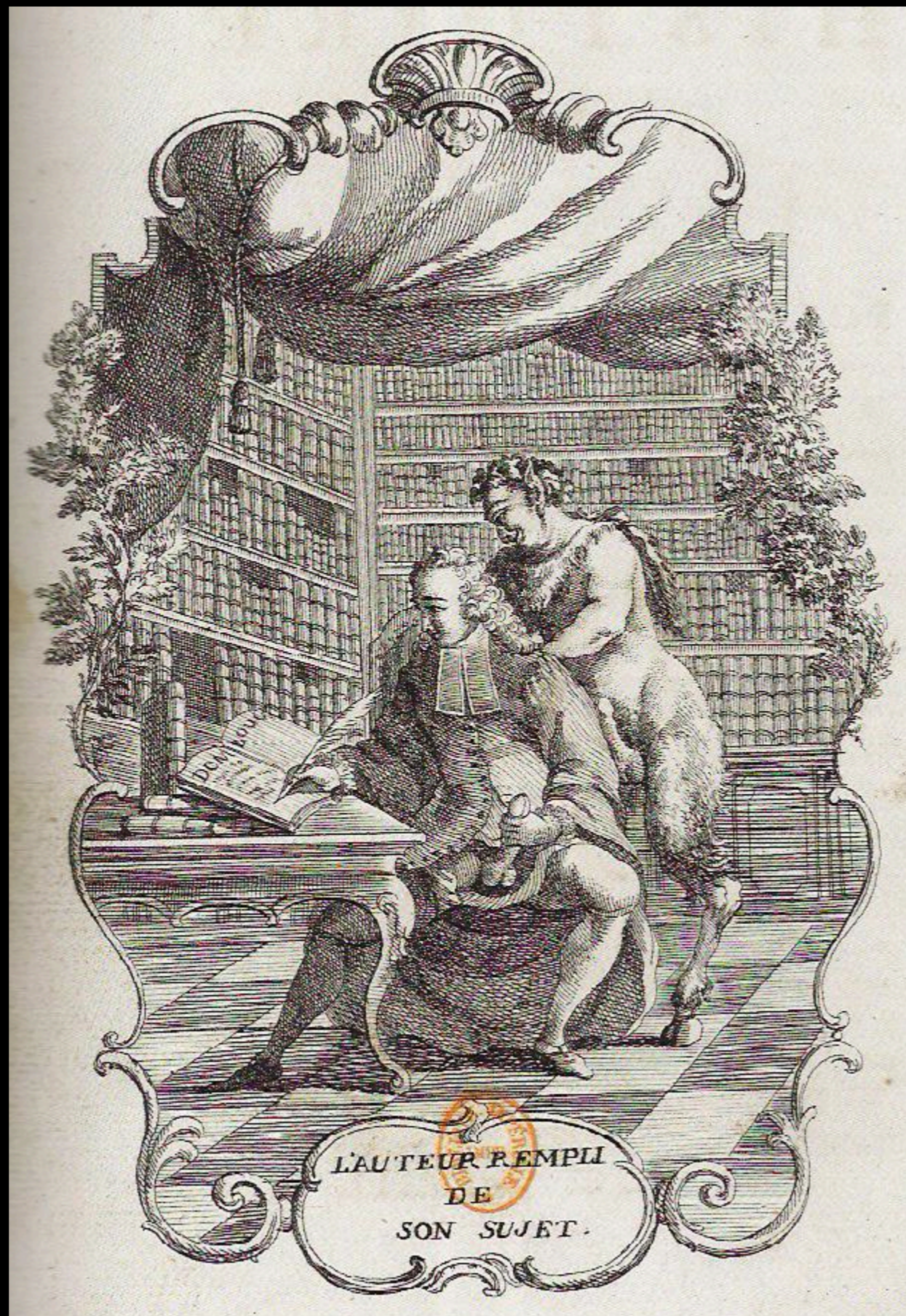
*Giving a Loose to all the Joys of Love, | Lo' on a Couch of amorous Fair one lies, | Clasp'ing her Damon gently round of waist, | While of hard Harpsycord his Fingers meet,
 The Wanton Pair new Postures seek to prove | Her luscious Eye-balls rolling to y^e Side, | He plays y^e Fiddle to enhance the Taste, | And Art, and Nature form y^e Joy complete,
1748 according to the Artist's Order, &c.*

"A NEW POSTURE"

1748



Illustration by François-Rolland Elluin
"Histoire de Dom Bougre, portier des Chartreux"
by Jean - Charles Gervaise de Latouche 1741

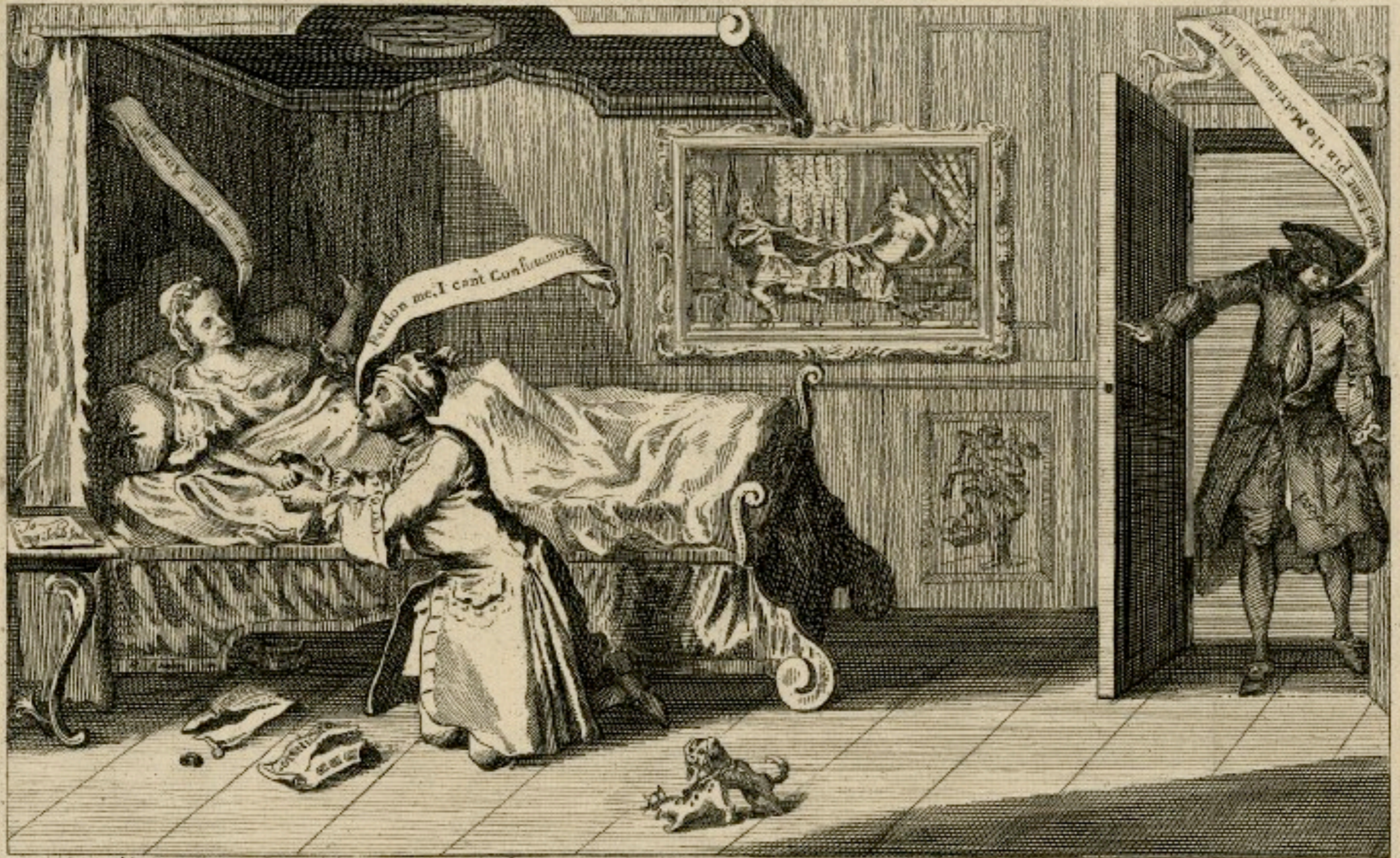


“Histoire de Dom Bougre, portier des Chartreux”
by Jean - Charles Gervaise de Latouche 1748



Illustration by François-Rolland Elluin
“Thérèse philosophe, ou, Mémoires pour servir à l'histoire du Père Dirrag et de Mademoiselle Éradice”
by Jean-Baptiste de Boyer d'Argens 1748

THE FEEBLE Bart or the DISAPPOINTED BRIDE.



This Impudence of Age, Whence can it Spring?
All they expect, and yet they Nothing bring:

Eager to Ask, when they are past a Grant,
Nice in providing what they cannot Want.

“The Feeble Bart or the Disappointed Bride”
by George Bickman the Younger c. 1749
(The British Museum)



"Pardon me, I can't Consummate"

"But one feint Attempt!"

"What! not pin the Matrimonial Basket"

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All they expect, and yet they Nothing bring:

Eager to Ask, when they are past a Grant,
Nice in providing what they cannot Want.

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Anonymous Engraving 1749



A late Scene at BARNET.

“A late SCENE at BARNET.”
London c. 1770
(Lewis Walpole Library)



Double Lidded French Tobacco Box

c. 1770

(Private Collection)



Double Lidded French Tobacco Box

c. 1770

(Private Collection)



Double Lidded French Tobacco Box

c. 1770

(Private Collection)



Double Lidded French Tobacco Box

c. 1770

(Private Collection)



Double Lidded French Tobacco Box
c. 1770
(Private Collection)



LOVE AND WINE.

*Alighten'd by Bacchus see the Amorous pair,
How soft her looks—how negligent her Air:
Pleasure at present thro' thro' every vein,
But ah! such Transports often end in pain.*

Printed for Carington Bowles next the Chapter House in St. Pauls Church Yard London.

“LOVE AND WINE”
Printed for Robert Sayer near Serjeants Inn Fleet Street, London 1770
(The British Museum)



"LOVE AND WINE"

Printed for Robert Sayer near Serjeants Inn Fleet Street, London 1770

(The British Museum)



*They multiply in minutes, all Connoisseurs
The number of Friends, that beauty can procure
The bowl, for which, you let him knock, but to procure
And then, in return, yield the captives of love.*

LOVE AND WINE

*Without love and wine, wit and beauty are vain,
All grandeur is puff and rubric a pain
The most splendid palace grows dark as the grave:
Love and wine give ye gods, while back what ye
Lose.*

London, Printed for R. Sayer, near St. Dunstons Church, in Fleet Street.

“LOVE AND WINE”

Printed for Robert Sayer near Serjeants Inn Fleet Street, London 1770

(Sanders of Oxford)



Contes de La Fontaine dessine et invente par dom Jason Xavedra Jacobin

1770
(Doyle's New York)



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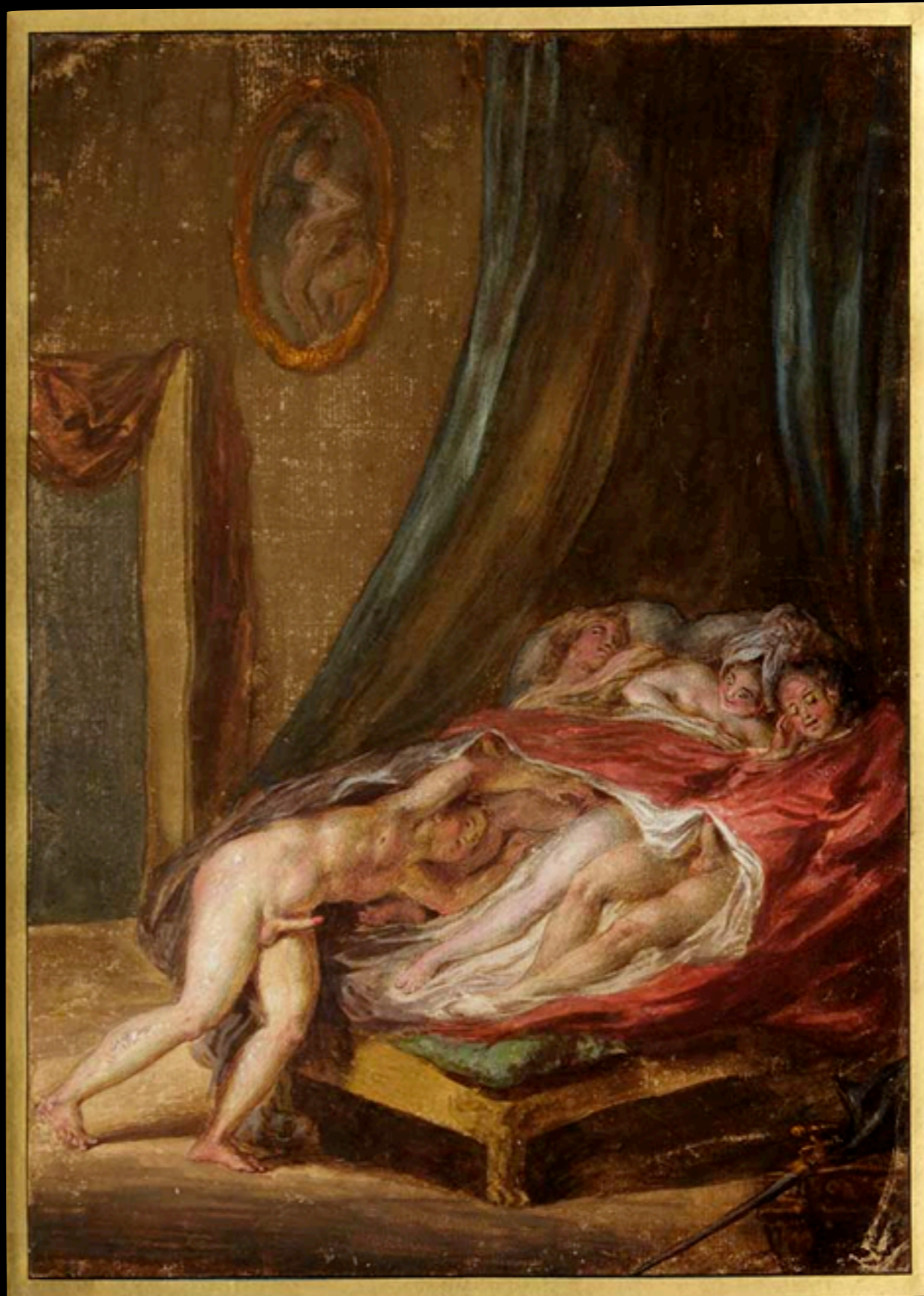
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French School
18th Century
(The British Museum)



Alexandre et Ephrestion.

French School
18th Century
(The British Museum)



Salomon sacrifiant aux Dieux étrangers.

French School
18th Century
(The British Museum)



*Jupiter égale par un orage ses jouissances avec Lépby.
L'orage trouble celles d'un ermite que la peur jette dans une erreur capitale.*

French School
18th Century
(The British Museum)



*Emily Palmer (afterwards Countess de Barre) & M^r de C. —
He did not give Emily the time of thinking; but increasing the tumult of her Spirits by the fire of his kisses,
& the voluptuous rambling of his hands, he reclined her on the sofa — she made a sincere struggle to get from his arms, but it was
too late.*

“Emily Palmer (afterwards Countess de Barre) & Mr de C. -”
by Anonymous c. 1771 - 1800
(The British Museum)



“Emily Palmer (afterwards Countess de Barre) & Mr de C. -”
by Anonymous c. 1771 - 1800
(The British Museum)



The OLD FREE METHOD of ROUZING a BROTHER SPORTSMAN.

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

“THE OLD FREE METHOD of ROUZING a BROTHER SPORTSMAN”
by Carington Bowles c. 1772 - 1773
(The British Museum)



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The JELLY-HOUSE MACCARONI .

Printed for Carington Bowles, N^o 69 in S^t Pauls Church Yard, London. Publish'd as the Act directs 17 Apr. 1772

“The JELLY - HOUSE MACCARONI”
by Carington Bowles 1772
(Lewis Walpole Library)



THE UNLUCKY SURPRISE

Pub. accord' to Act Nov. 1. 1773. by M. Darly, 39 Strand.

“THE UNLUCKY SURPRISE”
by M. Darly, 39 Strand 1773
(Lewis Walpole Library)



Benjamin Franklin with a Lady
by Charles Wilson Peale c. 1770s
(American Philosophical Society, Philadelphia, Pennsylvania)



Benjamin Franklin with a Lady
by Charles Wilson Peale c. 1770s
(American Philosophical Society, Philadelphia, Pennsylvania)



"Refined Pleasures in Love"
by Anonymous, c. 1780



Rousseau & Madam de Warens,

Rousseau's Confessions

"Rousseau & Madam de Warens"
by Anonymous, c. 1782
(The British Museum)



"Rousseau & Madam de Warens"
by Anonymous, c. 1782
(The British Museum)



THE SAD DISCOVERY or the GRACELESS APPRENTICE.

“THE SAD DISCOVERY or the GRACELESS APPRENTICE”

by Thomas Rowlandson 1785

(The British Museum)

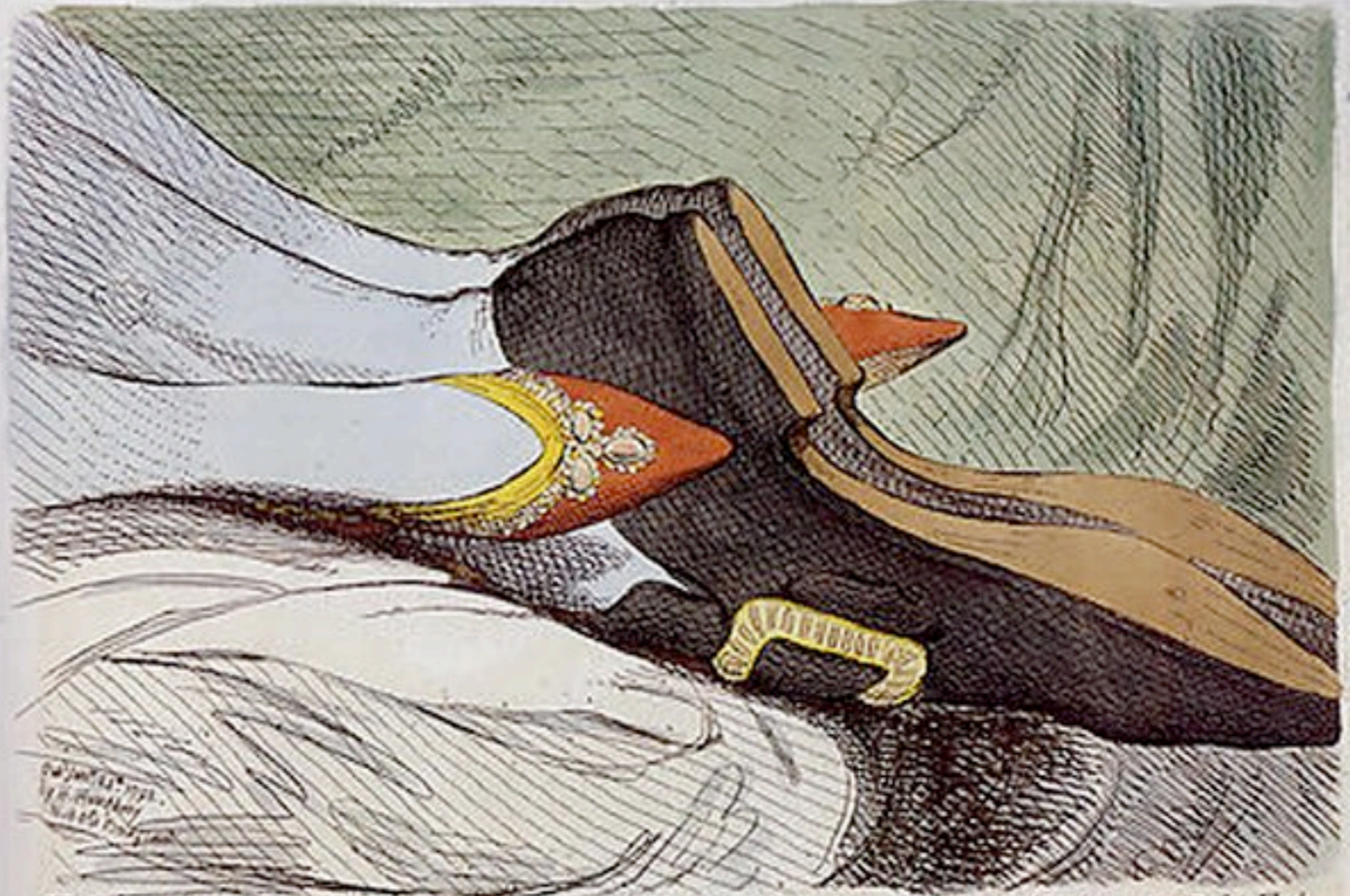


THE DISCOVERY



A Dutch Sergalio

A Dutch Sergalio
by Thomas Rowlandson c. 1790
(The British Museum)



FASHIONABLE CONTRASTS; -or- The Duchess's little Shoe yielding to the Magistrate of the Duke's Foot.

FASHIONABLE CONTRASTS - or -
The Duchess little Shoe yielding tot the Magistrate of the Duke's Feet
James Gillray 1792

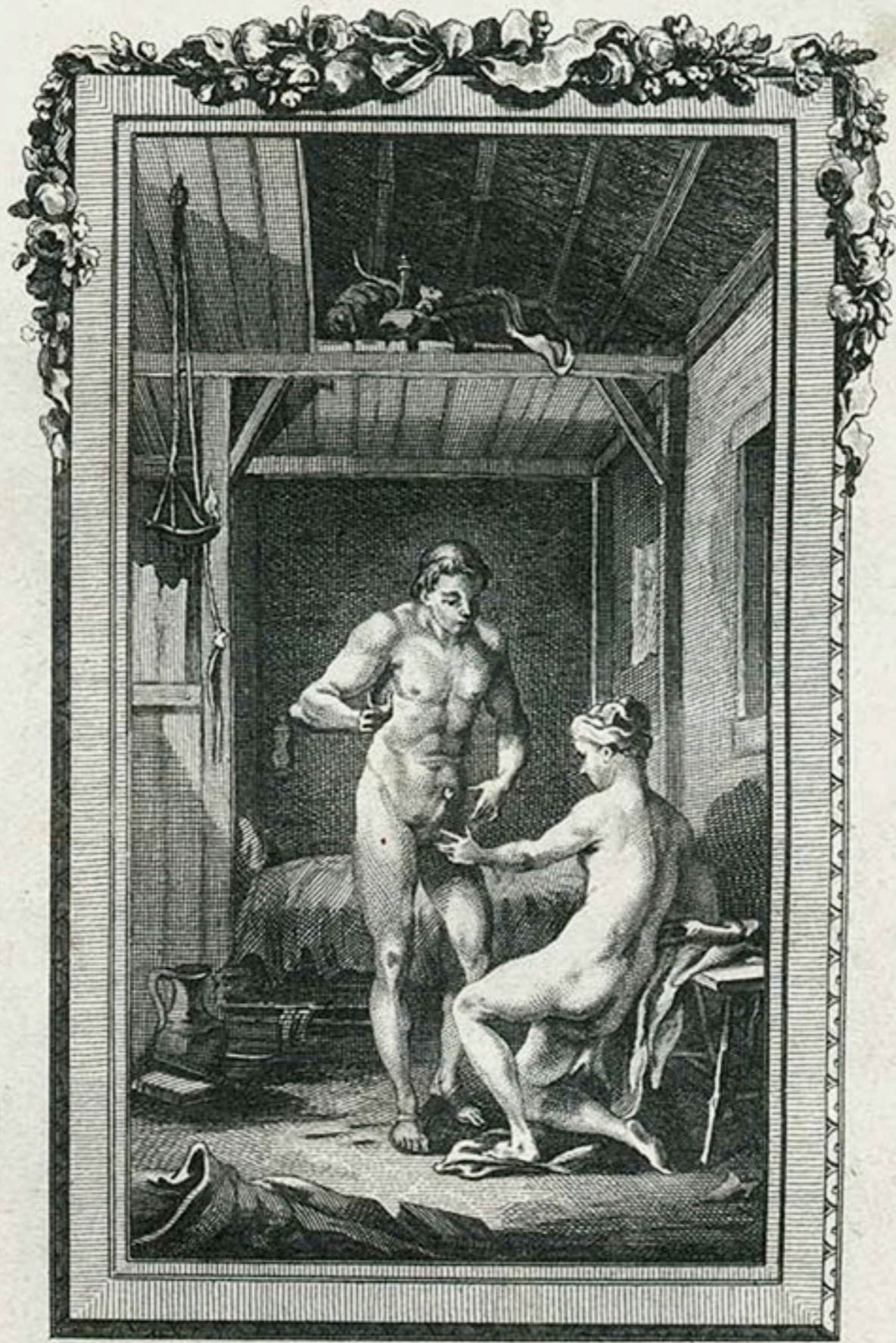


Stay me with Flagons, comfort me with Apples for I am Sick of Love.
137 Published 12th May 1794 by LAURIE & WHITTLE, 53 Fleet Street, London.

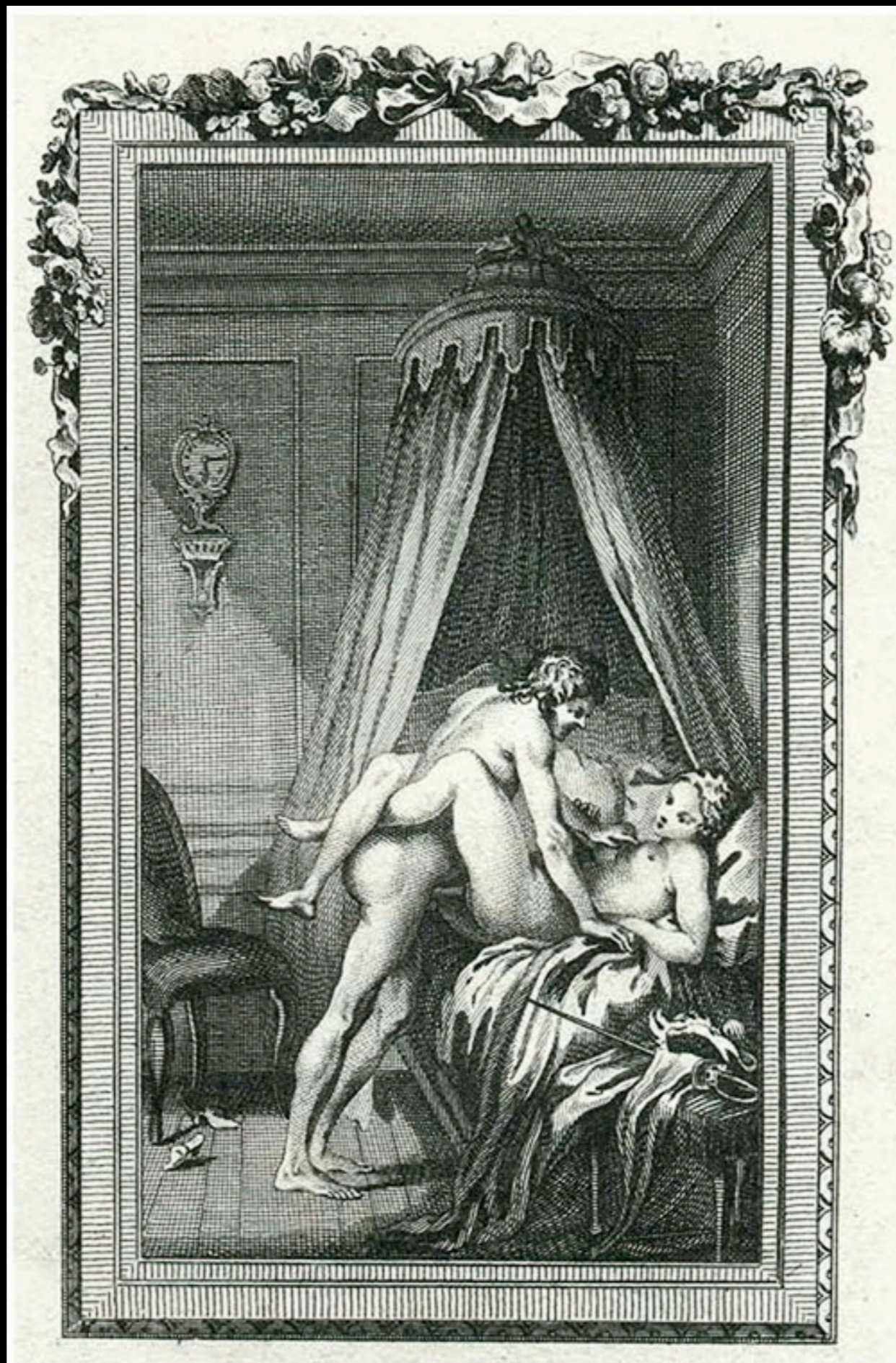
“Stay me with Flagons, comfort me with Apples for I am Sick of Love”
Published by Laurie & Whittle 1794
(The British Museum)























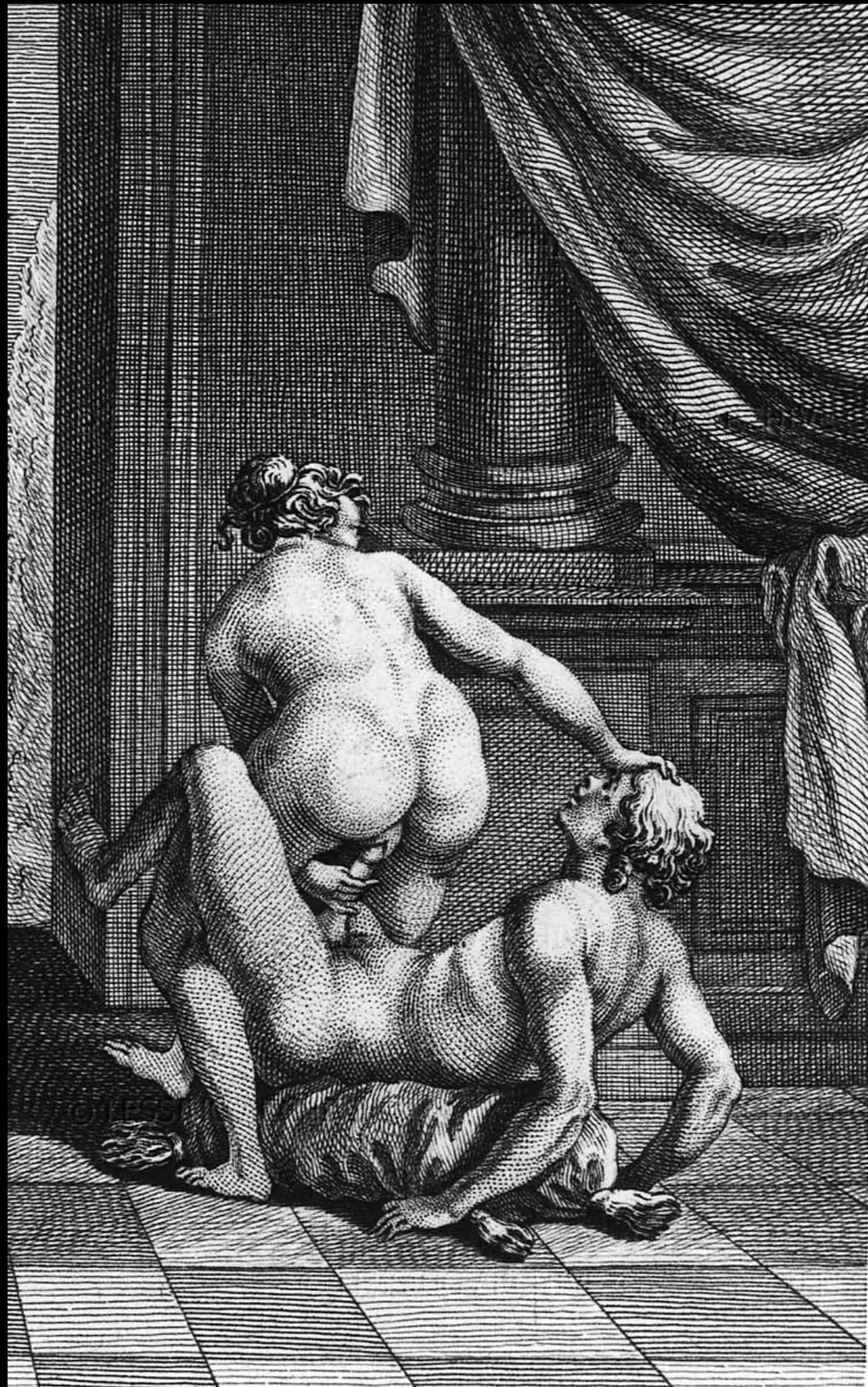




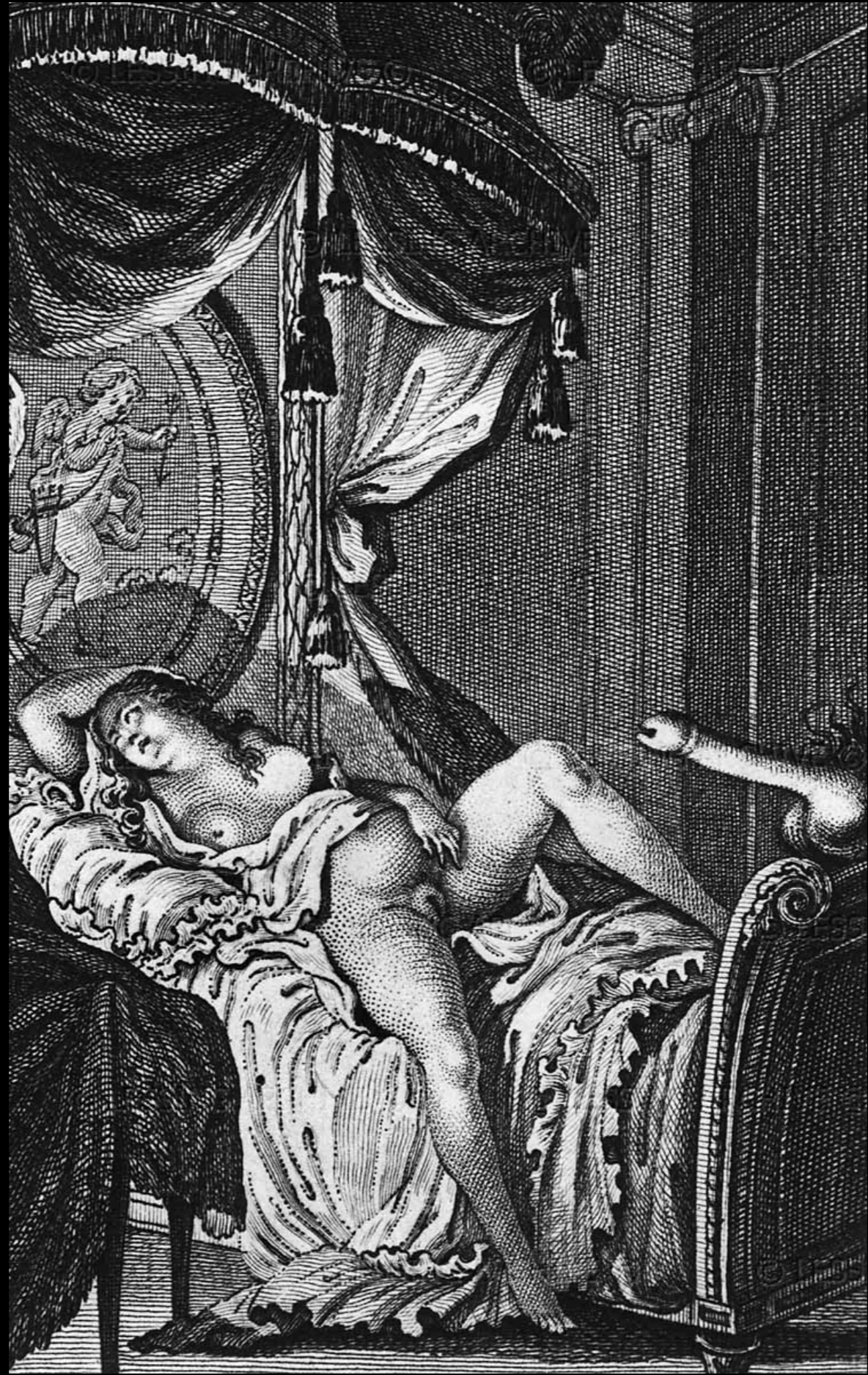




The Tale of the Tub from Boccaccio's Decameron.

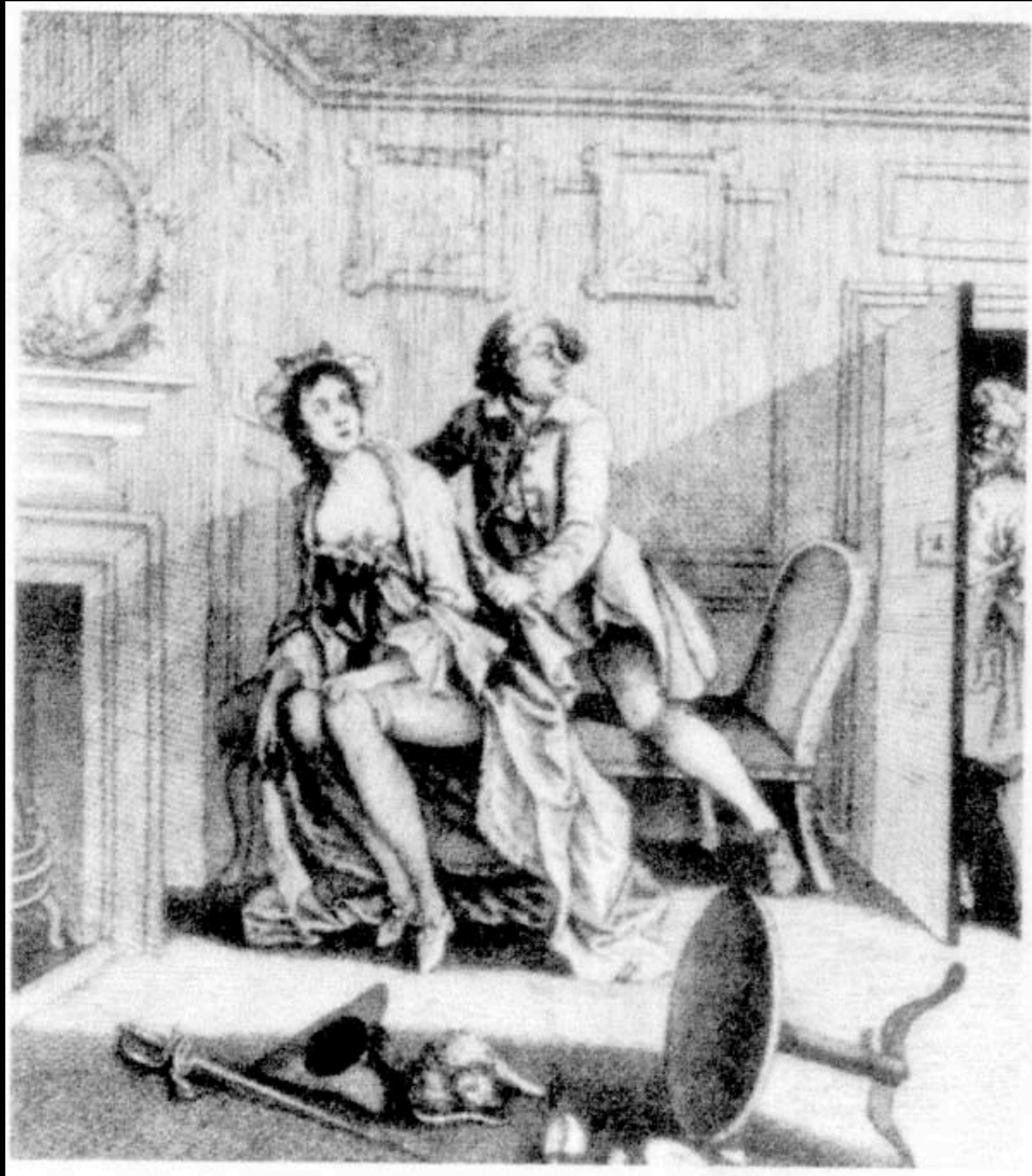


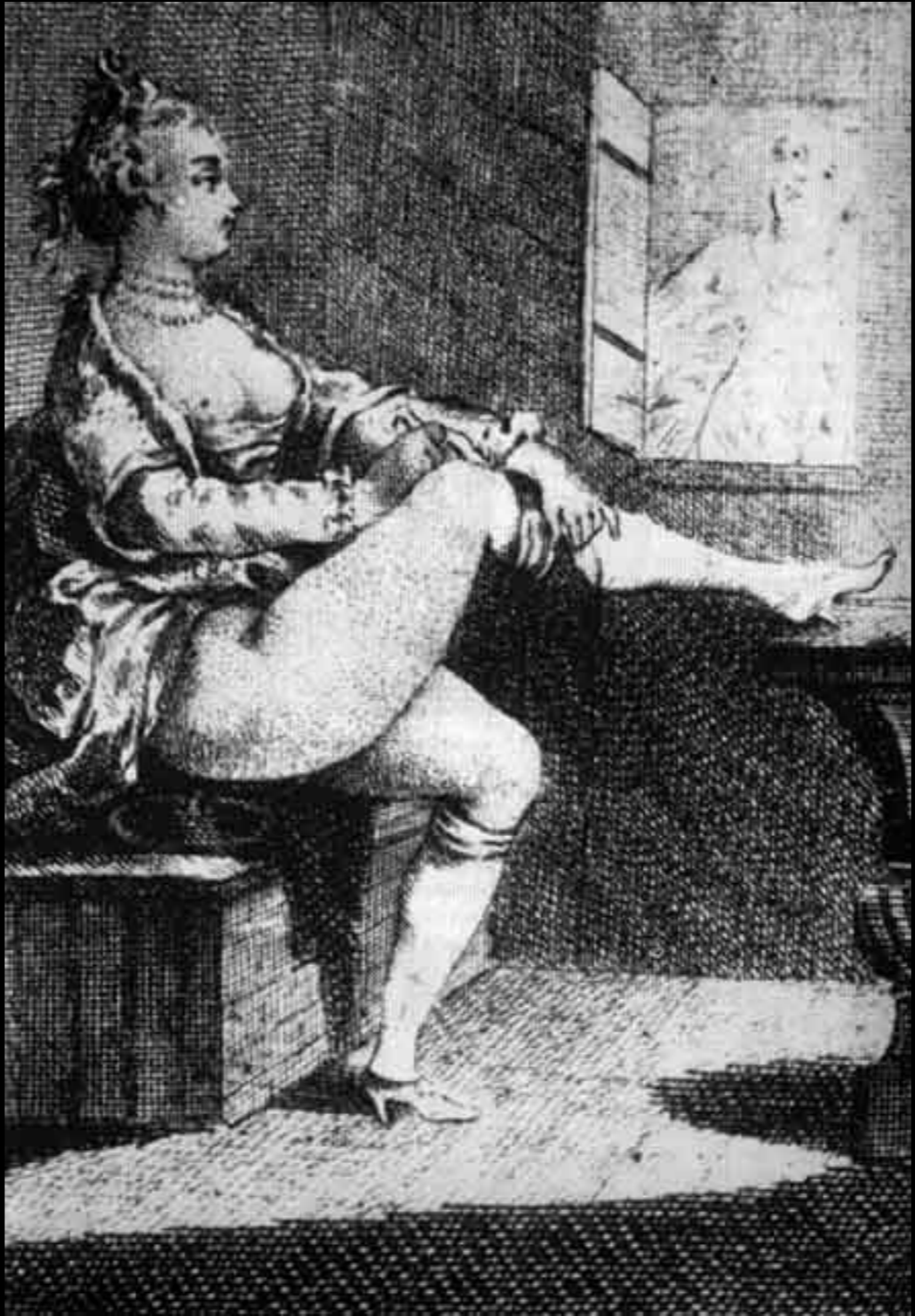












The MATRONS in Hanging-Sleeves :

O R,

The ENQUIRER into NATURE.

A SATYR.



N Days of *Twe*, when Modesty reign'd here,
Virgins were bashful, Matrons were severe;
None then knew what it was to chat with
Men,

Or in finer Billet-doux to use the Pen;
Sermons and Psalm-Books much employ'd their time,
Nor five the letter read, they sought in Rhime:
If e'er they wrote 'twas when some choic'd Receipt
Was found to cure a Cough, or robs up Meat;
Such th' assiduous House-wife fought with Care,
And in her Books prizer'd as Treasure rare.
Each Woman then, the Glory of her Spouse,
Look'd to his Wealth, and constant kept his House;
Deem'd her Garb; her Language true and plain;
She heighten'd ev'ry Joy, and solt'ned ev'ry Pain.

In our poster times the Female Race
An easier mode of Living far embrace;
No more such arduous Methods Women try,
But with the Men in thirst of Pleasure vie:
Like them they Ride, they Walk, may Rake and Drink,
And seldom see their Prayers, or design to Think.
Thus rub thro' Life, forgetful of its End;
By none Befriended, and to none a Friend;
Wild without Wit, from Splice, nor Judgment grave;
Despising Faith, but to her Lusts a Slave.
Each courtly Wanton wanders thro' her Time,
And feels Dejection 'ere she reach her Prime.

But of all Follies, sure the last and worst
Is that which our learned Age is cur'd,
This bawdy lish of knowing secret Things,
And tracing human Nature to its Springs;

Exploring in the sight of all the World
The dark Receipts from whence we're hur'd.
O famous Wax-work! where our fair Ones come,
Like Female Nero's made to see a Womb,
To hear fine Lectures, read on Generation,
And all the Arts explain'd of Procreation:
That Rake, in time to come, when he conceives
What *espies*: *Davy* finds, and *Wild-Straw* gleams,
He may have Bawds in Bibles, and Midwives in their
Tomes.

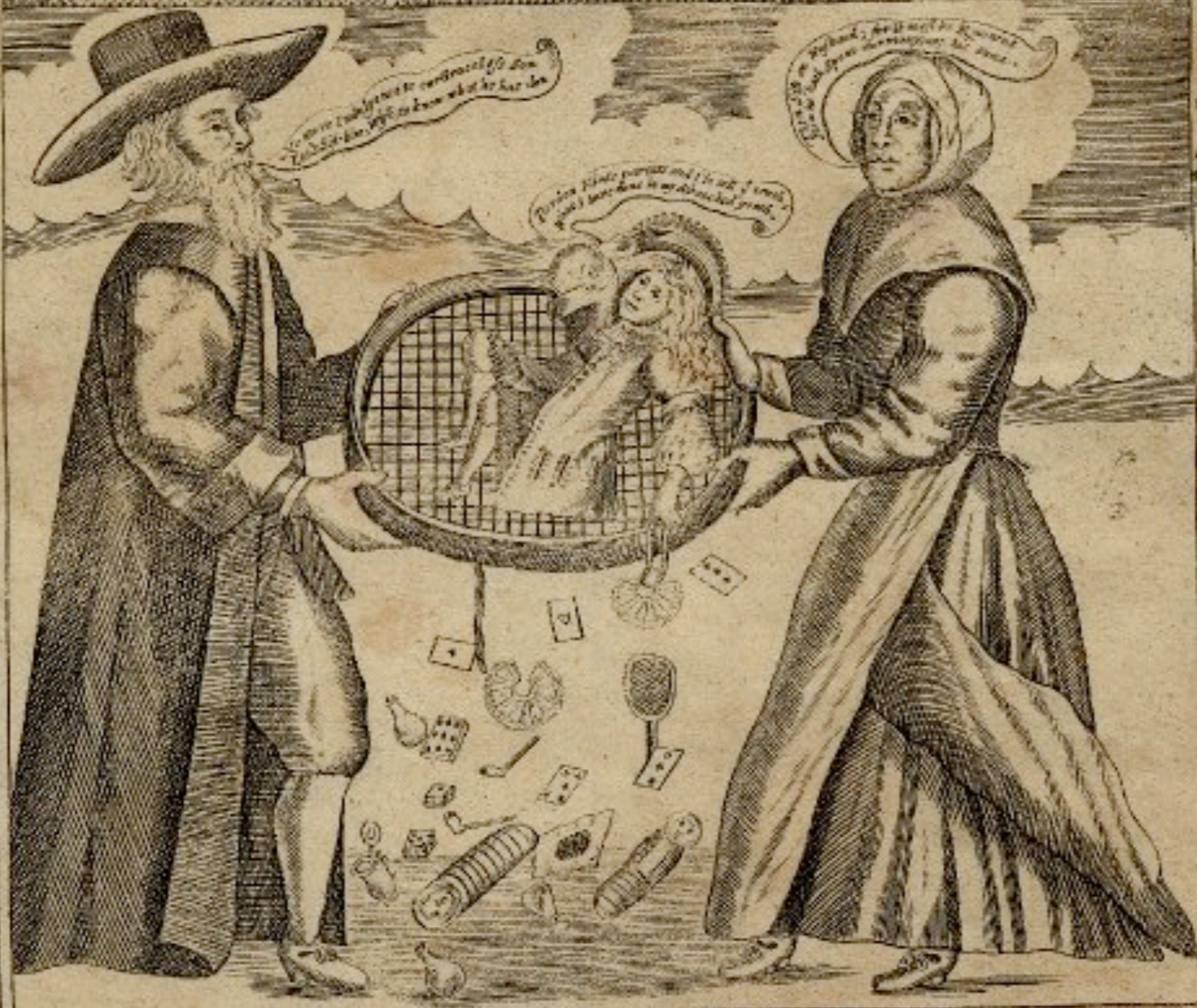
What Vices *Greek* and *Roman* Dames des'nd,
How they on Slaves and *Procreants* often find;
Rode, Drank and Dunc'd, we're by old *Sarvis* told,
But of no *Thais* of our modern Mold.
Who 'ere for *Wedlock* ripe, is wild to see
What most its Joys, and what its Pains must be;
How in the Womb the *Fetus* is reclin'd;
What Passage thence by Nature is design'd:
With ev'ry other Circumstance beside,
That may inform her 'ere she be a Bride,
And make her wiser than the *Dame* who bore
This prying Wench, — or *Grandmother* before,
Who liv'd when Innocence sway'd here of *Twe*.

O might the shocking Scene so strike the Mind,
As that true sense from this strange sight they'd find;
Learn to believe themselves, but frail, tho' fair;
And make their souls what they deserve — their Care.
Live to those Ends for which their Lives were given,
To bless Mankind, and make this World a Heaven.
The Wax-work then — should be deem'd worthy Fame,
Not be, as now, all its Spectators Shame.

“The MATRONS in Hanging Sleeves: or The ENQUIRER into NATURE”
A Late 18th Century Satire Against Sex Education

THE PRODIGAL SIFTED

Or The Lend Life and Lamentable End of Idle profuse and Extravagant Persons, Emblematically set forth and Described, Chiefly designed for a Warning to the experienced Youth, But Necessary to be taken Notice of by all people in this vain and Debauched Age, Being a usefull Table to be set up in All Families



Sold by Rob. Wilton in St. Iobes & Compasses at the west end of S^t. Pauls. Near sold by W. Dacey in Bow Church Street Cheap-side, London.

The Prodigal Sifted
by William Dacey c. 1745
(The British Museum)





“Mrs. Homespun and Sedley”
by William Ward after George Morland 1787
(The British Museum)



M^{rs}. Homespun and Sedley.

Pupil of Pleasure.

“Mrs. Homespun and Sedley”
by William Ward after George Morland 1787
(The British Museum)



Tom Jones and Molly Seagrim in the Grove.

“Tom Jones and Molly Seagrim in the Grove”
by William Ward after George Morland 1787
(The British Museum)

Flagellation



You've Been Warned



The Cully Flaug'd

*What Drudgery's here! what Bridewell-like Correction!
To bring an Old Man, to an Insurrection.*

*Fork on Fair Lady Flaug the Fumblers Thighs
Without such Conjur'ing th' Devil will not rise*

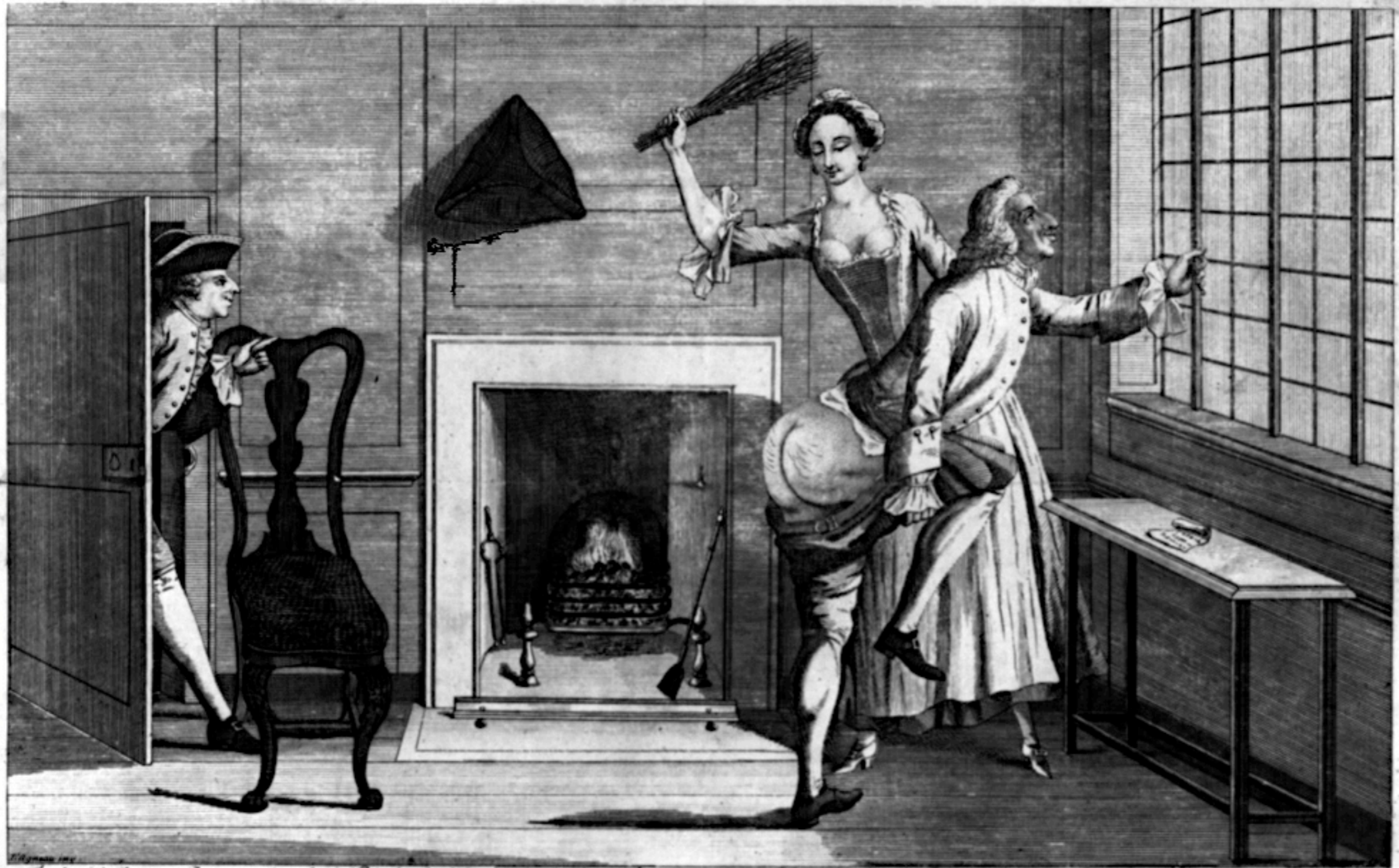
Francis Pine

“The Cully Flaug’d”
After Marcellus Laroon II c. 1674 - 1702
(The British Museum)



“The Cully Flaug’d”
Ater Marcellus Laroon II c. 1674 - 1702
(The British Museum)

FLAGELLATION.



The above is the exact Representation of an Affair that lately happen'd to a Young Gentleman, who being at a House near Covent-Garden, overheard in another Room the Voice of a Woman, like that of a School Mistress whipping and scolding a Child, but what excited his Curiosity was the extream Hoarseness & masculine Tone of the Delinquent, who begged Forgiveness very heartily, and there being a private Door from one Room to the other, the Gentleman open'd it & surpris'd in the above situation, an elderly Gentleman remarkably well known

who ran off with great Precipitation and left behind him the following Catechise, wrote with his own Hand, & which was dictated to him during the Operation - "Will of all the Children I ever had in my School, you give me the most Trouble, here am I forc'd twice a Week to whip your Backside till the Blood comes, I am now resolv'd to give it you severely. Children look at his Backside & take warning from it, what a vile naughty Boy he is! Yesterday he play'd Fruant, & to day he wont eat his Bread & Butter without glass Windows put on it, but I'll at glass Windows

on his Arse." We are entirely at a loss how to explain this very extraordinary Turn of the Passions, or to say by what Method, this uncommon way of receiving Pleasure operates: we must therefore refer the Solution of this Paradox to the Royal Society and the College of Physicians, & should those learned Bodies fail of Success, the dernier Resort of our Hopes must be from the deep hebdomadal Researches of the Robin Hood Society.

Published according to a Act of Parliament March 26. 1752 - Sold by M^r Agnew in Black Fryars.

"FLAGELLATION"
Mid 18th Century
(Private Collection)

Pregnancy



The MISERIES of a SINGLE LIFE.

*The Batchelor Menopolizes Ills, — — — — — But more than those, here's Gout to make him fret,
Quacks, Bailiffs, Bastards, Botulgies, and Pills: — — — — — And forced to Eat her what he could not get. —*

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

“The MISERIES of a SINGLE LIFE”
by Carington Bowles 1774
(The British Museum)



You've Crack'd my PIPKIN Sr: said she so MARRY me & Mend it

London, Printed for J. Knapton at the Theatre in Pall Mall, and for J. Benbow at the Theatre in St. James's Street, in the Strand 1777

“You've Crack'd my PIPKIN Sr: said she so MARRY me & Mend it”
 by Sayer & Benett 1777
 (Winterthur)



"You've Crack'd my PIPKIN Sr: said she so MARRY me & Mend it"
by Sayer & Benett 1777
(Winterthur)

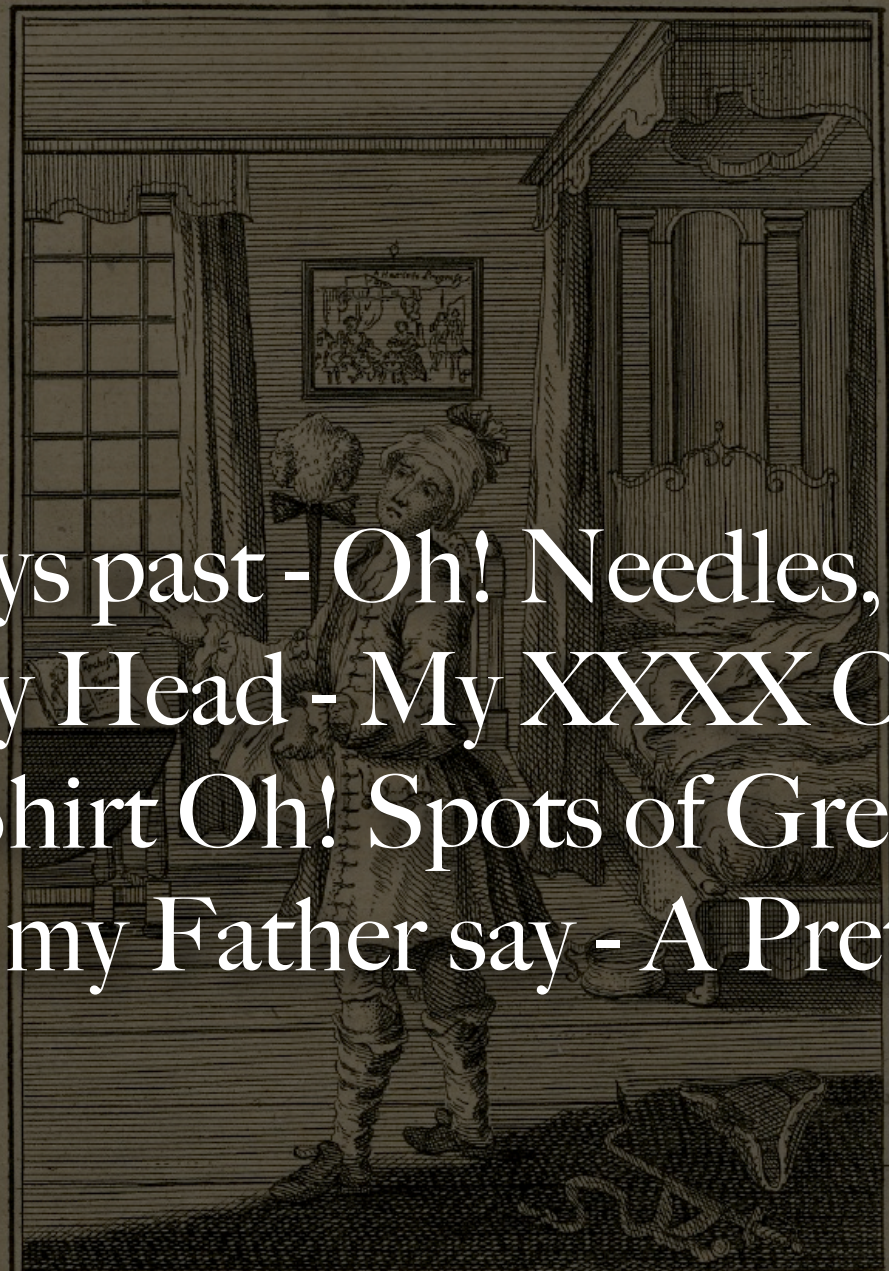
Venerereal Disease



*But three Days past— Oh! Needles, poynts of Pins,
My Back—My Head—My XXXX Oh! my Shinns,
Lets see my Shirt Oh! Spots of Green and Yellow
What will my Father say— A Pretty Fellow.*

“The Progress of a Rake, or, the Templar’s Exit”
Published by John Brindley 1732
(The British Museum)

"But three Days past - Oh! Needles, poynts of Pins,
My Back - My Head - My XXXX Oh! my Shinns,
Lets see my Shirt Oh! Spots of Green and Yellow
What will my Father say - A Pretty Fellow"



*But three Days past— Oh! Needles, poynts of Pins,
My Back—My Head—My XXXX Oh! my Shinns,
Lets see my Shirt Oh! Spots of Green and Yellow
What will my Father say— A Pretty Fellow.*

“The Progress of a Rake, or, the Templar’s Exit”
Published by John Brindley 1732
(The British Museum)



Vial of "FRIAR'S DROPS / BY THE KINGS PATENT GRANTED TO R. GRUBB 1777"
Robert Grubb's patent medicine Friar's Drops was Promoted especially for its Ability to Cure Venereal Disease
(The British Museum)

England's Sex Clubs

The Hellfire Society



Sir Francis Dashwood & The Hellfire Society



Sir Francis Dashwood at His Devotions
by William Hogarth, Commissioned by Paul Whitehead c. 1751



Sir Francis Dashwood at His Devotions
by William Platt after William Hogarth



Sir Francis Dashwood depicted as a Franciscan Monk: SAN: FRANCESCO DI WYCOMBO
by George Knapton 1742



Sir Francis Dashwood depicted as Pope Innocent
by Adrien Carpentiers c. Early 1750s



Sir Francis Dashwood in Divan Club Costume
Mid 18th Century



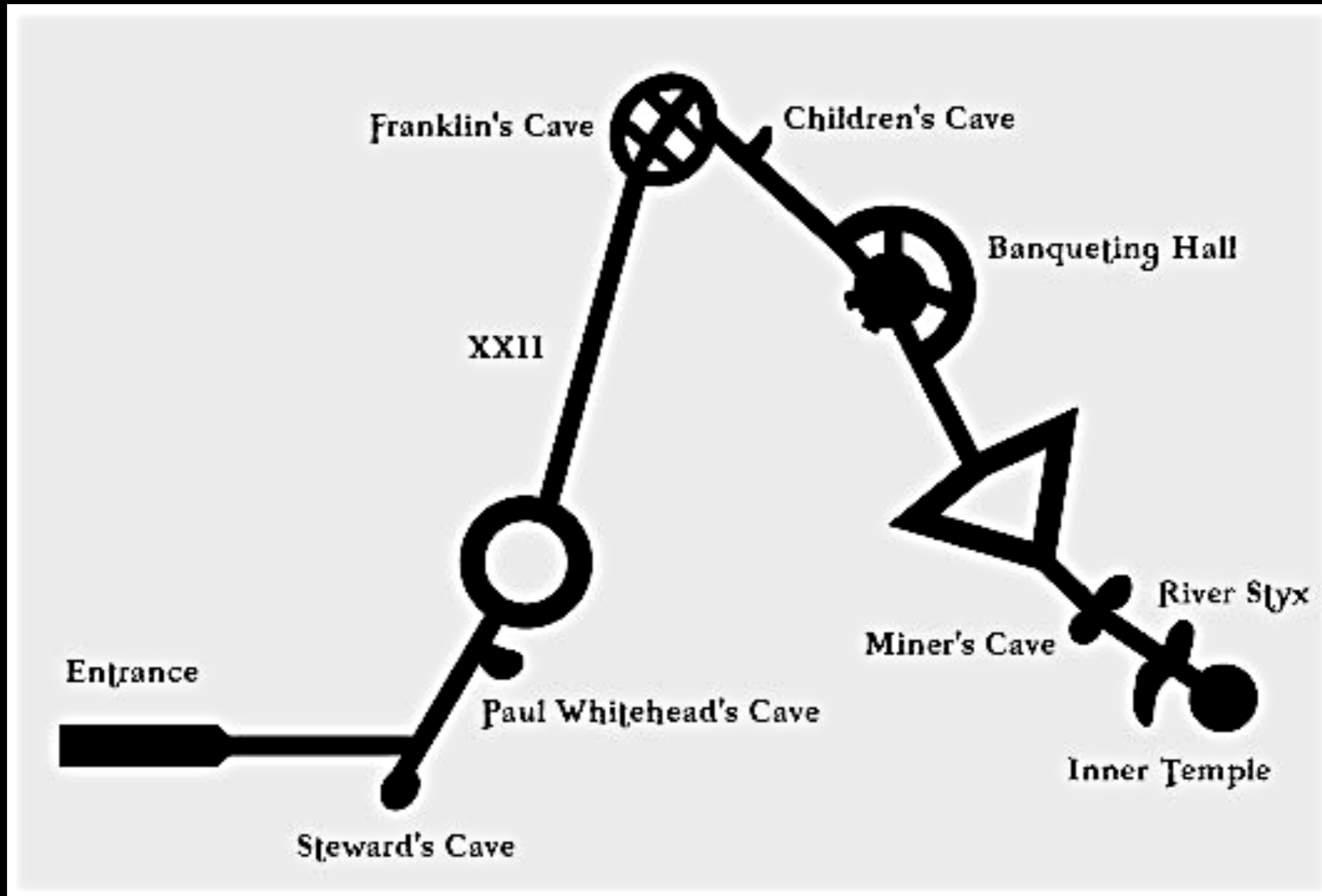
Sir Francis Dashwood



Entrance to the Hellfire Caves of West Wycombe
The Country Home of Sir Francis Dashwood



Tunnels & Caves
The Hellfire Caves of West Wycombe



Tunnels & Caves
The Hellfire Caves of West Wycombe



Tunnels & Caves
The Hellfire Caves of West Wycombe



Tunnels & Caves
The Hellfire Caves of West Wycombe



Note the Sexually Suggestive Gateway Opening

Temple to Venus at West Wycombe - Pleasure Gardens
The Country Home of Sir Francis Dashwood



*A View of the House and Part of the Garden of S^r Francis Dashwood Bar^t at West Wycombe in the County of Bucks.
Vue de la Maison et d'une Partie du Jardin du Chevalier Fr. Dashwood a West Wycombe dans la Comté de Bucks.
Dessiné par M. Hannon. Gravé par W. Woollett. Les Figures de la Cour et du Jardin sont de M. Hannon. Les Figures de la Cour et du Jardin sont de M. Hannon.*

View of the house and part of the garden of Sir Francis Dashwood at West Wycombe
by William Woollett (1735-1785) after W. Hannan
(Victoria & Albert)



"Sir Francis and Lady Dashwood at West Wycombe Park"
by Nathaniel Dance 1776

This is likely Frances Barry, Dashwood's mistress with whom he lived after the death of his wife in 1769.



Sir Francis Dashwood
by Nathaniel Dance
(National Trust)

Acknowledgements

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