Adriene Brouwer (1605/6-1638), a Flemish genre and landscape painter, was prototypical Bohemian. An artist who lived and acted with disregard for conventional rules of behavior, he produced works which often shocked the staid citizenry of his times. This article examines two dentally-oriented etchings crafted by Brouwer. "The Operation" portrays separate scenes in which two lowly tradesmen—a chiropodist and a peasant toothdrawer—are simultaneously at work in the opposite ends of the same room. A second etching, "Peasant Doctoring the Foot of Another Peasant" accentuates the edentulous facial features, both of the suffering patient and of the operator.

In the histories of dentistry, some mention is made of the licensing of toothdrawers, and those who provided dental healthcare before the term Dentist started to become general in the late eighteenth and early nineteenth centuries. One of the most striking references to licensing appears in a little piece of doggerel printed under a 1768 print by Dixon after Harris.

A picture of dentistry at Charing Cross in the 1730s given by Hogarth's painting and print of Night. Professional governance, identity and possible mercury intoxication as an occupational hazard for his barber tooth-drawer.
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