

*The Life of  
George Morland*

BY GEO. DAVE R.A.

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THE LIFE OF  
GEORGE MORLAND

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*Black, Brown & Fair*





THE LIFE  
OF  
GEORGE MORLAND

BY  
GEORGE DAWE, R.A.

With an Introduction and Notes by J. J. FOSTER

Author of "The Stuarts in XVI., XVII., and XVIII. Century Art,"  
"Miniature Painters, British and Foreign," etc.

*Illustrated by Full-page Plates from examples in the National and Private Galleries*

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*Portrait of a Boy.*

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## P R E F A C E

A FEW words may be said upon the contents of this book ; it is first and foremost a reprint of Mr. Dawe's " Life of Morland," to which I have prefixed a few introductory remarks. I have given an extract from another of the biographies of the artist as showing where certain pictures were in his own day. Great pains have been taken in the compilation of the alphabetical list of engravings after his works, and it is more complete than any that I am acquainted with.

The sales at Christie's, from 1893 onwards, show the extraordinary increase in value which has taken place within the last ten years, both in respect to the paintings by and the engravings after George Morland.

It only remains for me to express my grateful acknowledgments to the owners of the originals of the illustrations which appear in this book ; by their courtesy I have been enabled to present interesting works which, I believe, have not been reproduced before.

J. J. FOSTER.

OFFA HOUSE,  
UPPER TOOTING.



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*George Mortimer*





*Feeding Hops.*

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BY the time these pages are in type George Morland will have been dead a hundred years, he having ended his career in Coldbath Fields on the 27th of October, 1804. Great natural artistic gifts, a prodigal life, a pitiful ending—that in brief is the story of Morland. Whether the epitaph “Here lies a drunken dog,” be his own invention—as it is said to be—or not, its melancholy applicability is but too true. In the few pages which I prefix by way of introduction to a fresh edition of George Dawe’s “Life of Morland,” I trust I may be excused for leaving this personal element of the subject somewhat out of sight, not merely in charity to the painter, but because his merits as an artist so transcend his frailties as a man.

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In judging of the habitual excesses in which Morland indulged, due allowance must, of course, be made for the habits of the time, and we all know what these were in the matter of drinking. If the artist is to be believed in, the appalling list of his one day's consumption of intoxicating liquors at Brighton, given in George Dawe's volume, then the wonder is, not that Morland died prematurely worn out at the age of 41, but that he lived as long as he did, and that he could paint at all—after having taken to courses such as are revealed in his own account.

But enough and to spare has been written upon the frailties of this child of Nature, the victim of an injudicious if well-meant education; of strong and ill-regulated passions, which led him to seek low company and to surround himself with associates from whom he learnt nothing but harm.

As Mr. Cook has so well expressed it in his Handbook to the National Gallery, "Morland is one of several cases in the history of Art in which a sordid life as a man is combined with lovely work." It is, then, with the rich legacy of Art that he has left us, it is with his "lovely work" that we are most concerned; and we shall find that in spite of its hasty nature, in spite of the deplorable circumstances under which so much of it was produced, the work of Morland has well stood the test which a century brings to bear upon any man's work, and that it has never lost its hold on the favour of his countrymen.

"Time," says Shakespeare, "is the old justice that examines all offenders;" but the verdict of George Morland's contemporaries has, so far as I know, never been called in question—nay more, his reputation has survived the serious detriment which the fathering of countless copies may well have caused it. In his own time, and ever since, wholesale and unblushing imitation of his work has been rampant; yet Morland ranks to-day as one of England's great artists, and his art continues to afford pleasure and contentment to its possessors as it did when it was snatched, scarcely dry, from his easel.

This is a fact worthy of attention and is no slight testimony



*Plate V. Geo. Morland, after Thos. Rowlandson.*















*George Morland.*



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to the permanent inherent value of Morland's art. Let us see if a brief analysis of some of its characteristic features will reveal the source of this popularity, which has survived three generations of critics and has never been eclipsed.

There is nothing recondite or mystical about it. Of high intent, of any hidden meaning there is indeed not a trace. Imagination formed no part of the mental endowment of George Morland. As a man he never read anything; at any rate, there is hardly a scintillation of intellectuality in the whole of his work. He was a painter of pigs, a boon companion of carters and cattle-drovers by choice. Post-boys, not poets, were his associates, and the kind of company in which he loved to pass his time and lavish his quickly earned money. It is in another world, altogether different to that of the emotions, that we must look for the secret of his success; and this in spite of some early pictures which may be called didactic—in which this prodigal depicts the virtues which he so flagrantly and persistently ignored in his own life and conduct.

Where, then, shall we discover the key to Morland's reputation? To what did he owe that popularity which his art still enjoys? In the first place, he must be credited with great industry: an all-important factor in the success of any artist, no matter what his natural gifts may be. It is a quality which works wonders when combined with genius such as his. We shall find that Morland—even when spending his time in such places, for example, as the "Cabin," at Freshwater Gate in the Isle of Wight, or in pot-houses elsewhere—was still observing the life around him, and constantly making studies of great service to him in the pictures of fishermen and coast scenes of which he painted so many. Or, again, look at the amount of admirable work which Mr. Dawe particularises in Chapter VI. as all being painted by Morland, with many other pictures, in about a year! And this same authority tells us—and he spoke from personal knowledge—that Morland, "when without money worked a greater number of hours, painted quicker, and kept closer to his employment than most persons of his profession."

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Another invaluable quality possessed by Morland, and one indispensable to success, was his habit of studying direct from Nature. The following pages contain many proofs of references to the artist's theory and practice in this respect. Fortunately for us, the inheritors of his art, Nature in his day had certain picturesque features destined to disappear before railways, motor-cars, and the march of progress so-called.

George Morland painted the humble rural life of England at the close of the eighteenth century, and portrayed it with an absolute fidelity which comes of intimate knowledge, and which we cannot appreciate too highly. He lived the life of those he painted, consorting with them, not as an "amateur casual," experimentally, or as a journalist may do nowadays in search of "copy," or material for a sketch of slum life, destined to an ephemeral existence in a daily paper; not merely now and then, but consistently, habitually, and of choice. Mr. Dawe has told us how Morland would spend days with gipsies, adopting their mode of life, sleeping with them in barns, and so forth; and we know how he took up his abode at Paddington, next a roadside inn, and how he was hail-fellow-well-met with post-boys, drivers, *et hoc genus omne*. I have included a picture of the inn in the illustrations, which has topographical value, as it proves that the spot had, a century ago, rural surroundings which require some effort of imagination to connect with Paddington as most of us know it now. But it also shows that the painter had good reason for choosing the locality. Horses and cattle could be seen there, doubtless, at all hours of the day; and thus the artist was furnished with subjects. Mr. Richardson tells us in his life of Morland of another attraction associated with the "White Lion": its landlord was, he says, "a jolly fellow and just the sort of man to have a flowing bowl with our artist when the latter felt disposed." In this connection I may quote an anecdote which Blagdon gives which shows that however deplorable the company George Morland kept, it was congenial, at any rate, and that he had no taste for—indeed, a strong aversion to—any other.

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Some nobleman was desirous of giving Morland a commission for a picture, but when the artist learned that the would-be patron was a lord, he exclaimed: "Damn lords! I shall paint for no lords! Tom, bring up Rattler and the puppy!"

Every man to his taste. We see that Morland's tastes led him to prefer Rattler and the puppy and Rattler's owner to any more refined society. It by no means necessarily follows that the noble lord was an enlightened patron of art, but it is notorious that a lamentable weakness for strong drink and low company was a marked feature in the character of the painter. Yet this partiality gave him an unrivalled acquaintance, as we have already seen, with a stratum of English life of his day which he has depicted in numberless works. And this also is to be put to the credit of Morland, that whilst, in a sense, his art may be compared with that of the great Dutch painters whose works he copied as a boy, and who have also left us pictures inimitable in their way, it is never disfigured by the grossness of the Netherlands masters, nor is there a trace of the suggestiveness which so often characterises French art of the same period. Where Morland is coarse, and he is not quite immaculate, he is frankly so, and but rarely offends in this respect. Indeed, more often he is distinctly didactic, and numerous pieces exist, belonging to his earlier period, in which he may be said to follow Hogarth, although, it must be owned, at a considerable distance.

But if inferior to that great artist in dramatic intensity, falling short of his uncompromising power of expression, and far more restricted in his scope and facility of expression, yet, on the other hand, he is Hogarth's superior in delicacy and in charm; and whilst he held the mirror up to Nature, he reflected nothing that can create a blush. So true is this that one cannot but regret that his range of vision, his intellectual outlook on life, was so limited, and his total absence of culture was such as it was. Had he been better educated or better endowed, he might

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have left us pictures of the time, which had so many charms of simplicity and sweetness, which would have been unsurpassed—but then he would not have been George Morland.

Moreover, to pursue this comparison one step further, there is one province of art in which Morland is unapproached by Hogarth—I mean in depicting child-life. Here the former excels in a manner which I am tempted to think we of this generation have hitherto hardly realised, a conviction which has led me to give, in the illustrations to this book, prominence to subjects connected with childhood—as Morland saw it. In his numerous compositions representing the pursuits and amusements of children, we invariably find an unaffected juvenility in the figures which is absolutely true to Nature. He loved to have children about him, observed them at play, and thus was enabled to transfer them to his canvas with a spontaneity, a freshness, and a simplicity which is delightful.

The enjoyment reflected in the faces of his homely boys and girls is real and hearty. They are not too finely dressed, their attitudes are felicitous in the extreme—in short, they bear the impress of Nature in every touch. Besides all this, Morland is no inconsiderable master of expression; look, for instance, at the face of the child in the “Visit to the Child at Nurse”—how with a half-frightened expression it turns with outstretched hands to its foster-mother; or look at the perfect *abandon* of the little one who, in the same picture, sleeps at the foot of the bed behind. Sometimes these attitudes are a little theatrical, to be sure, as in “The Kite Entangled,” where the youngster to whom it belongs has not only a very tragic face as he looks up into the branches of the gnarled oak, but his clasped hands and general attitude strike one as forced and overdone.

In this class of subject, it may be observed, there is less of repetition than we find in his interiors and woodland scenes, and more invention. In the “Blindman’s Buff,” for example, the grouping is most happy, whilst every separate figure is carefully studied and well drawn, every one different, but all examples of



The Red Lion, Paddington.





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genuine child life. Or take his rustic scenes—besides the charm of the landscape and the woodland feeling which pervades every inch of his “ Travellers,” what an excellent piece of grouping the figures in it make, united as they are by the pack-pony tied to the tree!—and instances of this felicity of grouping might be multiplied indefinitely.

But it is in his colour, perhaps, that George Morland's great attraction may be said to exist. That is a quality which black-and-white renderings can only hint at. Although in the case of a striking work, such as the magnificent “ Inside of a Stable ” at the National Gallery, which many regard as his masterpiece, or in the “ Post-boy's Return,” which now belongs to Sir Samuel Montagu ; or the beautiful “ Reckoning ” from the Victoria and Albert Museum—in all of these, and not to speak of others, the light and shade, the transparency of the shadows are features of paramount importance ; the latter it is obviously most difficult to give in black-and-white. Yet in the hands of some of the engravers who, fortunately for the fame of Morland, were employed in translating his work—such men as J. R. Smith ; and the Wards, both William and James ; S. W. Reynolds, and others—the *nuances* of his work are often suggested, although it is of course impossible to render in mezzotint the full colour of oil painting, howsoever skilful the scraper may be.

The mention of the Wards reminds us that it was when Morland was most closely associated with them, and under their influence, that his most attractive work was produced. Mrs. Morland, the painter's wife, was, as we all know, Nancy Ward, sister of William Ward, the engraver ; and he, William Ward, married Miss Morland, the artist's sister.

It is when Morland lived apart from his wife, being compelled to seclude himself owing to his debts, and the shifts which they necessitated, when he spent, as he did in later days, his whole time amidst the low and unscrupulous company which led him to destruction—it is then that we miss the charming *genre*, the juvenile pieces, altogether.

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The effect of personal surroundings is great in the case of men and women of literary and artistic temperament, who are singularly open to receive impressions in their youth from influences which affect other and different natures to a far less degree, and I think we are helped to account for the precocity of George Morland's genius when we remember that his father and grandfather were both artists. The latter is described in the "Dictionary of National Biography" as a *genre* painter. He lived in St. James's Square on the south side, and died about 1789. Some of his works were engraved and may be seen in the Print Room of the British Museum. Henry Robert Morland was the son of the foregoing. He was a mezzotint engraver, a picture cleaner, and dealt in artists' materials of his own manufacture; he also painted portraits and domestic subjects, both in crayons and oils. His success in the latter medium may be gauged by the merit of the two pleasing and well-known pictures by him, which are now in the National Gallery. They were formerly the property of Lord Mansfield, and were long regarded as portraits of the famous beauties, the Mistresses Gunning, but without reason. These works, charming in their unaffected simplicity and feminine sweetness, are probably taken from Henry Robert Morland's own daughters. His wife Maria was also an artist. She exhibited at the Royal Academy in 1785 and 1786, one picture in each year. Thus we see that George Morland came of an artistic stock; how closely his father made him apply himself to study and to copying Dutch pictures, and to other strict training which he thought expedient, we may learn from the pages of Mr. Dawe.

A few words may here be said upon the subject of other "Lives of Morland." One appeared in 1805, written by J. Hassell, dedicated to Claude Scott, Esq., M.P., and adorned with some half a dozen plates, chiefly of animal subjects, and an imaginative frontispiece, in which a portrait of Morland, certainly inferior to others which can be named, is engraved by Mackenzie from a drawing by Mrs. S. Jones; it is dated

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1792, and is placed on an easel overshadowed by a weeping willow, with mountain peaks in the background, a pan pipe, a shepherd's crook, and a palette are in the foreground. In this quarto volume some forty odd pages are devoted to a life of the painter, written in a manner which recalls that of "Tom and Jerry," and might, indeed, almost have come from the pen of Bob Logic himself, so plentifully is it interlarded with scraps of Latin and other quotations, and so frequent are the italics. That this is not unfair criticism of Mr. Hassell's style, will, I think, be admitted upon reading a few extracts taken from the first page or two of the "Memoirs." Speaking of Morland, he classes him amongst these "highly exalted geniuses (which) whirl their effulgent orbs across the hemisphere of mind (and) fascinate us by a sort of illusion." After pleading that the well-known Horatian phrase, *Integer vitæ scelerisque purus*, must not be invariably applied to the man of genius, he goes on: "Oft does the baleful night-shade shoot up amongst the bays the eternal palms which thicken round the tombs of Genius." Of George Morland's father, he observes he was "an artist of some respectability, who, if he did not aspire to the acmé of perfection attained by his son, had at least the merit of forming that indisputable correct taste, and of displaying that noble ardour for the arts, without which superior excellence is, perhaps, at all times unattainable, even by the most elegant fancy." Henry Morland's taste, he tells us, was directed into a faithful delineation of "the narrower walks of domestic scenery" (*sic*). But the greater part of the book is composed of descriptions, couched in the same inflated language, of a number of works by George Morland, which the author says he wrote "during four years' indisposition. . . . During the intervals from pain he would indiscriminately take up various works from Mr. Morland's productions, and, as far as his experience and memory would serve him, compare the subject before him with the real object of delineation." The book concludes with "a descriptive catalogue containing remarks on the leading beauties of the

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principal pictures in the Morland Gallery—a collection of some ninety pictures and drawings which then belonged to his friend Mr. Charles Chatfield.” I have said thus much about Mr. Hassell’s “Memoir” of the Life of George Morland, so that an opinion may be formed as to its real critical value. Besides the foregoing, two other lives of Morland, in addition to Dawe’s, appeared soon after the artist’s death, viz. one by William Collins, in 1805, another by F. W. Blagdon in 1806.

As to William Collins’s “Memoirs,” it is, according to the title-page, “a genuine biographical sketch of that celebrated original and eccentric genius, the late Mr. George Morland. Drawn from the tolerably authentic source of more than twenty years’ intimate acquaintance with him, his family, and connections.” The writer was, there is no doubt, on intimate terms with the artist, to whom he appears to have been prodigal of good advice, and whose vicious habits he paints in glaring colours, and sets forth in detail. The book contains several amusing anecdotes, some of them told with a freedom of speech not tolerated in these days; but it is full of fustian, and written in a style which makes the bulk of it heavy reading, apart from the errors of taste to which I have referred. But that portion of the book which deals with the owners of pictures in Collins’s day is of obvious value from the collector’s point of view, and I have therefore printed it *in extenso* in Appendix A.

Mr. Ralph Richardson wrote a work on George Morland (published by Mr. Eliot Stock, in 1895). In it Mr. Richardson says, “the biography by George Dawe, R.A., is chiefly relied on, both because it was written by an intimate friend of Morland and the Morland family, and because it is by an artist of some standing and knowledge.” That seems to the present writer to express correctly, and in a few words, the claim of Dawe’s “Life of Morland” to a superiority over any other—a conviction which has led to its being chosen as the most fitting and appropriate setting to the numerous illustrations of the ability of the artist which, combined with Mr. Dawe’s generally judicious



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remarks, give, it is hoped, a permanent value to the centenary volume of which these pages form a portion.

There remains to be mentioned another recent work, entitled, "George Morland and the evolution from him of some later painters," by J. T. Nettleship. This book, as its title might lead us to infer, belongs to a different category to either of the foregoing, and is, indeed, an interesting and critical study of the influence which, according to the writer, Morland had upon other artists who have succeeded him, and notably upon Millet and Lepage. The late Mr. Nettleship saw in the work of George Morland, "characteristics . . . linking him on terms of brotherhood, on the one hand with the most strenuous and searching workers of the two hundred years preceding him in Belgium and Holland; on the other hand with the equally strenuous workers in France and England during the 19th century and up to the present date." The book from which this passage is taken was published by Messrs. Seeley in 1898.

Elsewhere in the same volume Morland is termed "a pioneer who broke out the beginning of the high road, which Millet continued (how splendidly!), and from which Lepage cut a by-way." But beyond a few notes on the painter's life, I do not know that the book pretends to deal with Morland's career as a whole.

Thus there would seem to be nothing to supersede the *Life* written by George Dawe, the friend of the artist, and the old friend of his family. This is the reason why it has been chosen as the setting to the careful selection of examples presented in this volume, which it is hoped will convey a not inadequate idea of the nature, scope, and quality of the genius of George Morland.

Proceeding now to examine briefly, but systematically, the works here reproduced, we are met at the outset by the difficulty of classifying Morland's works. To begin with, the originals are constantly unsigned and undated. Of his paintings in the National Gallery, only one is signed, and all are undated. It is

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true an imperfect chronological sequence can be arrived at by observing the dates upon engravings after our artist, but that obviously restricts the classification to such works as are engraved, and the frequent re-issue of the plates makes all such "data" very unsafe, and often misleading.

Whilst, however, his work does not admit of the sharply defined divisions which can be made with that of some artists, such as J. M. W. Turner, for example, yet the number of single figures, of didactic and social subjects, and of pictures illustrating childhood and its pursuits, is undoubtedly much greater in the earlier portion of his career than in the later, when he evinced a decided preference for animal subjects, sporting scenes, and incidents of rustic life and employment. It is generally considered that the latter class showed his powers to the greatest advantage, and formed, indeed, his real "métier." Dawe informs us that "domestic scenes were not congenial to the artist, who preferred rural subjects." His first painting of this nature was "Gipsies Kindling a Fire," for which Colonel Stuart gave him forty guineas. His earlier work was probably largely influenced by association with the Wards, James and William. It is also probable that the rural scenes were those which a century ago were most to the taste of the British public, who saw the life of their own day reflected in the canvases of Morland. The later phase of his art seems to have had more enduring popularity, if we may judge by the list of engravings published in 1800, which, when compared with, say 1790, discloses the fact that whilst by far the larger proportion of the works issued in the earlier year consists of domestic, social, and figure compositions, in 1800 these have disappeared, and the subjects are almost exclusively of animals or of a sporting nature. This test is one which should not be applied too rigorously, but it will help us, at any rate, to make a rough analysis of the illustrations contained in this volume. I propose, therefore, to adopt the following sub-divisions:—

A. Portraits of Morland and family, and views of localities



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associated with him. B. Single-figure subjects. C. Children. D. Didactic and social compositions. E. Rural scenes, with animals and rustic figures. F. Interiors. G. Coast scenes.

I may commence with the interesting and evidently faithful portrait of George Morland when a boy, painted by his father, and now belonging to W. A. Coats, Esq., of Skelmorlie.

The second portrait (No. II.) is reputed a portrait of a member of the Morland family. It is one of a pair which were engraved by Appleton in 1896, and is the property of Sir Thomas Glen-Coats, Bart. This may be compared with No. V., showing George Morland in the prime of early manhood; the latter is a well-known portrait by his friend and boon companion, Thomas Rowlandson. He is standing before the fire, no doubt in some public-house parlour. The original, which is in water colours, is in the British Museum, and was acquired for the Print Room in 1868.

The group No. I., designed and engraved by J. R. Smith, known as "Black, Brown, and Fair," purports to represent Mrs. Morland, Miss Morland, and Miss Ward. I assume, from the likeness, that the lady holding the riding-whip is undoubtedly Miss Morland, whilst the figure to the left would be Mrs. Morland.

The very pleasing extra subjects contained in the Edition de Luxe of this work, representing young women—one washing linen in a bowl, the other ironing—are labelled by the authorities of the National Gallery (where they hang) as the work of Henry Morland; this ascription, however, I have heard questioned, and it is, at any rate, worthy of notice that Mr. Pierpont Morgan has a most delightful picture identical with the girl ironing, except as regards the face, which feature, whilst it differs much in character, is perhaps even more delicate and refined than in the work in Trafalgar Square. I am unable to say why these pictures should be described, as they have been, as portraits of the Misses Gunning. There is, to my mind, absolutely no resemblance.

By way of dealing with the more personal subjects relating

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to Morland contained in this book, I may here refer to two pictures—viz. one, the *Red Lion*, at Paddington, and the other, a view of the interior of his studio. The latter belongs to the Corporation of Nottingham, and will be found described in the pages of Dawe. I am indebted to the Corporation for kind permission to reproduce this interesting painting, which is on canvas 30 by 25 inches, and is part of the Millns' bequest.

Returning to the picture of the hostelry, it will be seen that the sign is unquestionably a *Red Lion*, but it is invariably described in the Biographies to which I have referred as the *White Lion*, and the catalogue of the National Gallery speaks of the beautiful picture known as the "Inside of a Stable" as being that of the *White Lion*. Be the sign red or white, it hung outside a place of much resort for drovers, and as such it afforded Morland opportunities for sketching and painting from life. Accordingly, about 1790, we find him taking a house opposite the inn. The painting here shown is by James Ward, R.A., and I am told by Mr. Louis Huth, who owns the original, and has most kindly permitted me to include three of his Morlands in this work, that the following inscription is in James Ward's own handwriting on the back of it:—

"The buildings are the *Red Lion, Paddington*, as it was in 1790. The corner of the Harrow Road with old church at the back of Paddington Green. The trough where the soldier is was the watering place for Hay-carters to and from London. This picture was painted about 1792, retouched by the painter James Ward, R.A., 1843."

Mr. Ward returned this picture, called "The Village Green," or "Village Mill and Peasant," to Mrs. Moore on his seventy-fifth birthday, October 23, 1843, after having cleaned and written its history on the back, of which the above is a copy.

Coming now to the selection made of the works of George Morland, I may say a few words upon the single-figure subjects, which are placed together under Section B. Five of the works here shown come strictly under this designation, viz. the pair of charming subjects known as "Industry" and "Idleness" (Nos. XV. and XIII.), "Constancy" (No. XX.), and



*Interior of Alehouse*



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the attractive pair (Nos. XXXIII. and XXXV.) called "Rustic Employment" and "Rural Amusement." Of the others, two (Nos. XXVII. and XXX.), have, it is true, more than one figure, but they seem to group with the preceding better than with any others in the selection; the second and smaller "Rural Amusement" (No. LII.) is from a larger subject, containing two female figures, and shows how much refinement Morland could, and did at this period, throw into his work. Returning to "Industry" and "Idleness," they are small canvases, measuring  $9\frac{1}{2}$  by  $11\frac{1}{2}$  inches, and belong to the magnificent collection of Sir Charles Tennant, Bart. They were shown at the Old Masters, Burlington House, in 1885, and at the Grosvenor Gallery in 1887-88. Mr. F. G. Stephens notes in the catalogue that "Idleness" was "painted from the artist's pretty wife," and for "Industry" he also says, "Morland's pretty wife sat." Sir Charles Tennant informs me that the young woman who, seated in an easy but not ungraceful attitude of repose, smiles coyly upon us in "Idleness," is Kitty Fisher, the *chère amie* of Captain Keppel, Lord Ligonier, and, so scandal used to say, the whole club at Arthur's. She is, of course, well known from her numerous portraits by Sir Joshua Reynolds. In Leslie's Life seven are described, and none, so far as I can discover, bear any resemblance to this picture by Morland. Moreover, as the fair, but frail creature died when Morland was but eight years old, it is evident, *pace* Sir Charles, that she is not the original of this picture, and Mr. Stephens's statement that it was the painter's young wife who sat for the picture may be accepted quite safely. The same may be said of the companion picture "Industry," which, not less attractive, is the more refined of the two. Both pictures were engraved by C. Knight in 1788.

"Constancy" (No. XX.) is said by Mr. Ralph Richardson to be a portrait of Mrs. Ward, doubtless upon good authority. To the present writer, however, the face bears a close resemblance to that portrayed in "Idleness." "Constancy" was engraved by W. Ward in 1788, and is a pendant to "Variety."

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There is a strong family likeness to the foregoing in "Rustic Employment," and especially in the companion picture of "Rural Amusement," the latter recalling "Idleness" in features, but differently posed. As I have already remarked, another subject bearing the title of "Rural Amusement" exists. I have introduced a portion of it as a tail-piece.

The last-named example is open to objection in regard to the drawing of the right arm, for which, however, the engraver may be to blame, but for delicacy and refinement it is superior to most of G. Morland's work. It is part of a group of two figures, and shows the artist's advance to more elaborate compositions than the single figures we have been considering; of this step forward I take the "Squire's Door" and its companion, the "Farmer's Door," to be better, indeed, capital examples. Both are charming, and it is hard to say to which a preference should be assigned.

The horses in the former are not all that could be desired, and the work lacks something of the spontaneity of the rustic subject. It is interesting, too, to note the artist's fondness for pigs manifesting itself, and probably the reader will feel that the huge animal on the left of the group could very well be spared.

In both these pictures children are introduced with the happiest effect, and this brings us to a consideration of the extraordinary felicity with which, I repeat, Morland painted childhood. His success is no doubt largely attributable to his practice of inviting, as Mr. Dawe tells us, "children of the neighbourhood to play about in his room," when he would make sketches of anything that struck him, acting upon his belief that "to take them in unconscious moments is the best way to catch a thousand various graces of which it is impossible to conceive a perfect idea in any other way." Mr. Dawe very justly adds to this, "grown persons may be placed in appropriate postures, but with children this is not practicable." In the following pages the reader will find that it was the success of Bigg in juvenile subjects which induced Morland to "try his success in paintings of this description."

## GEORGE MORLAND

It was the artist's success with a subject (No. XVI.) called "Blindman's Buff" which led J. R. Smith, the print publisher, to purchase it for the unexpectedly high price of twelve guineas. It was engraved by W. Ward in 1788, and is, it must be owned, one of the artist's most delightful works. Lieut.-Colonel F. A. White, according to Mr. Richardson, owns the original picture, together with others of Morland's happiest efforts of this nature, including "Children Birds'-nesting" and "Juvenile Navigators" (Nos. XXV. and XXIII. respectively). Both were engraved by W. Ward in 1789. Equally popular is the well-known "Children Playing at Soldiers," of which Sir Charles Tennant possesses a fine version, said to have been painted for Dean Markham, of York.\* This picture, which was formerly in the collection of Mr. Joseph Strutt of Derby, does not exactly correspond with the print engraved by G. Keating in 1788, from which the illustration in this book is taken.

That W. R. Bigg, R.A., was in a great measure the source of Morland's inspiration in subjects of this character, becomes very evident when we examine "A Visit to the Boarding-school" (No. XXXVIII.) and "A Visit to the Child at Nurse" (No. XXVI.). The latter most delightful work was sold in 1895 at Mr. Charles Frederick Huth's sale at Christie's for 1000 guineas; it was engraved by W. Ward in 1788, and the companion picture in the following year.

The last example of this class of subject to be mentioned here is "The Angry Farmer" (No. XXXI.), a highly characteristic work; the figure of the child who pleads for the forgiveness of her playmates is charming, whilst the landscape and composition are alike excellent. It was engraved by E. Scott, and the plate bears a French title as well, viz. "Le Fermier en Colère."

Of figure subjects, as distinct from woodland or coast scenes, the earliest is said to be "The Angler's Repast" (No. XII.), engraved by W. Ward in 1780, and re-issued in 1789. None are

\* *Vide* "G. Morland's Pictures," by R. Richardson, 1897.

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better known than the "Lætitia" series, the originals of which were sold at Christie's on July 11, 1904, for 5600 guineas. This sum is indeed a remarkable price, and shows in the clearest light the extraordinary advance in the public appreciation of Morland when it is remembered that in the Jolley sale of 1853, at the same auction rooms, five of these pictures were put up at a reserve of 180 guineas. They were then sold to Mr. Adam Macrory of Belfast for 225 guineas. These five paintings were sent to the Old Masters' Exhibition at Burlington House, when Mr. Woodruff proved that he possessed the sixth picture, viz. "Domestic Happiness" (No. XLIV.).

Mr. Edmund Macrory, from whose collection the series were sold this summer, gave, according to the *Daily Telegraph*, £350 for this sixth subject.

It may be not inappropriate to remark that, considering the morals of the time in which Morland lived, and the licence—which we learn from Dawe—he took in regard to women at the very outset of his career, it is much to the credit of the painter that he has left so little to which objection can be taken.

The Lætitia series deals with the subject of seduction; but it is distinctly didactic, and the attitude which the artist assumes in relation to the painful topic is one with which he was always consistent. Indeed, Mr. Dawe, who was by no means blind to the faults of our artist, distinctly says, "The taste and sentiment here displayed"—that is to say, the way in which Morland told the story of Lætitia—show him "to have entertained in a great degree refined conceptions of virtue; and throughout his life he constantly expressed his abhorrence of the crime, the effects of which he has so feelingly portrayed."

As collectors are well aware, the series was engraved by John Raphael Smith in 1789, under the following titles:—"Domestic Happiness," "The Elopement," "The Virtuous Parent," "Dressing for the Masquerade," "The Tavern Door." "The Fair Penitent."

With regard to the fifth subject in this list, the title was





*Plate IX. Selling Fish.*





*Selling Fish*





*Selling Fish*



## GEORGE MORLAND

changed from "The Tavern Door" to that of the "Quarrel at the Door of Old Covent Garden Theatre." In 1811 another version of this print was published, with four lines of verse beneath it.

In this later issue three out of four of the figures are altered. Thus, the man's head is different, as is that of Lætitia's companion, who in this plate is more disreputable-looking than in the other; but the greatest variation is in the face and dress of Lætitia herself. She wears her hair in quite another fashion, her dress is altered to suit the "Empire" mode of the day, her face is even more attractive than in the other plate. The title of "The Door of Covent Garden Theatre" is obviously incorrect, the words "dealer in wines, tea, and coffee, etc.," being on the lintel of the door in each.

The "Deserter" series is probably less popular, but it is interesting, as showing the way in which Morland seized opportunities of studying from life and of using models from Nature wherever and whenever he met with them. The story of this series of four subjects, and their popularity at home and abroad, is told in the following pages, and need not be recapitulated here. They were engraved by Keating in 1791, and are entitled—"Trepanning a Recruit," "Recruit deserted," "Deserter taking leave of his Wife," "Deserter pardoned."

In "The Effects of Extravagance and Idleness" we are introduced once more to Morland's wife and sisters, who were almost his only female models. Dawe considers "the design excellent." It is interesting to compare it in this respect, with "Domestic Happiness"—the first scene in the Lætitia series, and given in this volume. Note the similarity of composition with its four figures. The Edition de Luxe contains a reduction of Mrs. Knollys' pleasing picture, said to be a portrait of Mrs. Morland. It is engraved as a "Soliloquy," and is ascribed to W. Ward.

Morland's delight in and success with the delineation of purely animal subjects, such *e.g.* as "Setters" (No. XXXVI.),

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is too well known to need further comment. But, admirable as these are, they must yield in general attractiveness to the numerous rural scenes in which the artist has combined, in the happiest manner, landscape, rustic figures, and his favourite animals. In making a selection of these subjects, there is a veritable *embarras du choix*, so great is their number; but I have endeavoured to choose representative works.

Of this class, "The Return from Market" (No. XLII.) may be taken as an ideal example.\* Less ambitious as a composition is (No. XLVI.) the "Higglers preparing for Market," from Mr. Louis Huth's collection; but this, and the capital "Sliding" (No. XVII.), from the same collection, are of high quality; and Morland never painted anything better in its way than the group at the door of the "Higglers."

Another most felicitous example of the artist's powers of making a picture of scenes of this nature is shown in "The Stable Door" (No. XLIX.), and this may be said with equal truth of "Feeding the Pigs" (No. III.), "Travellers" (No. XXXIV.), "The Horse Feeder" (No. XXVIII.), "The Turnpike Gate" (No. XXXII.), "The Fisherman's Hut" (No. XL.), "The Dram" (No. XVIII.), "Giles" (No. XXIX.), "Gipsies" (No. XLV.),† and "The Warrener" (No. X.). Two others in this category remain to be mentioned, viz. "Guinea Pigs" (No. XXII.) and "Dancing Dogs" (No. XXIV.). Both these are well known by Gaugain's stipple engravings. They were published in 1789 and 1790 respectively, and had, says Mr. Dawe, an unparalleled sale, particularly in France and Germany. "Five hundred pair," he tells us, "were sold in a few weeks."

I have spoken of Mr. Dawe's criticism as generally fair and judicious, but I cannot always find myself in agreement with him. As when, for example, he discovers that there is no depth in his [G. Morland's] pictures; or, again, when he says,

\* There is another subject with this title, but a very different work.

† There are several subjects with this title. The one here given was engraved by W. Ward in 1792.



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“He [Morland] did not understand the effect of contrast, either in colouring or *chiaroscuro*.” Really, one would almost suppose that the critic had not seen the painting known as “The Inside of a Stable” (No. LI.), which adorns the National Gallery, to say nothing of “The Interior of a Country Alehouse” (No. XXI.), or the light and shade effect in “The Carrier’s Stable” (No. XIX.), and the even more conspicuously successful “Reckoning” (No. XLIII.), one of the most beautiful pictures in the Victoria and Albert Museum.

I show one other interior, also that of an alehouse (No. VIII.), from Mr. Louis Huth’s collection. This well-painted cabinet work recalls to the present writer, in a very forcible manner, characteristics of the Dutch school which we know George Morland was made to study so closely in his youth.

The mention of the early work which the painter’s father made compulsory, reminds me that we are now approaching the end of Morland’s career, when, to escape from his creditors, he retired to the Isle of Wight (see Chap. XII. of Dawe).

The four works which remain to be noticed, viz. Nos. XL.—XLVII.—XLVIII.—L., are all marine subjects, in three of which the scenery of the Isle of Wight is to be traced very clearly. The painting of the cliffs would not satisfy a geologist, nor would the drawing of the waves have pleased Mr. Ruskin, let us say; but for a breezy, outdoor, unaffected simplicity of rendering the effects with which they deal, they are excellent. In the case of one, viz. “Fishermen going Out” (No. XLVII.), there are other qualities which no amount of skill could render fully in black and white. I refer to the beautiful colour the rays of the rising sun are depicted as throwing upon the figures in the boat. The last plate (No. L.) is from an admirably composed picture of a beach scene, the original of which belongs to the Corporation of Glasgow, to whom I am indebted for permission to reproduce it.

At the last moment an important work belonging to Morland’s best period has been kindly placed at my disposal by Mr.

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Pantia Ralli. It is entitled "The Farm Yard," and is reproduced as an extra illustration in the Edition de Luxe.

And now, having referred to all the illustrations in this book, I must no longer detain my readers from the interesting pages of Mr. Dawe's life of the painter of their originals—George Morland to wit.

J. J. FOSTER.



*The Lass of Livingstone.*

G. DAWE'S LIFE OF  
GEORGE MORLAND

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*The Warreners*

# LIFE OF GEORGE MORLAND

## CHAPTER I

Some particulars relative to Morland's parents—His education and early propensities—First indications of his genius—Seclusion to which he was subjected by his parents—His apprenticeship to his father—Manner in which he studied—His copies and designs, with remarks on their merit—His attachment to reading, and knowledge of music.

GEORGE MORLAND was born in London on the 26th of June, 1763; his father, Henry Morland, was a painter in crayons; and, being esteemed an excellent connoisseur, was much respected in his profession. In the early part of his life, he had lived in a style of affluence, and occupied the house in Leicester Square which was afterward the residence of Sir Joshua Reynolds; but, having lost much of his property by imprudent speculations, he was obliged to reduce his expenses, though he still acquired a handsome income by the exercise of his abilities. His disposition was amiable, his manners reserved, and his attention now wholly directed to his professional occupations. The domestic concerns were conducted by Mrs. Morland with a scrupulous regularity, which subjected their children to more than ordinary restraint, but they were preserved in a state of uninterrupted health; and she is herself a remarkable instance of the effects of exercise, and temperance, in prolonging activity and cheerfulness to a late period of life.

Of their sons, George, the eldest and favourite, was the only one brought up at home, where he acquired some superficial knowledge of the French and Latin languages, probably with the

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assistance of his father, who was a tolerable scholar. This, however, is by no means certain, for the old gentleman often lamented the time he had lost in acquiring classical knowledge; and seemed to consider every hour his son did not spend at the easel as wasted. He did not reflect that painting is an intellectual art; that its professors should cultivate the mind, as well as the eye and hand; and that, whatsoever may be the pursuit, it is impossible to possess too much knowledge.

They had three daughters, one of whom, Maria, voluntarily applied herself to painting, in which, at an early age, she displayed talents, which, had they been cultivated with perseverance, might have ranked her respectably in the art; but she relinquished that pursuit on becoming a wife.

The first symptoms of genius, displayed by young Morland, were an insatiable curiosity and that activity of disposition which, when not directed to some particular object, shews itself in a thousand extravagant forms. Like most children, he imitated the employments of those around him, and frequently amused himself with the pencil: some of his first sketches evinced such decided proofs of genius as determined his father to cultivate talents which promised so favourably. He was now about seven years old, and, from this period to the time of his apprenticeship, he continued to amuse himself with drawing and painting, though without following any regular method. If he could procure a dead mouse to dissect, it was a banquet to his curiosity.

Such toys and amusements as are the usual diversion of children Morland never was allowed; his lively disposition did not need them; he was constantly exhibiting some ingenious proof of that drollery in which he always delighted. One kind of frolic, of which he was particularly fond, was, to draw objects on the floor, that he might enjoy a laugh at those who, deceived by their resemblance, might stoop to pick them up. In these attempts he was often so successful as to impose even on his father, who has been frequently alarmed at the sight of what he supposed to be his most valuable crayons under his feet.



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Our young artist was never permitted to associate with other children, and, although the being deprived of playmates of his own age might retard the progress of his mind in the knowledge of the human character, and not excite that readiness of thought which arises from the collision of sentiments, still, he affords an instance to prove that genius may be cultivated with a certain degree of success when deprived of these advantages. Though his application was altogether desultory, yet, at the age of ten, he exhibited, at the academy, some chalk drawings, tinted with crayon, which possessed considerable merit.

It has been remarked that he had much vivacity of disposition; but it must also be observed he was, at times, subject to melancholy: a state of mind which the mode of his education, in some degree, tended to increase; being secluded from society, and having no competitor to emulate, or companion to cheer him, in the toilsome path of study. From his father, alone, he received the praise due to his endeavours; and this, to a lively boy, perhaps, seemed a cold and solitary reward. Yet he exerted considerable industry, and, as his father was accustomed to rouse him soon after day-light, he acquired the habit of early rising, one of the few good youthful practices which he ever afterward retained.

At the age of fourteen, he was articled to his father for seven years, during which his application was incessant. His days were devoted to painting, his summer evenings to reading, and those of winter to drawing by lamplight. It was during this happy period of uninterrupted study, as yet undisturbed by the passions and cares of life, that he gained nearly his whole knowledge, acquired correctness of eye, with obedience of hand, and all those principles which laid the foundation of his future excellence. This, therefore, was not, as has been imagined, a natural endowment; nor is it necessary to recur to occult and inexplicable causes, in order to account for that ability which was the result of long and persevering application, united to a quick conception, a retentive memory, and activity of mind; assisted also by considerable means for study, and directed by a parent who had some knowledge

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of the art. From an over anxious regard to his morals, he was not permitted to study at the academy: he, nevertheless, once, about his twentieth year, unknown to his father, shewed some of his drawings to the keeper, and obtained permission to draw as a candidate for becoming a student; yet, whatever some of his biographers have advanced to the contrary, he drew there only three nights, though he occasionally attended the lectures.

He paid some attention to the anatomy of the human figure, and executed many drawings, both of the skeleton and muscles; he also drew from small casts of several antique statues. Some of these productions, including the only one he ever made at the academy, which was from the statue of Meleager, are in the possession of the writer of these memoirs.

The anatomy of the horse he studied from the excellent work of Stubbs, whose prints he copied in Indian ink, and wrote the names of the bones and muscles on his drawings. He likewise made clay models from Gainsborough's horse, and other casts of a similar kind. What he knew of perspective was acquired from the Jesuit's treatise on that subject.

So just was his eye, and so remarkable his facility of execution, that he began his chalk drawings from plaster casts without previous sketching, and seldom had occasion to alter; consequently he produced them with great rapidity. The proportions are tolerable, and though the parts are not always correct, or thoroughly understood, yet every thing is done with a painter's feeling; and in the shadowing, which is executed entirely with the stump, breadth is preserved, with attention to those touches, and reflections, which give clearness to the shade, and roundness to the object. In short, he appears to have been particularly happy in catching the character of objects, and in representing that character in a manner both lively and picturesque.

During his residence with his father, he painted little from nature; but, from his daily practice of copying the best masters, he acquired the power of imitating them. Indeed, his chief employment was painting landscapes, and other subjects, from



*The Anglers' Picquet*



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the Dutch school: he often made duplicates of his copies from memory, and sometimes produced companions to them from his own invention. He also executed a great number of sea pieces, from prints after Vernet, and of landscapes, from highly-finished German drawings, of which he made enlarged copies, even more laboured than the originals. His father's crayon pictures were frequently copied by him in oil colours; he also made many copies of Gainsborough's celebrated picture of pigs.

Among other works of modern artists, which he studied, was Garrick between Tragedy and Comedy, by Sir J. Reynolds; one of his copies of which, about half the size of the original, is now in the possession of Mr. Sheldrake, of Montague Street. The execution is careful, but, being painted after the method of the former English school, it possesses none of the brilliancy, transparency, or richness, of our great colourist. For the privilege of copying this, Morland was indebted to the liberality of Mr. Angerstein, at whose house in the city he painted it, and not at Blackheath, as has been erroneously stated in other accounts. The allegation that, while employed there, he associated with the servants, and, by his improper conduct, lost the patronage of that gentleman, is equally untrue. He likewise copied Fuseli's "Night-mare."

Nothing, surely, could have been more aptly calculated to excite in young Morland a desire to excel in the higher sphere of art than the study of such performances. But it appears that the works of the Dutch masters made the greatest impression on him, and the peculiar obliquity of his mind, at a later period of life, was evinced by some alterations which he introduced in one of his copies of the last-mentioned picture; where he has represented the fiend smoking a pipe, with a cocked-hat, powdered hair, and spurs; a jug of ale is placed on the bosom of the sleeping nymph, whose relaxed hand drops an empty glass. The imaginary steed is bridled, and furnished with horns; some other additions, unworthy of notice, complete this burlesque.

He was in the habit of frequenting sales of pictures, and

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visiting the annual exhibition of the Royal Academy. On these occasions he displayed little curiosity, or acuteness of observation, though he once made a sketch of Gainsborough's Fighting Dogs, and from this memorandum painted several pictures.

By his practice of copying the works of the Dutch and Flemish masters he profited greatly; for, though his abilities were neither excited by emulation nor the hope of reward, yet he was accustoming himself to habits of industry, and acquiring so great a facility, in the executive part of his art, that it might be called his native language, in which he could express whatever he conceived.

The admirable principles of composition, colouring, and chiar'oscuro, contained in the works just mentioned, were not felt by his father, whose attention was principally fixed on the subordinate excellences of high finishing and minute individual imitation, which are so conspicuous in those masters, among whom Gerhard Dow was his favourite. The degree of proficiency to which Morland attained in their higher qualities may, therefore, justly be attributed; in a great measure, to his own taste and penetration. At so early an age as eighteen, he formed the intention of adopting a new style, as soon as he should be emancipated from paternal authority; and he would often remark, to a friend, that he should see in what manner he would paint, when he became his own master.

Long before this time, he began to employ his powers of execution in original compositions, which he painted in his hours of leisure, to supply himself with pocket-money; but the assertion that he was accustomed to lower them from his window, in a drawer suspended by a string, to his companions in the street, who disposed of them for their common advantage, is wholly unfounded; for, as has been observed, he had no companions. The subjects of these were very different, though chiefly amorous, and from a great variety of authors, in poetry and history. But, like the masters on whom he formed his taste, he too much modernized whatever subject he treated, by adopting the costume

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of his own time and country, and employing only the objects and scenery that were most familiar to him.

From Spencer's *Fairy Queen* he painted a series of pictures, with which his father was so much struck that he at once set him to paint similar subjects for himself, and, finding a ready sale for them, kept him thus employed as long as they remained together. He also caused him to paint several from popular ballads ; such as *Auld Robin Grey*, *Margaret's Ghost*, and others ; of each of which many copies were sold ; and, there is reason to believe that, previous to leaving his father, the number of these designs must have amounted to several hundreds : some of them got into the hands of publishers, and the prints after them always sold rapidly. He likewise drew some political caricatures, with explanations, and was always ready at inventing striking mottos and titles.

Although trifles, as works of art, these early productions are interesting, and enable us to trace the progress of his improvement. They indicate greater fertility of invention, and knowledge of character, than could have been expected from the recluse life which he had led. They are executed in oil-colours, and, though touched with considerable neatness of pencil, and attention to drawing, colour, and effect, he would paint a small design in an evening, and a three-quarter picture in two or three days. It is, perhaps, not superfluous to observe, that what has been remarked, concerning his advantages and acquirements, must be understood with some reference to the times in which he lived : for the opportunities of acquiring an academical education were then much less than at present, and confined to a few ; hence, it is now not uncommon to find youths of fourteen execute productions which would formerly have been thought extraordinary at twenty.

During his apprenticeship, he devoted much time to reading, which became his principal resource, amidst the wearisome solitude in which he was placed. His father's library was tolerably well furnished, especially with treatises on the fine arts, of which those studied by George were principally *Du Fresnoy* and *Webb*. If we may judge from the subjects he painted, his general reading

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must have been various, and, at this time, he had the character of being polite and well informed. His chief source of information was a dictionary of arts and sciences; and, although his recluse education had rendered him bashful, yet, whenever he fell in with professional men, he took every opportunity of adding the dictates of experience to those of theory, by endeavouring to lead their conversation to those points with which they were best acquainted, and on which he most needed information. This inquisitive spirit enabled him in all societies, where he could be familiar, to gain additional knowledge, or to strengthen that which he already possessed. Indeed, his talent for seizing advantages appears always to have been one of his chief means of improvement, and, while young, there was something so engaging in his countenance, voice, and manner, which were modest and respectful, that he every where excited a prepossession in his favour. To his other accomplishments he added some knowledge of music, which he cultivated with his usual success. He had a good bass voice, with an excellent ear, and, by a little instruction, he acquired sufficient skill on the violin to accompany and play in concert. This was his favourite instrument, and he touched it in a spirited and pleasing style; he also sometimes practised on the piano forte and hautboy.

His parents never played at cards, nor any other game, so that Morland remained in happy ignorance of such pastimes. When not acquiring information, he would ramble into the country, or amuse himself with his violin; and, whatever may have been his vices, through life he escaped every species of gambling. His father's associates were few; among them was a Mr. Forster, a merchant in the city, and a great connoisseur, as well as encourager of the arts; but, when George visited this gentleman, in company with his father, he felt so little interested in their conversation that he would walk out before dinner. As soon as the cloth was removed, pencil and paper were constantly brought, with which, in the course of the afternoon, he would produce two or three landscapes, though not then above twelve years of age.





*Idleness*



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The writer is in possession of several of his drawings of landscapes, made while with his father, some of his own composition, and others that he copied from prints or pictures. The former are not distinguished for originality, or beauty of arrangement, while the manner both of them and his copies is petit and dry, like that in general of those who draw from engravings: but, though in so indifferent a taste, they are done with care, and an anxious regard to detail, to which he was, probably, indebted for as much correctness as is discernible in the loose style which he afterwards adopted.

He often accompanied his father to the house of Mr. Flaxman, father to the present celebrated sculptor; but George never became intimate with the son; for, except genius, they had nothing in common, but were of dispositions as dissimilar as the departments, and styles of art, which they afterward pursued. Every thing the reverse of what was observable in Morland was obvious in Flaxman, whose love of the art, ardour for improvement, steadiness of pursuit, and struggles to counteract the difficulties of his situation, were as conspicuous as volatility, love of amusement, and neglect of academical acquirements were in George, with whom, of course, the advice of his fellow-artist, to be assiduous, and study the antique, did not meet with a very favourable reception.

## CHAPTER II

The friendship which subsisted between Morland and the father of the writer—His country walks on Sundays, and first taste for rural objects—An instance of the retentiveness of his memory—Consequences of the restraint and deception under which he laboured—His first aberration from moral rectitude, and its attendant extravagancies.

**T**ILL the age of eighteen, young Morland was never permitted to spend an evening abroad, except at the house of Mr. P. Dawe, the only person with whom his parents would trust him, as they could rely on his not leaving their son till he had seen him safe home. While Mr. Dawe was a pupil to Mr. Morland, George, then a child, formed a considerable attachment to him. Their friendship continued reciprocally to increase, until our artist was thrown upon the world, and acquired other connexions and more dissipated habits: scarcely a day passed without some intercourse, and, even afterward, their mutual confidence subsisted without diminution or intermission.

Almost his only recreation was a walk, every Sunday with his friend, to the most remarkable places in London, or its environs: on those occasions, he fully enjoyed his short-lived liberty; they were the sweetest days of his life, and he often surveyed them in retrospect with melancholy pleasure. His spirits and limbs, freed from their weekly confinement, obeyed the impulse of the moment, and he displayed all the indications of being unaccustomed to the government of himself: wild, and void of self-command, his rashness in tempting danger could be only equalled by his awkwardness in endeavouring to extricate himself. He was alive to every impression; his mind, being undisturbed by care, was open to whatever seemed attractive; and all objects were so, because to him they yet wore the bloom of novelty. His appetites,

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unvitiated by the customs of society, were easily satisfied. He was gay and independent; and withal so frugal that a penny-worth of gingerbread would suffice him a whole day, through a walk of twenty miles, during which few things escaped his observation, and nothing that he observed was forgotten.

Although he never drew upon the spot, he was able to design, from recollection alone, most objects he had seen; a method no less pernicious, when substituted for correct and sedulous copying, than excellent as an auxiliary to invention, by fixing in the memory what has been studied or observed, and promoting facility both of recollection and execution. As an instance of his strength of memory, the following may be given:—Having pursued his walk over Blackheath, Shooter's-hill, and Woolwich-warren, with his companion, they returned through Chalton, by the Sand-pits, and Hanging-wood, a place which Morland always admired as the most romantic spot of any within an equal distance of London. About three months afterward, he made two drawings of the Sand-pits, with the men digging, and loading the carts, barrows and asses, delineated with such identity, that Mr. Dawe could scarcely believe but he must have sketched them on the spot.

To the restraint beforementioned, his parents added deception, which, however well intended, was in the end productive of the most disastrous consequences to our artist. Instead of exciting in him an aversion to immorality, by inspiring him with a love of virtue, his parents endeavoured to reconcile him to confinement, and deter him from the vices of the town, by exaggerated accounts, and bug-bear stories, concerning its dangers. It was, of course, impossible that these tales could long obtain implicit belief; and he would frequently question his friend, respecting their truth, who was thus placed in a most perplexing dilemma; for he had to answer without evasion the enquiries of the son, and at the same time avoid contradicting his parents. Whatever answers he might give, the imposition could not long escape detection; and, with that detection, it is evident that the influence, not only of this

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scheme, but of every plan formed for his instruction, must be rendered precarious, if not abortive. Under such circumstances, it would have been impossible for the most sagacious friend to achieve much for his benefit. About his nineteenth year, he began to evade all restraint, and fell into those very errors from which his parents had endeavoured to deter him, by ill-judged means. He then first gave the rein to those passions which eventually impaired his intellects, and destroyed his constitution.

His Sunday walks were soon exchanged for a ride with some favourite mistress, with whom he scrupled not to visit his friends, and exhibit himself publicly in a chaise or phaeton, when he could procure the necessary supply of cash; and so much was he the dupe of folly, that one of these women had the address nearly to persuade him to marry her.

These irregularities Morland never endeavoured to conceal, and this, more from being unconscious of their degree of turpitude, than from either a principle of candour, or an insensibility to shame. He was not less open with regard to the situation of his pecuniary affairs, of the insolvent state of which, at latter periods of his life, he would often speak in public company, till asked if he were not ashamed of himself? when he would enquire, what there was to be ashamed of?—in short, on every occasion, he shewed himself equally ignorant of the manners, customs, and feelings of society. His expences soon exceeded the allowance afforded him by his father, and, to provide for them, he had recourse to painting such designs as have been already mentioned.

Morland's father has been accused of avarice, and it must be acknowledged that his conduct to his son seems not to have been sufficiently liberal; he appears to have employed him in the way that would be most lucrative, rather than in that which would have been the most improving; and not to have taken any steps toward his establishment in his profession. Yet, perhaps, he ought not to be severely censured; his fault originated in deficiency of judgment, and should be attributed



*Plate XIV. Playing at Soldiers.*







*Playing at Soldiers*





*Playing at Soldiers*



## GEORGE MORLAND

to his limited views, rather than to a penurious disposition. He certainly wished, but knew not how, to benefit his son, and in other respects he acted with generosity and feeling.

No man could possess greater opportunities for bringing his son forward than Morland. He had an extensive connexion among the most distinguished characters of the time, Lords Grosvenor, Scarsdale, and Fortescue, Sir Joshua Reynolds, Garrick, Mrs. Yates, Mr. Angerstein, Mr. Lock, Mr. Child, and many others, by all of whom he was so highly respected, that he could easily borrow any picture in their collections.

### CHAPTER III

Expiration of Morland's apprenticeship—His character contrasted with that of his father—A description of his person—He rejects an offer for his establishment—Consequence of his intercourse with the world—His adventures on a nocturnal excursion to Gravesend—His connection with a vendor of caricatures—He is patronised by a lady of fortune at Margate—Volatility of his disposition.

THE period at length arrived when all paternal government was to end, without its place being supplied by reason and experience; and when he was to launch, at the most critical season of youth, into all the pleasures and follies of the metropolis. It may not be improper here to point out the opposite extremes of character, observable in him and his father. The elder Morland was economical, but liberal; his son profuse, without being generous. The one was remarkably methodical in his habits: the other uncertain, restless, and versatile. Sobriety characterised the one; dissipation of every kind degraded the other. The manners of the parent were polite and humane, his society select and respectable. The son, on the contrary, associated only with the debauched and illiterate, and his feelings were obtuse. But in talents he as far surpassed, as in sensibility and morals he was thus lamentably inferior to his father; whose imagination was sterile and tardy, while that of his son was rapid and prolific.

The person of our artist was agreeable, and of the middle size: he was blessed with so excellent a constitution that he never experienced any illness, except what was brought on by his imprudence, and even from intemperance he suffered less than most others, for he would rise the next morning after an evening's inebriety without feeling the slightest inconvenience.

His forehead was high, with the frontal veins singularly apparent, when under the influence of passion or intense thought;

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his eyes were dark hazel, full, and somewhat piercing; his nose was rather aquiline, and his mouth intelligent, producing, altogether, a penetrating and expressive countenance.

After he became his own master, except general improvement in his art, he made little addition to his useful acquirements; he had a dislike to every kind of regular application; his love of knowledge gradually subsided, he abandoned all serious reading, and neglected his music, as well as every thing not intimately connected with some immediate and amusing object. Morland never had any political curiosity; and, if he saw one of his companions take up even a newspaper, unless it were to read the accidents aloud, he would snatch it from him, saying, "What! you are now going to pore over that for an hour?" and, perhaps, he never possessed a book in his life. At length, he had as little leisure as inclination for study; his conversation in his cheerful moments became occupied with the narration or the contrivance of frolics, and his serious intervals with his troubles.

A short time before the expiration of his apprenticeship, he received a liberal offer from Mr. Romney, on condition of his entering into articles for three years; but his parents could not persuade him to accept the proposition: he remarked, that the slavery of one apprenticeship was quite sufficient for a man's life. He had, besides this, an advantageous proposal from Mr. Gress, drawing-master to the royal family; yet, so great was his bashfulness, and aversion to all controul, that he could not be induced to engage in any constant employment.

Having, consequently, no other dependance, he remained with his father six months longer, notwithstanding the irksome restraint of keeping early hours, to which he was obliged to submit: but, though he generally conformed with tolerable regularity, he could not refrain from occasionally giving loose to his disposition. Once, for instance, being at the Cheshire Cheese, in Russel Court, where he frequently spent his evenings, he wished his companions good night about ten o'clock. Nothing more was heard of him for two days. On the third night he

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entered the room, and related his adventures to the company, who were astonished to find that he, who had scarcely left home for a whole night before, had at that late hour gone by the hoy to Gravesend, where he arrived about two o'clock in the morning. It was extremely dark, and being alone in a strange place, and not knowing whither to resort, he joined company with a carpenter and a ragged sailor, with whom he travelled five miles toward Chatham, in the utmost terror, when his companions took different roads. Morland was now much perplexed which to follow; he had no particular place of destination; the carpenter's axe and saw seemed dreadful—the appearance of the sailor, who was armed with a bludgeon, was equally alarming. He, however, chose to follow the latter, and they reached Chatham before day-light, went to a night-house, drank purl and gin, and slept there on a bench till seven o'clock. Morland then accompanied his new acquaintance on a short voyage, in a small vessel, which traded to the north Foreland, and which, according to his account, had nearly been wrecked. After a day's sail, he landed safely at Chatham, spent the night in his former asylum, and the next day returned to Gravesend with eighteen pence in his pocket, which enabled him to reach the Cheshire Cheese, elated with his exploits.

On this occasion, his inquisitive mind had not been idle, but, availing himself of his wonted talent for conversation, he brought back such a store of nautical information as astonished the company. Having been previously well acquainted with the various parts of a ship, from his general instructor, the *Encyclopædia*, in the course of this excursion, he learned the application of some part of his knowledge.

It was now to be expected that he would abuse the liberty which he had so suddenly obtained; neither did he find, in his intercourse with the world, any reality in the dangers with which he had been threatened; he, therefore, concluded, that no such dangers existed; and, unrestrained by fear or virtue, indulged every impulse, insomuch that he would frequent the lowest





*Industry*



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haunts of vice, at all hours of the night, and, what is most extraordinary, without any associate : he seemed to pride himself in doing every thing which his parents had represented to him as pernicious, and the more he could throw off his juvenile fears the more he thought himself a man.

Though totally unfit to mingle in frays, he delighted to be a spectator of them, and, on one occasion, was taken to a watch-house, with a party, from an alamode-beef shop. His appearance being superior to that of his companions, he was not confined with them, but suffered to remain in the lodge ; and, as he here found plenty of company, mirth, and liquor, he was pleased with an adventure which, with the morning examination before a magistrate, furnished him with a subject for much laughter and ridicule. These nocturnal adventures were succeeded by others of a similar kind, till at length the confinement of his father's house became so insupportable, that he eagerly embraced the first opportunity to leave it.

About two years before this, he employed a friend to dispose of many of his designs to a publisher, without disclosing his name, and while this was the case he was tolerably paid ; but no sooner did the purchaser become acquainted with the artist, than discovering his ignorance of the world, he bargained for them at half the former price. This person, who lived in Drury Lane, engaged him to paint a number of subjects, of a description that did little credit either to the artist or his employer. He attended Morland every morning for three or four hours to direct the manner of treating these pictures, which were, of course, executed privately while he was under the jurisdiction of his father.

But, in order that he might appropriate the talents of the youth more entirely to himself, this person persuaded him, through the hope of liberty, to leave his father's house, and take up his residence near him ; accordingly, he hired an attic lodging for our artist in Martlett's-court, Bow-street. Here Morland was doomed to drudge at his employer's price, which was contrived to be but just sufficient to procure him subsistence, lest he should gradually

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acquire the means of being independent of him. He would not allow him to work for any other person, and, the better to prevent it, was almost continually at his elbow.

His meals were carried up to him by his employer's boy, and when his dinner was brought, which generally consisted of six pennyworth of meat from the cook-shop, with a pint of beer, he would sometimes venture to ask if he might not have a pennyworth of pudding. He would occasionally solicit for five shillings. "Blood an oons man!" the Hibernian would reply, "d'ye think I am mad, or made of money? There is half-a-crown for you, and you may think yourself very well off with that; by J—s, you have not done half-a-crown's worth of work to-day." Such was the treatment he experienced, although he contributed so much to the profits of his employer, as to paint a sufficient number of pictures to fill a room, to which the price of admittance was half-a-crown. The multitude of his labours, however, did not equal their depravity; and it is said that many of them were added to the private collection made by the late Lord Grosvenor. It might be supposed that after suffering so severely from his thoughtless conduct, at his very outset in life, he might in future have become more circumspect; but every incident of Morland's history proves him to have been one of those, whom no experience could make wise, nor any misfortunes render prudent.

In the above state of bondage he continued several months, as he would often observe, "brow-beaten and used like a Turk," until an opportunity of delivering himself occurred, through an invitation which he received from Mrs. Hill, a lady of fortune, then at Margate, to paint portraits there for the season. That he might take as much revenge as possible on his oppressor, he kept secret his intentions, and on the night of his departure obtained from him as much money as he could, and then decamped, taking with him the key of his lodging, for the rent of which his employer was accountable.

Mrs. Hill admired the talents of Morland, and introduced him to all her connexions at Margate, suffering no opportunity to

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escape of promoting his welfare. He wrote to his friends in town that he was comfortably settled in the house of his patroness, where he was provided with every thing he could wish for, but found himself under so much restraint, that he believed he should not continue there long. In short, the irregularity of his conduct entirely frustrated the kind intentions of this lady, and in less than two months he left her house.

## CHAPTER IV

Particulars of Morland's conduct at Margate, from the authority of his own letters—He falls in love, and goes to town in pursuit of his mistress—The friendship evinced for him by a gentleman of family and fortune at Margate, to which place he returns—His adventures at a horse-race—He goes to France—His narrative of his expedition—Returns to London.

IT will, probably, be interesting to the reader to be enabled to form an opinion of Morland's character and manners, at this period, from his own letters. Part of his correspondence, during the present excursion, is therefore subjoined; the passages omitted were thought too trivial, and not to contain any peculiarities that characterize the writer, except indeed that flow of spirits which his letters generally display, and which is alike excited by whatever novelty presents itself. These were the first, and perhaps the only descriptive letters he ever wrote; and the negligence of his disposition is characterized in the originals by the inaccuracy of the spelling; he frequently amused his correspondents by writing in hieroglyphics.

“Ship Inn, Dover, Friday.

“DAWE,

“I arrived at Margate on Wednesday, surveyed the town on Thursday, and drank tea at Dover on Friday. Here is one of the pleasantest spots in the world; a fine view of the clift and castle, with the pier and shipping: opposite are the Calais clifts, which seem so very near as to appear not above three or four miles over. A very large pretty town is Dover, and looks something like London; but, of all the horrible places that can be imagined, Sandwich is the worst. 'Tis very likely I shall go over to France with Mrs. Hill; she is talking about it. My



*Blind man's bluff*





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compliments to the Congress,\* except that Jew-looking fellow. I have swam my horse † in the sea several times. I should be glad of an answer.

“ I am, yours, &c.

“ MORLAND.”

“ Saturday Night, Margate, Aug. 13, 1785.

“ DAWE,

“ Now I have done some little sketches for you ; and, as I do not go out of a night, I have time to do you some more. I shall be glad if you will answer it as soon as possible, and mention the dimensions more distinct, and if they must be from any story ; for I have an excellent opportunity of drawing some smart women, as there are many about, and there is one of the sweetest creatures in the house I lodge that ever was seen by man. She is upwards of six feet in height, and so extremely handsome, that I have fell desperately in love, and what is charming, I find it returned ; she has not been long come from Liverpool, and is but seventeen years of age. \* \* \* I should certainly marry here, only as I am a great favourite of Mrs. H. she has made me promise to go to Paris this September, and marrying would exclude me entirely from that ; \* \* \* besides, \* \* \* I have a shaking of the hand, and falling off very fast (these are not very comfortable symptoms) ; I begin to reflect a little now, but hope it is not too late. I have smoked but two pipes since my absence ; my house for smoking is the King’s Head Inn, in High Street, a good pleasant house—for at high water the sea comes to the very wall of the house, and if you was to fall out of window must surely be drowned ; but I seldom use it, by reason the company are so disagreeable, a parcel of old sleepy fellows. \* \* \*

“ Now I will inform you how I amuse myself ; first, I get up

\* A smoaking-club at the Cheshire Cheese.

† When Morland departed for Margate, he hired a horse to convey him thither, but forgot to return it till he had kept it six or seven weeks ; at length, hearing of the serious inquiries which the owner was making, he sent it back by a post-boy, and his father discharged the bill, which amounted to ten pounds.

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in the morning, after being called several times, 'tis generally about ten o'clock ; then I take a gulp of gin, as I have got some made me a present ; then I gang me down to breakfast with a young gentleman, some nobleman's brother, but I forget the name. I was to find my own breakfast, or to go and breakfast with Mrs. Hill, but, as he invites me, 'tis more convenient to have it in the house. At four o'clock dinner is sent to me ; after that comes my hair-dresser ; then dress, and go and take a little ride upon the sands, if 'tis a fine day ; if not fine, why then I only ride up the town, down Church-field, through Cecil-square, and into the stable again ; then I drink tea with my companion, and sup at Mrs. Hill's, though these two nights I have not been out of doors, by reason of it being so very stormy ; there was a violent storm of wind this morning, and the sea was covered with breakers. There is plenty of diversion here for the polite world, such as dancing, coffee-houses, bathing-houses, play-houses, &c." \* \* \*

One evening, after our artist had left London about three months, he surprized his old companions at the Cheshire Cheese, by entering the room, shaking a purse of guineas, and boasting that he could get as many as he pleased. Mrs. Hill, he said, had recommended him so highly, as a portrait-painter, that he had more business than he could execute, and among the first connexions at Margate. This however would not do for him ; he could not bear to be stuck up in the society of her old maids, and had therefore taken a lodging for himself. He added, that among the persons he had already painted, were Mr. Wedderburn, since Lord Loughborough, and the Master of the Ceremonies, whose embroidered coat he had spoiled with melted tallow, by placing the candle upon it, when in a state of intoxication.

Having finished his narrative, he told an acquaintance that he must go with him to see the finest girl in the world ; meaning her with whom he had fallen so desperately in love at Mrs. Hill's, where she lived in the capacity of lady's maid, but now resided in London with her brother, to whose house Morland and his

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companion proceeded in a coach. The former sent in his name, and presently a tall handsome young woman made her appearance ; after exchanging a few words, he asked her whether she would go out with him the following day, which was Sunday ; she consented, and he drove off. They met agreeably to appointment, made a circuit among his friends, and a day or two afterward he returned to Margate.

When Morland left the house of Mrs. Hill, he took up his residence in one, part of which was occupied by Mr. Sherborne, a brother of Lord Digby. This gentleman, who is the person mentioned in the preceding letter, was a great admirer of the arts, and occasionally amused himself with the practice of music and painting. Pleased with Morland's appearance, and hearing him perform on the violin, he one evening invited him to play duets with him, and our artist, as usual, soon made a favourable impression on his new acquaintance. He was indeed blessed with that happy art which unlocks every door, and every bosom ; but not with those more solid claims upon esteem which should have kept open the door he had entered, and preserved the good opinions he had gained : and perhaps those specious qualities contributed more to his injury than his advantage, for where they exist separate from prudence and firmness of character, the possessor of them will seldom resign the powers of pleasing which they confer, to court an uncertain future reputation in solitude.

Such was the effect which these qualities in Morland produced upon the gentleman above mentioned, that he shewed himself most generously anxious to serve him. He was much pleased that he had met with a companion whose pursuits were so congenial with his taste, who could instruct him in drawing, and accompany him on the violin : he highly admired his style of painting, ordered several pictures, and supplied him with money. But all this kindness was requited with ingratitude : Morland had no taste for the refinements of friendship, and could not bear restraint. After he had got of Mr. Sherborne all the money he could procure, he chose never to see him again ; though his friend

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begged him not to think of past accommodations, and, on his arrival in town, called on his father, and left an invitation to our artist to visit him, which however he never accepted.

Yet, perhaps, this conduct should not be attributed to dishonest motives. It might have been adopted as the readiest means of satisfying those claims which his follies had occasioned, without any fraudulent intention ; and it is very possible, that his aversion to see his benefactor proceeded from shame at his inability to repay him.

His amusements indeed were of a kind that ill accorded with delicacy of feeling. He would frequently take his violin to public-houses, and sing or play to the company. In such society he was always welcome ; and not a week passed without his writing a description of his frolics, some conception of which may be formed from the following letter.

\* \* \* \* \*

“ A person whom the people think have offended them may as well live amongst a parcel of tigers, as they do not mind killing a man any more than a mad dog. You must know I have commenced a new business of jockey to the races : I was sent for to Mount Pleasant, by the gentlemen of the turf, to ride a racer for the silver cup, as I am thought to be the best horseman here. I went there and was weighed, and afterwards dressed in the tight striped jacket and jockey’s cap, and lifted on the horse, led to the start, placed in the rank and file ; three parts of the people out of four laid great bets that I should win the cup, &c. Then the drums beat, and we started ; ’twas a four mile heat, and the first three miles I could not keep the horse behind them, being so spirited an animal ; by that means he exhausted himself, and I soon had the mortification to see them come galloping past me, hissing and laughing, whilst I was spurring his guts out. A mob of horsemen then gathered round, telling me I could not ride, which is always the way if you lose the heat ; they began at last to use their whips, and, finding I could not get away, I directly pulled off my jacket, laid hold of the bridle, and offered battle to



*Friedberg*



## GEORGE MORLAND

the man who began first, though he was big enough to eat me ; several gentlemen rode in, and all the mob turned over to me, and I was led away in triumph with shouts. But, however, I did not fare near so well at Margate races, and was very near being killed : I rode for a gentleman, and won the heat so completely, that, when I came in to the starting-post, the other horses were near half a mile behind me, upon which near four hundred sailors, smugglers, fishermen, &c. set upon me with sticks, stones, waggoners' whips, fists, &c. and one man, an inn-keeper here, took me by the thigh and pulled me off the horse ; I could not defend myself ; the sounds I heard all where, kill him ! strip him ! throw him in the sea ! cut off his large tail ! and a hundred other sentences rather worse than the first. I got from them once, and ran into the booth ; some men threw me out amongst the mob again, I was then worse off than ever ; Michiner rode in to me, dismounted, and took me up in his arms half beat to pieces, kept crying to the mob to keep back, and that his name was Michiner, and he would notice them ; at last, a party of light-horsemen, and several gentlemen, and their servants, some post-boys, hair-dressers, bakers, and several other people I knew, armed themselves with sticks, &c. ran in to my assistance, and brought me a horse, though the mob pressed so hard, 'twas long before I could mount. After I was mounted, and got to some distance, I missed my hat ; at last I saw a man waving a hat at me ; I rode to him, and found him to be a person I knew very well : he found means to get it me whilst two sailors were fighting who should have it. I went to the King's Head at night, met many of my bloods and bucks, though none of them could imagine what was the cause for the riot, but supposed it was a parcel of blackguards, who had been laying sixpences and shillings against the horse I rode, and afterwards, by the riot, wanted to make it appear 'twas an unfair start, though one started before me. We had three crowns worth of punch at the King's Head, and then marched out to meet them, or some if possible : we got into a fishing-house to look for some of them ; however there was so many in the house that, though we were

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armed, they put us all to flight. It was very dark, I ran over the draw-bridge, a stout sailor pursued me, and threatened vengeance ; he caught me by the collar ; I had a stick with a sword in it ; he did not see that, and whilst he was telling me what he would do, I found means to draw it, and had very nearly ran him through ; then, some of my companions coming up, he got his gruel. I found the man who dismounted me, and he humbly begged pardon, as did most of the rest. One savage fellow, who is a sore pest of this town, every body advised me to enter an action against him, which I did this morning ; so I must conclude, as the watchman is going

“ past one o'clock,  
“ as usual,

“ G. MORLAND.

“ Remember me to Congress.

“ Jenny writes letters every post ; I shall be joined in about three weeks ; don't say anything about the marriage.”

“ Margate, Oct. 22, 1785.

“ DAWE,

“ I have just had your letter, and have but one hour and a half to make you some little sketch, and answer the letter ; 'tis from Voltaire, but not the same subject as the one I sent before. \* \* \* We are just ready to set off to Dover, and get there by tea time, and set off for Calais at half past 10 o'clock to-morrow morning, on board the packet. As for Jenny, *but however say nothing about that to anybody* ; I do not know what to do about it ; if I marry her I am undone, by reason Mrs. Hill must find it out, it cannot be avoided, her acquaintances in London would inform her of it in France, she would then throw me aside ; besides, many gentlemen would give my acquaintance up, if I perform my promise with her, and which, as I certainly like her *better than any other*, I am determined to perform after my arrival in London, *if that should ever happen*. I might marry a lady rather in years, with money, which I only got off of by declaring my aversion to the matrimonial state. \* \* \* Last Monday week



## GEORGE MORLAND

almost everybody in Margate was drunk, by reason of the Free-Masons' meeting, and fox-hunt, and all my male sitters disappointed me ; some sent me word they were engaged ; some not very well ; others could not get their hair dressed, but I found it was one general disorder : this was next morning. I shall be able to make many dresses in France, as we are going to a town of more resort than Paris, considering 'tis so little a way from Calais ; there are six hundred English families in it already : I shall make many drawings of their inns, &c. The theatres come on very well ; there will soon be three : I went to see the Duenna, with the Medley, a pantomime ; very fine scenery and dresses, with a tolerable band of music, and the houses crowded every night they perform. I have just had two tokens of remembrance sent to me ; one a fine gold pin ; the other a handsome pocket-book, with a silver lock, and full of instruments ; and, t'other day, a remarkable fine patent watch-chain, worth about two guineas, a fine silver pencil-case, and hiding-purse, and several dollars.

“ Remember me to Congress, and if I ever should come back again, I shall have the pleasure of smoaking a pipe—but, for reasons, am afraid that will never happen ; farewell, remember me to them.

“ G. MORLAND.”

“ Port Royal Inn, St. Omers, Oct. 28, 1785.

“ DICKY,

“ I doubt if you will be able to read this, as the French pens are so bad, the legs of the tables so uneven, and the paper so coarse. I am now sitting by myself, over a bottle of claret, in a great room, about 16 feet high, starved with cold ; a fire-place as large as a moderate room in London, but has not, by the colour of it, felt the warmth of a flame these dozen years ; a parcel of French waiters, who, as I cannot talk French, impose upon me at pleasure : these are not half my grievances, but too numerous to write about at present. We set out from Dover last Monday, at one in the forenoon, and had the most amazing quick passage

## GEORGE MORLAND

known these twelve years, 'twas no longer than one hour and thirty-two minutes from Pier to Pier. The sea ran very high, and frequently washed quite over us. Mrs. Hill came down below to avoid the spray, and she was no sooner down than a great sea poured through one of the weather-ports, and wetted her from head to foot. I was the second sick on board, and the first that got well; after my sickness began, and I had a good ——, I went down, tumbled into my hammock, and slept very sound, midst straining and groaning, —— however, I slept till I heard 'Welcome to Calais, gentlemen and ladies.' I flew out upon deck, and was surprised to find myself surrounded by Frenchmen, and quite a different country about me; extraordinary, every thing should be so different in so short a distance as twenty-one miles. We landed, and found a coach which M. Dessein, the master d'hotel, (Stern speaks of) had sent to bring us to his inn, the Hotel d'Angleterre. On our way to the inn we went through the fish-market, which put me in mind of Billingsgate, as the women look just as fat and saucy. When we arrived at the inn, our first business was to get dry; then my curiosity led me to walk about the town, which is but small. Coming down the Rue de Rampart, some soldiers were flying a kite; I did not see the string, and tumbled over it, for which I got abused in all sorts of French jargon. As it began to grow dark, I went back to the inn to supper and tea, all which was very good and very cheap: we sat up till they sent our things from the Custom-house, and then the fille de chambre lit me up to bed, which was so very high I was obliged to jump into it. Next morning, after breakfast, we set out for St. Omers (which is in French Flanders,) in a coach and four, and arrived there at ten minutes after three, at Mrs. Hill's apartments, at the house of M. Petit, Marchand de Bois, Rue de Commandant, vis-à-vis l'hotel, novel d'Angleterre. Immediately fires were lighted up, and we had a dinner, à-la-mode Française, which is three courses of three dishes each, and after dinner I began to look out for hotels and ——; the first I found in great plenty, but none of the



*The Drum.*



## GEORGE MORLAND

latter. I called upon many of the English that I knew in Margate, and about eight o'clock I went to bed, in a room as big as Westminster-hall, with two beds; 'tis rather impossible to find a bedroom in France with only one bed, so that makes good what Sterne says in the conclusion of his Sentimental Journey; and 'tis very common for gentlemen and ladies to lay in the same room at the inns. The bread is very good, as also the butter and tea, and the servants honest and civil. I lost my gold watch-key, and there was quite a bustle amongst the servants to know who it belonged to; at last I owned it, and they refused taking anything. Before I come back I shall, in all probability, go to Lisle, as it is only a day's journey from here, and Mrs. H. has asked me. I have very pressing invitations to stay and paint portraits, by many gentlemen and marquisses here; and there are already upwards of six hundred English families, besides many more daily coming, all people of fortune; upon which I have promised to return as soon as possible, and I have already many commissions to bring with me from England. I shall set out from here on Wednesday morning next, about seven in the morning, on board of the barge that goes every Wednesday and Sunday, and the price is only 24 sous, equal to a shilling English money; there is no trouble attending it, they are sure of reaching Calais in the day, as there is no tide, and being only a canal, just like our New River, they are dragged along by horses. There is one thing that is rather disagreeable attending the conveyance in the barge, which is a set of friars, called Roquilets, the most nasty set of people in the world; they never change their cloaths until they drop off their backs; when they are so lousy 'tis impossible they can bear them on themselves, they then send them to be baked, to kill the lice. The use of this set of fellows is, in case of a fire, they are to venture their lives in putting of it out. They never put on any linen, and only dress in a sort of coarse brown flannel; they are very numerous, and have a pretty good college. The church-music of France is something very strange, as it consists of country-dances; and they are remarkably fond of the tune of

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Nancy Dawson, which they never play in church but of Sundays. When a person dies the bells are set a ringing, as we do for a rejoicing day. There is very little to be heard in the town except drums and bells, and little to be seen except priests and soldiers, as the genteel people never walk out on foot, and there are only two coaches for hire; you may have fourpenny fares; they only charge according to the distance. The women never have any hats, and in the hardest rain they only throw their gowns over their heads. Upon my arrival in England I shall come up to London, and shall certainly pay Congress a visit, and give them some sort of a treat for supper, as, when I go back again, 'tis a doubt if ever I come to England any more, 'tis such a delightful country; no danger of robbing, and travelling very cheap; and a person may live very well for thirty pounds per ann. and many have not more; people who ran away in the rebellion, and have continued here ever since. Adieu, remember me to Congress, &c.

“GEORGE MORLAND.

“This letter was not wrote all the same day, as this last side, and what I am writing now, is on Saturday night. They have got a large company, and I have left them to finish my letter. I bought a fine satin waistcoat yesterday, for a quarter price of what it would have cost in London; leathern breeches are only half a guinea per pair, shoes three shillings, cotton stockings half a crown, worsted stockings are dear, and very bad. They make them of one piece, without any distinction for the foot; that must be formed by putting the stocking on. Just now the Bon Dieu was carried by, which is the host, for some person incapable of coming out to receive it.”

His sketches made in France were extremely interesting, from the power he possessed of seizing, and displaying, in a lively manner, the peculiarities of the French people. But the gratification of his curiosity, in the observation of foreign manners, was insufficient to fix his unstable disposition: regretting his absence

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from his customary companions and entertainments, he proceeded no farther than St. Omer, where he staid a few days only, and returned to spend the winter at Margate. At length he came back to London, where he had no fixed abode, or certain occupation, living occasionally at his father's, and depending for subsistence upon adventitious employment. It was the constant fate of this unfortunate man, that the opportunities which chance or friendship threw in his way, were invariably rendered subservient to his vicious habits. Thus ended his Margate excursion, in which he spent about a year.

## CHAPTER V

Morland extricates himself from a matrimonial engagement—Another love adventure—Commencement of his fame as a painter—His marriage—Removal to Camden Town—His first acquaintance with post-boys, grooms, and persons of that description—Takes pupils, and removes to Warren Place—Some account of his companion Irwin—Forms an intimacy with Brooks, a shoemaker—Difficulties he encounters in the sale of his works—His first success in painting juvenile subjects—The consequence of obtaining a good price for a picture.

ON his return from France, he renewed his addresses to Jenny, and the banns of marriage were soon after published, but, when the affair drew near to a conclusion, he began to reflect seriously on the obstacles to his happiness, and so insurmountable did they appear, that he was in great trouble how to avoid the intended match. This however was effected by stratagem: he prevailed on a military friend to call on the brother, on the evening when they were to have met, to fix the day of marriage, and to tell him a story which they had concerted together, the object of which was to represent Morland in a very bad way, with regard both to health and circumstances; and to say that he was nevertheless at the Gray's Inn Coffee-House, ready to fulfil his engagement; but that, in his opinion, the union ought not to take place, as it was a pity to throw the girl away on a person so unworthy of her. The scheme succeeded; the brother went immediately to Morland, and, after severely reprimanding him for his conduct to his sister, the connexion was broken off.

It was not long, however, before he was again in love, and his affections, which never soared very high, were now fixed upon a servant maid; so ardent indeed was his passion for the present object, that he endeavoured to persuade a friend to call with him on her father, who was a taylor, to obtain his consent. This his





The Farmers Table.



## GEORGE MORLAND

confident refused, though he walked with him as far as the house, all the way dissuading him from his project, but in vain; at length they arrived at her father's door, when Morland's courage failing, he said he believed that his friend was in the right, and that he should think of her no more.

About this time he became acquainted with Mr. William Ward, who then lived at Kensel Green, on the Harrow-road, where he shortly became a frequent visitor, and at length took lodgings at his house. Here he began to paint those familiar and domestic subjects which obtained him so much reputation. The first of these were two pair of small pictures, called "The Idle, and The Industrious Mechanic," "The Idle Laundress, and Industrious Cottager," in which every part was painted from nature with considerable care.

He now became enamoured of Mr. Ward's sister, Anne, to whom he paid his addresses: he on this occasion conducted his suit with more perseverance than formerly, and led her to the altar in July, 1786. In about a month afterward the families were more closely united, by Mr. William Ward and Maria Morland following the example of their brother and sister. Morland, with his brother in law, then took a house in High-street, Mary-le-Bone, where the only work he produced worth notice was a series of six pictures, called *Letitia, or Seduction*. They represent the progress of a young female, from a state of innocence in the country, through successive scenes of depravity and distress, till she is at last received penitent by her parents: the story is well told, and nothing superfluous introduced. The taste and sentiment here displayed shew Morland, at this time, to have entertained, in a great degree, refined conceptions of virtue; and, throughout his life, he constantly expressed his abhorrence of the crime, the effects of which he has so feelingly pourtrayed.

Every part of these pictures was carefully copied from real objects: the detail, even to the pattern of the draperies, and the particulars of the back-ground, is executed with considerable skill, so as not in the least to disturb the keeping, or interfere with the

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general effect. The figures are better drawn than in many of his later productions. The painting likewise is firmer, and the colouring, in some respects, superior. They were, indeed, works of the highest promise : he came to nature with a mind prepared by the study of the Dutch school, and the great advantage he derived from it was very apparent in these paintings : in fact, the ability displayed in them is sufficient to shew, that if he had persisted in the same course, he might have rivaled his masters. He had not yet adopted any of those superficial and ostentatious modes of producing merely an effect, by which the art has been debased, and by which he was himself misled, and ultimately lost. In these productions Morland has not avoided the peculiarities of fashion ; hence their effect is considerably diminished by the changes in the mode ; for those dresses, which, at the time they were painted, were indicative of gaiety and fashionable life, have since become antiquated, and suggest opposite ideas.

The families had not long been together before dissensions arose between them, and within three months they separated ; soon after which Morland removed to a small house, on that part of the Hampstead Road now called Camden Town. At this time, one of his favourite amusements was riding on the box of the Hampstead, Highgate, or Barnet stage-coaches. This was the commencement of his acquaintance with coachmen, post-boys, and similar characters, to whom he always behaved with liberality, and became, at length, so well known among them, that he could have been conveyed to any part of the kingdom free of expence.

Although he was without regular employment, in the course of six months he took three pupils, in succession, who, during the short time they staid, were much more his companions in idleness than his scholars in painting. At the end of the quarter he removed from his cottage to a better house at the corner of Warren Place, in the same neighbourhood, where he formed an intimacy with a young man, of genteel manners, named Irwin. Morland had consequently no longer occasion for a pupil to keep him company ; but finding his new acquaintance to be a person suited



*Constancy.*



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to his habits, of a gay disposition, and willing to go where, and do what he pleased, he presently accommodated him in his house, on condition that he should sell his pictures ; for which he was to receive a considerable share of the produce.

Whether from bashfulness or indolence, Morland never could bear to offer his own works for sale, and would rather take a quarter of what he might have obtained than submit to that necessity. Irwin often obtained him money on account from his brother, who was a man of property ; and it became a frequent practice with Morland to procure, in advance, nearly the whole price of his pictures ; they were then laid aside, for no principle of honesty could induce him to work for money which he had already spent. His connexion with Irwin was productive of mutual injury : it induced him to increase his expenditure, and encouraged him to contract debts far beyond his means : Irwin, on the other hand, acquired from Morland habits of excess and debauchery.

Friendship not supported by virtue is always of short duration, and Morland soon neglected the society of Irwin for that of a shoemaker, named Brooks, who having been brought up in scenes of the lowest dissipation, and possessing some acuteness, was well qualified to be agreeable to our artist, and soon became his inseparable companion. Brooks was now the best fellow in the world, though there was scarcely any kind of depravity with which he was unacquainted, and this was the man for whom it was reserved to finish Morland's education in vice, which seemed hitherto to have been only preparatory. In his pictures he has introduced most of his companions ; and in that of "The Sportsman's Return," Brooks is represented leaning out of his stall ; he has also given him a place in many other of his productions. This man was frequently useful to his patron ; he assisted him to escape from his creditors, accompanied him in his country excursions, and generally was intrusted with the place of his retreat.

Notwithstanding Morland's prodigal waste of time, he painted a great number of pictures at this period. Yet their sale was so precarious, and his finances so low, that he was reduced to the

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necessity of disposing of them, as fast as they were painted, for whatever he could procure. By these means however they became rapidly diffused, and so quickly did he rise in reputation, that in the course of two or three years, he could obtain almost any price he chose to demand. Thus, the picture of the Mad Bull, a slight performance, yet containing no less than twenty figures, replete with low humour, which, when it was first painted, he with difficulty sold for half a guinea; within six months, was re-sold for five guineas, and would now produce twenty.

Of his talents for true humour but little can be said; yet the above-mentioned picture, and its companion, "The Ass Race," with some others, prove him to have possessed an imagination as prolific in the invention of ludicrous subjects for his pencil, as he was ready at contriving mischievous tricks in life to produce them. The species of humour which he attempted had nothing of the severe satire of Hogarth, but approached more to broad farce and buffoonery; it was nevertheless good in its kind, and indeed he seldom failed, either in conversation or on the canvas, to produce all he aimed at,—a loud laugh, without regard to the subject, cause, or tendency. Although he could make no pretensions to wit, when he chose to be agreeable, he was an excellent companion, full of hilarity, telling a number of facetious stories with considerable pleasantry, and incessantly active in the contrivance of diversion. His talent for ridicule sometimes discovered itself in satirical songs upon his companions; but he never bestowed thought enough on these lucubrations to render them worthy of being preserved; when abstracted from his mode of delivery, and the occasions on which they were written, they were of little worth. Occasionally he would hire ballad singers, and blind fiddlers, to sing and play them to vulgar tunes, under the windows of those who were the subjects of them, and who were sometimes thereby so much annoyed, as to be obliged to change their place of residence.

But as his health decayed, the faculty, though not the desire of exciting laughter, deserted him: latterly, and when intoxicated,



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notwithstanding his perpetual craving for amusement, no mirth could be less exhilarating than the mirth of Morland ; for, possessing neither wit nor genuine humour, he was reduced to the miserable substitutes of repulsive ribaldry, mischievous tricks, abortive jokes, and ineffectual attempts at ridicule. Accustomed to receive every concession from those who surrounded him, he became impatient of contradiction, and could not endure to have anything he chose to perform or to approve opposed. He affords, in short, a singular example of the existence of principles apparently the most contradictory in the same character,—of a mind capable of the highest achievements, yet descending to the lowest state of moral debasement. Possessed of talents which might have ranked him as one of the ornaments of mankind, he indulged in propensities that levelled him with the lowest.

There was about this time a great demand among the publishers of prints for juvenile subjects, occasioned by the success of those painted by Biggs, and Morland was induced to try his success in paintings of this description. His first attempt was the picture of "Children playing at Blind Man's Buff." The person who then managed the business of Mr. I. R. Smith happening to call on Morland, and seeing the picture just mentioned in an unfinished state, he spoke of it to that gentleman in such terms as induced him to engage to purchase it, at the price of twelve guineas. This was much more than Morland expected, who was so overjoyed at the sudden prospect of such wealth, that he and Brooks made a strange resolution that, on receiving the cash, they would each drink twelve glasses of gin. Our artist applied himself sedulously to his task, finished it by the time appointed, and received the stipulated sum. Scarcely could the unruly joy of Morland wait till the person who brought the money had quitted the house, before he threw open the windows, and with his companion, Brooks, gave three cheers, then set off to the public house, where they piously performed their engagement.

## CHAPTER VI

Enumeration of the principal subjects painted by Morland during his residence at Camden Town—An attempt to account for his rapidity—His mode of profiting in his art from those who surrounded him—His method of studying children—His change of style—Favourable circumstances under which he came forward as an artist—Unparalleled sale of his early productions—Receives proposals from France—Progress of his extravagance—His scheme to induce the drawer of a note to take it up.

**E**NCOURAGED by this unexpected success, our artist produced many similar pictures, most of which being ably engraved by his brother in law, William Ward, and published by Mr. Smith (of King Street, Covent Garden), proved so successful, that he was induced to proceed in this style, in which the following were his principal productions :

Children playing at Blindman's Buff—Children playing at Soldiers—Children Nutting—Children Birds Nesting—Juvenile Navigators.

A Visit to the Child at Nurse—A Visit to the Boarding School. The Angry Farmer—Boys Bathing—Boys Robbing the Orchard—Boys Skating.

Gathering Butterflowers—The Kite Entangled.

Enlisting a Recruit—The Deserter Detected—The Deserter Hand-cuffed, and conveyed to a Court Martial—The Deserter Restored to his Family.

Gathering Blackberries—Angling.

The Snow Ball.

Angling—The Angler's Repast.

The Slave Trade—African Hospitality.

Selling Cherries—Selling Peas.







*Interior of Country All House*



## GEORGE MORLAND

The Industrious Husband and Frugal Wife—Companion to the above.

Selling Guinea Pigs—Dancing Dogs.

Anxiety, or the Ship in Distress—Joy, or the Ship Returned.

The Cruel Landlord—The Generous Tenant.

Fruits of Early Industry—Effects of Extravagance and Dissipation.\*

Among the above, the Effects of Extravagance, which was the last picture in point of time, is by far the most excellent: the design is admirable, and the face of the father has considerable expression; indeed it proves Morland to have possessed talents, which, but for this and a few similar pictures, would never have been imagined, and makes it deeply to be regretted, that a better direction was not given to them. The negative and low tone of the colouring happily accords with the subject, diffusing over the whole a sombre hue which is highly expressive.

All the pictures above enumerated, with many others, were painted in about a year. To account for this extraordinary degree of dispatch, we must consider the activity of his mind; for, though he wasted much time in idle tricks, when without money he worked a greater number of hours, painted quicker, and kept closer to his employment than most persons of his profession. In fact, the portion of time he now spent in vulgar diversions was not more than others devote to more refined gratifications; but he was so active, both in his profession and in his amusements, that those who are not aware of this circumstance, are astonished how he could execute so much, and find time for any recreation.

When endeavouring to account for the multiplicity of his productions, we must likewise recollect the nature of the subjects he painted, his mode of treating them, and his happy art of seizing opportunities. Thus when surrounded by companions, that would

\* The greater part of these pictures were purchased for seven guineas each, by Irwin, who, merely for the trouble of carrying them to King Street, received fifteen. Whenever this was mentioned to Morland, it only excited a laugh: provided he had money enough for the present he was satisfied.

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have entirely impeded the progress of other men, he might be said to be in an academy, in the midst of models. He would get one to stand for a hand, another for a head, an attitude, or a figure, according as their countenance or character suited; or to put on any dress he might want to copy; and the pictures, which he painted about this time, contain the portraits of his companions, as well as of the children in the neighbourhood where he lived. Morland's wife and sisters were almost his only female models: hence arose his want of variety in this respect.

When painting his juvenile subjects, he would invite the children of the neighbourhood to play about in his room, and made sketches of them whenever any interesting situations occurred; justly observing, that to take them thus, in their unconscious moments, is the best mode of studying their peculiar attitudes, and to catch a thousand various graces, of which it is impossible to conceive a perfect idea in any other way: grown persons may be placed in appropriate postures, but with children this is not practicable. The writer has in his possession one of Morland's sketch-books, containing several of these studies from children. They are touched with his wonted spirit, and form a sort of middle style, between his laboured minuteness while with his father, and the looseness of his latter drawings.

He copied as much as possible immediately from nature; when he painted the Cherry Girl, he had an ass and panniers into his parlour; and while employed on stable scenes, he often scattered straw about his room. If he wished to introduce a red cloak, or any other garment of that sort, he would place a person at the window to watch till some one passed that appeared likely to suit his purpose; on which he sent for the passenger to come in, while he made a sketch, and mixed his tints, and he seldom failed to reward the person thus called upon liberally. What he could not copy immediately from nature, was supplied by a retentive memory, and acute observation of the scenes in which he mingled.

He now put in practice the project of changing his style; when asked whether he did not think the correct manner of his





*Guinea Pigs*



## GEORGE MORLAND

early studies extremely improving, he would laughingly ask, "What, making leaves like silver pennies?" In correcting this fault, he ran into an opposite excess; his trees, in some careless and hurried works, produced nothing less than cabbage-leaves; they however afforded him a golden fruit; for, at this period, he could earn with ease twelve guineas per week.

The time at which Morland came first into public notice was particularly favourable; the nation was at peace, a taste for the arts was becoming general, and there was more employment for the artists than they could execute. The publishers speculated to a considerable extent, and Morland was employed by Mr. I. R. Smith, one of the most enterprising among them. In addition to this, he had no competitor in his own line, for the public were disposed to patronize whatever novelty should be presented to them, and his style was original, and adapted to please.

In the possession of uncommon genius, brought forward under a combination of favourable circumstances, he was peculiarly fortunate, as well as in almost every thing else that did not depend on himself; but most unfortunate in all that was under his own influence, as will presently appear by the use he made of his advantages.

He was also fortunate in having an engraver who so highly admired his works, and was so capable of doing justice to them, as Mr. William Ward. The subjects of his pictures being adapted to common comprehensions, the prints engraved from them had an unparalleled sale, not only in this country, but abroad, particularly in France and Germany. Of those of "Dancing Dogs" and "Selling Guinea Pigs," five hundred pair were sold in a few weeks. One foreign dealer often took as many as would have supplied all England: when the four plates of the Deserter were published, a single dealer immediately gave an order for nine dozen sets. The Effects of Extravagance, with its companion, were twice engraved, and they have been lately copied in the chalk manner at Paris.

Indeed, the demand for his prints was so great in France,

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that they were frequently re-engraved there, and he received from that country advantageous proposals, either to go there to paint or to send over his pictures. To these he paid no attention, for his reputation was established, and he had henceforward more employment in England than he was inclined to execute; but the more he earned, the more he involved himself in debt, and his income, although it now exceeded his expectations, was by no means adequate to the expenditure which his habits occasioned.

When he first gave promissory notes he took a pride in being ready to pay them before they became due, and was exceedingly distressed if he happened not to be prepared by the time; but, after a little while, notwithstanding his earning considerable sums, he was seldom able to pay his debts, or *honour his notes*, and was therefore continually applying to those who had any interest with the persons who held them to procure him time; for he had not the courage to speak for himself. Sometimes he had recourse to stratagem; once in particular, being unable to take up a note which he had given to a chandler in the neighbourhood, he became very uneasy, especially as this person was of a surly disposition, and by living on the spot, he had no opportunity of avoiding him. Yet, notwithstanding this was the tradesman's general character, he had, like most others who knew our artist, taken a fancy to him.

The day before the note became payable, Morland was in great trouble about it, as he had been informed by the tradesman that he had paid it away. In this dilemma, he called on a friend to consult with him what was to be done, and how he should inform his creditor of his inability to pay him. It was thought, that if a party at skittles could be formed, and the chandler be induced to join it, he might be caught in a good humour, being fond of the game; Morland was to affect dejection, which a friend was to notice, and by that means the creditor was to understand that his dullness was the consequence of disappointment at not receiving money that day, on which account he could not take up this note.

A party was accordingly made, which met at the Castle,



*Juvenile Nanyagos*



## GEORGE MORLAND

Kentish Town, and, in the height of the play, Irwin arrived, and acquainted Morland that he had been unsuccessful, for the gentleman had left town. Morland then became apparently sorrowful: his friends noticed it, the chandler inquired the cause, and on being told, said it could not be helped, it should make no difference, and agreed to take up the bill for him, and to receive the amount as soon as convenient; this restored Morland's spirits, and the evening was spent jovially.

## CHAPTER VII

In consequence of the increase of his income, Morland makes excursions into the country—Suppers given to parties—Dangerous frolic with a watchman—Becomes a constable—His conduct while in that situation, and the advantages he derived from it—Leaves Camden Town on account of his embarrassments—Obtains a letter of licence.

MORLAND'S encouragement had, at this time, so much increased, that instead of his pupil being sent to raise five shillings for a picture, as was lately the case, our artist could now without difficulty gain as many guineas. With those he would buy any thing that attracted his notice, particularly animals of various kinds, pigs, fowls, rabbits, and others, either for food or amusement, and then go to the public-house, or run from one neighbour to another, to enquire what he should do with them. In all things he acted without reflection, and afterward consulted the opinion of his friends, though without any intention of being guided by their advice.

His rides on the Hampstead and Highgate stages were presently exchanged for hired horses, and he made frequent excursions with his companions, in which he generally paid the expences. On these occasions he was seldom absent more than a day; but, as they were often repeated, the waste both of time and money was not inconsiderable. His longest journey at this period, both as to time and distance, was for about a week, to Whitby, in Yorkshire, where he remarked, that he first beheld the sublimity of the ocean on a bold cragged coast; which astonished him the more, from his having supposed that nothing could exceed what he had seen on his voyage to France.

Another source of expence and dissipation in Morland,





*Dancing Dogs.*



## GEORGE MORLAND

was, the practice of giving suppers and entertainments to a large circle of acquaintance, painters, colourers, engravers, and their apprentices, who frequently made parties to the amount of ten or twelve. Instead of going to an alehouse, after he had done work, often in his painting coat, with one skirt and half a sleeve, as before, he would now proceed in boots and buckskin breeches, to take the chair at the Britannia, a tavern in the neighbourhood, at which these treats were usually given. It may easily be conceived, that such meetings frequently terminated in vulgar excesses.

On his return home he would play various kinds of frolics upon the inhabitants, whenever he thought he was likely to hear of them again. Indeed, mischief appears to have been his principal amusement, in the contrivance of which his mind was incessantly active, and to procure a succession of it he endeavoured to make one piece of sport afford the occasion for another. Thus, if a neighbour that had been disturbed taxed him with being the cause, when he could no longer conceal it, he would deliver up his accomplices, in hopes of enjoying the result.

Of the rashness of many of his frolics, the following will be a sufficient example. He was returning from town about two or three o'clock, armed with pistols, and to try the resolution of the patrol, discharged them close to his ear, and immediately ran off. The enraged watchman pursued with fixed bayonet, but not being so alert as Morland, threatened to fire if he did not stop; when Morland, having carried his joke as far as he durst, laughed, and disclosed his name.

Morland has been represented by his biographers as destitute of personal courage; there are however many circumstances which do not seem to justify this imputation, at least during the early part of his life; fortitude he certainly never possessed; but his excursion to Gravesend, his conduct at the horse-race, and his attack on the watchman, are enterprises which border on rashness rather than timidity: latterly, when enervated by excess, he

## GEORGE MORLAND

without doubt shared in that cowardice which is common to the intemperate and debilitated.

Our hero shortly after took it into his head to serve the office of constable for a neighbour gratis, and so delighted was he at the thought of wielding the staff of civic power, that he would not signify his purpose to any friend until he was sworn in, lest he might be dissuaded from his project; but of this, as of most of his whims, he was soon tired. When he undertook the office the weather was fine, he was but little employed, and his time consequently not of much value; in short all would have been very pleasant could he have exercised his authority when and in what manner he pleased; but he had forgotten that he should be obliged to attend to his duty in winter, as well as in summer, and to obey as well as to command. When busily engaged in finishing a picture, and in great need of the money, or just going on some favourite excursion, with a jovial party, a precept would arrive from the high constable, ordering him to some distant place, on disagreeable business, that would occupy the whole day; thus his plans, whether for pleasure or profit, were often destroyed. If he had to serve a summons for a jury he was ever behind hand in executing it, and seldom accomplished it till he had exhausted the patience of the coroner, who did not fail to reprimand him severely. He was not only embarrassed in the discharge of his duties as headborough, but his companions, the hired constables, imposed on his inexperience, by feigning that there were disagreeable commissions to be executed, to get rid of which he would treat and bribe them in various ways. It is not extraordinary, that under such circumstances, he should have been thoroughly tired of his office long before the time of its expiration.

But if few would have entered into so foolish an engagement, still fewer would have been able, as Morland did in some degree, to convert it to a source of professional advantage. Just as he was about to begin his four pictures of the Deserter, a serjeant, drummer, and soldier, on their way to Dover in pursuit of deserters, came in for a billet. Morland seeing that these men



*Children Embroidering*



## GEORGE MORLAND

would answer his purpose, accompanied them to the Britannia, and treated them plentifully, while he was earnestly questioning them on the modes of recruiting, with every particular attendant on the trial of deserters by court martial, and their punishments. In order that he might gain a still better opportunity for information, he provided his new acquaintances with ale, wine, and tobacco, took them to his house, and caroused with them all night, employing himself busily in sketching, making enquiries, and noting down whatever appeared likely to serve his purpose; nor was he satisfied with this, for during the whole of the next day, Sunday, he detained them in his painting-room, and availed himself of every possible advantage which the occasion afforded.

He pursued the prodigal line of conduct which has just been described, as long as the mode of raising money in advance on his pictures, and paying with notes which he could not honour, was practicable. Meanwhile he was relaxing in his industry, and his debts so increasing, that his affairs at length drew near to a crisis, which was accelerated by the quarrel and final separation that took place between him and Irwin. They had indeed frequently disagreed while they lived together, and although they generally shook hands again, yet their differences repeatedly rose to such a height, that they strove who should turn the other out of doors. For some time similar habits seemed to have made them necessary to each other; but after Brooks was introduced, this was no longer the case with Morland, and it became the shoemaker's interest to foment their differences. Morland now stood not in need of Irwin to sell his pictures, for shortly after he was employed by Mr. Smith, he had no difficulties of this kind. Irwin consequently became offended at feeling himself neglected, and jealous of the man who had supplanted him in the favour of his patron; hence quarrels between them grew more violent, till at last Irwin was entirely discarded. He did not survive many months; and, like several others of Morland's dissipated companions, fell a victim to the excesses in which he had participated.

A propensity to quarrel with his associates attended our artist

## GEORGE MORLAND

through life. There was constantly one party in and another out of favour, for he chose always to have some to assist him in deriding, and others to be the subject of his derision. After Irwin left him, Morland reflected how much he was indebted to the brother of his late colleague for money advanced on pictures, and began to fear his resentment. Here was at once a resource lost, and an addition to the number of his creditors, all of whom had now begun to be extremely impatient. It was then that, for the first time in his life, he believed himself in danger of a prison, of which, notwithstanding all his boasting to the contrary, he entertained most dreadful apprehensions; and, although the amount of his debts did not exceed two hundred pounds, he became more terrified than when he afterwards owed thousands.

It was in this embarrassed state that he first had recourse to an attorney, of whose assistance he ever afterward stood in need. To allay his fears, lodgings were taken for him within the verge of the court, at that time considered a sanctuary for debtors. A retreat was determined on; and the consultations between himself, his servant, and his faithful confidant, Brooks, became frequent concerning the mode of effecting it. As the love of quiet, and of reputation for honesty, made no part of Morland's character, and as he had so able a helpmate to cheer and bring him through his difficulties, he was much less distressed, after the first storm was over, at the trouble and disgrace of the affair, than pleased with the bustle and novelty to which it gave rise. Besides this he was already tired of his country residence, and wished to be among his London acquaintances, glad of any thing that should produce a change, and delighted with the idea of "giving the slip to the people of Camden Town." Hence his present situation seemed not in the least to deter him from a repetition of those follies and vices by which it had been produced.

Several of his notes were held by an upholsterer, to pacify whom it was agreed that he should have back the furniture; while the pictures on which he was at work, and the rest of the effects, were, by the dexterity of Brooks, conveyed away, before the





*A Visit to the Child at Nurse*



## GEORGE MORLAND

neighbours had the least suspicion of Morland's intention ; so that nothing was left for the landlord, but several loads of cinders, in which were found many public-house pots ; and he esteemed himself fortunate to get back his premises on any terms before they were quite in ruins, which doubtless would soon have been the case, as he had let them to Morland in a half finished state.

Soon after his retreat, which happened in Dec. 1789, by the assistance of his attorney, Mr. Wedd, he obtained a letter of licence, and in the course of fifteen months extricated himself from these embarrassments, by satisfying every creditor.

## CHAPTER VIII

Morland's increasing celebrity, and its consequences—Adopts a new class of subjects—Anecdote relative to a picture painted by him for Col. Stuart—Neglects an offer to paint for the Prince of Wales—Causes which subjected him to dealers in pictures—Their artifices to procure his works—Reasons for his dislike to painting for gentlemen.

HE remained within the verge of the court about a month, till his affairs were somewhat settled; he then removed to Leicester Street, where he began to be resorted to by gentlemen in quest of his works. Though he had painted so many domestic subjects, and with so much success, still they were not the kind in which he most delighted, and he produced them principally on account of their ready sale; painting for publishers being till this time almost the only encouragement he had received: but as the prints became diffused, his reputation increased, and he was soon enabled to follow that style of English rural scenery which was more congenial to his taste and inclinations. One of his first productions of this kind was a large picture of Gypsies kindling a fire, painted for Col. Stuart, for forty guineas, which, at this time, he considered a very liberal price, being twice as much as was paid by the dealers.

The following circumstance concerning this picture will shew with what rapidity he worked, and that he sometimes sacrificed his original conceptions to dispatch. Colonel Stuart called one morning with a friend to see the progress of his picture, and asked Morland, who was at work upon it, when it would be finished: he replied, it would be ready by four o'clock. The colonel seeing how much it wanted of being complete, expressed his doubts; but Morland repeated his assertion. After looking over him for some time, Col. Stuart declared to his companion, in French,



*The Squire's Door.*



## GEORGE MORLAND

his admiration of the work, adding, that he did not conceive it possible to finish it in so short a time; which Morland understood, but made no remark: the colonel said he would call at the appointed hour, and took his leave. Our artist having received nothing in advance, and being in want of money, was anxious to fulfil his engagement, and, as soon as the gentlemen were gone, began to consider how he could curtail the work. With this view he obliterated several figures which he had sketched, and in their place introduced one in a carter's frock, threw in masses of shade and foliage, which diminished the labour, and by three o'clock his task was completed. He was now only concerned lest his employer should not return, and in the mean time amused himself by playing at shuttle-cock. The colonel however arrived between four and five, and, after expressing his surprise at the expedition with which he had finished the picture, gave him a check on his banker for the amount.

Morland was now again uneasy, fearing he might not get the money that evening, before the banker would close business, and entreated a friend, who had been waiting, by appointment, all day to have a picture finished, to go for him, promising faithfully to complete his painting the next day. This his friend performed for him; however, when he came again on the following evening, he found his picture untouched, and Mrs. Morland in great perplexity, as she had not seen George since he received the money; and a gentleman had just been for a picture which he had bespoke, but as he did not come for it precisely at the time appointed, Morland had sold it to another person.

Our artist's reputation now increased to such a degree, that he could have sold any number of paintings at his own price; among other offers which, at this period, he received, was one for painting a room of pictures for the Prince of Wales; in which, for some reasons or other, he did not think proper to engage.

His reluctance to mix with genteel society, on account of the restraints which it imposed, induced him to prefer working for those only who were his intimates, and with whom he could act

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as he pleased. By such conduct he became surrounded by a set of men, who cut off all intercourse between our artist and his real admirers: the consequence was, that the latter could procure none of his performances but through their medium, and at length ceased to apply to him.

Those in whose service he chose to be employed, were probably allured by the hope of great profits; but in this most of them were deceived, as his works were not so easily obtained as they imagined. Had they calculated the loss of time and health sacrificed in his society, they would perhaps have found the balance much against them.

These men having been created picture dealers by Morland's unfortunate propensities, (for it is remarkable that he was employed by none who were regularly bred to the trade) it became their interest to encourage his evil habits; and he who could most ingratiate himself with the artist by administering to his frailties, involve him in his debt, or allure him to take refuge in his house, was most likely to obtain his works. Hence he was never at a loss for companions in his excursions, or for a retreat when under the necessity of concealing himself, and none durst refuse to become his bail. Thus his weaknesses placed him beyond all hope of redemption in the power of those by whom he was surrounded, and subjected him to the grossest impositions, though at the very time he had sense enough to perceive how much he was duped. In the transactions between these parties all sense of honour seemed forgotten, each endeavouring to obtain his works, to the exclusion of the rest of his fraternity; and as Morland sometimes turned their own machinations against each of them in succession, every one secretly laughed at, and rejoiced in the chagrin of a competitor, while all united in publicly reprobating those vices in Morland which they themselves had been cherishing.

The reasons Morland assigned for disliking to work for gentlemen, were, his not chusing to accommodate himself to the whims of his employers. If he were asked why he did not reap the profits of his own productions, instead of suffering others to





*Plate XXVIII. The Horse Feeder.*

...surrounded by a ...  
...his real ...  
...could procure none ...  
...medium, and at length

...were pro-  
...of great profits, but in this most of  
...were not so easily obtained as  
...the loss of time and health  
...perhaps have found the balance

...picture dealers by Morland's  
...that he was employed  
...to the trade it became their  
...his evil habits, and he who could first  
...by administering to his frailty,  
...take refuge in his house,  
...never at  
...when and  
...refuse to  
...beyond all hope  
...surrounded,  
...though at the very  
...was stripped  
...of honour  
...to obtain his works, to the  
...of law fraternity, and as Morland sometimes  
...in succession,  
...in the charge of a  
...those vices in  
...had been cherishing.

...disliking to work for  
...accommodate himself to the  
...why he did not rep  
...of suffering others to



*The Horse Forder*





*The Horse Feeder*



## GEORGE MORLAND

benefit by them, he would allege, as a reason, the trouble which in that case must be encountered. On one occasion, "There," said he, "is a picture which Mr. — returned to have a fine brilliant sky painted in, he will allow me five guineas for ultramarine. It will spoil the picture, and the absurdity of it is, he will not suffer the tree to be touched, but expects me to paint between the leaves."

## CHAPTER IX

Removal of Morland to Paddington—His pupils—Great profits made on some of his pictures—Extent of his credit at this period—His extraordinary prodigality—Keeps open house—Singular characters whom he converted into picture dealers—Hires a room for a sparring school—Liberties which the pugilists took with his property—Takes a house in Winchester Row, Paddington—Impositions of tradesmen—Ruinous method of getting his notes renewed—Anecdote of the late Duke of — and Bob Packer—Consequences of dereliction of character—Artifice practised by Morland on an inhabitant of Paddington.

WHILE Morland lived in ready-furnished lodgings he never remained long in one place, and in the course of six months had changed his residence four times; during this interval his affairs were improving, he was paying off his old debts, and, as he could not procure credit, he was from necessity assiduous: but he soon became tired of living in town, and again sought for an abode in the country.

In his rides he would occasionally put up at the White Lion, at Paddington, and finding the landlord to be a jolly fellow, and that the place was much frequented by drovers, he took a fancy to it, and engaged a house directly opposite.

As he was always prepared with some pretended reason for every thing he did, he had now discovered that living in town was inconvenient, on account of the continual interruptions to which he was liable, since his connexions had so greatly increased; that he must therefore remove to a place more favourable to the study of his art, for which Paddington was exactly suited, it being so great a thoroughfare for cattle. The White Lion also was the drovers' house, and by living facing it he should constantly have before him the finest subjects for that line of painting which he was now pursuing. The house he had taken he furnished neatly, and he painted in the front apartment on the first floor, in order



## GEORGE MORLAND

to have a view of every thing that passed : the opposite inn was a picturesque old building, and the yard was usually filled with the kind of subjects which now employed his pencil.

About this time he engaged to instruct two pupils, the first of whom was David Brown, a house and sign painter, who was so infatuated by the talents of Morland, and the admiration they excited, that he got introduced to him, and never was happy, except when seeing him paint ; but as he was a steady man, and more attached to Morland for his abilities, than from any congeniality of disposition, our artist found him rather troublesome than agreeable, and avoided his company. When he left Camden Town, he endeavoured to conceal his retreat from Brown, who nevertheless discovered him, and in hopes of becoming a second Morland, sold a business worth two or three hundred a year, at the age of thirty-five, and articed himself to him. But among Morland's companions he was entirely out of his element ; he wished to be industrious, and could not support excess ; while they delighted in teasing him when at work, and enticing him into their parties. When Morland went into the country, Brown usually accompanied him, and purchased the pictures he painted there ; hence, while his money lasted, he had an opportunity of obtaining many of his master's best productions, some of which he disposed of to great advantage. "The Farmer's Stable," for which he gave Morland forty guineas, was sold in the exhibition, where it was the favourite picture, for upwards of one hundred ; and the "Straw Yard," its companion, for one hundred and twenty. From a constant assiduity, he learned to paint respectable copies of his master's pictures, in order to insure the sale of which he chose to keep the originals, but this not succeeding, he at length sold them, went into the country, and became a drawing-master.

Mr. T. Hand, Morland's other pupil, was of a very different disposition, and entered with zeal into all his master's amusements, of which he was a much more successful imitator than of his paintings ; he however acquired a little of his manner, and copied his pictures with tolerable facility.

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Morland received from these pupils a considerable supply of money, particularly from Brown. Indeed his friends generally not only furnished him with cash as fast as he wanted it, but strove which should be foremost in obtruding it upon him, in hopes to obtain his pictures, which were the more anxiously sought after, from a belief, that his health was fast declining. They were, nevertheless, difficult to be procured; he has been known to promise the same picture to three or four persons, while he for whom it was really intended was waiting in the room, with the money, to take it with him. Those friends also lent him accommodation notes, and if he could not honour either them or his own bills, which he now issued forth very plentifully, they assisted him in doing it, for which they generally received a picture. To have a note of twenty pounds renewed for a fortnight, he has been known to give a painting that has been immediately sold in his presence for ten guineas. By such means he procured credit to almost any extent, and would exultingly boast, that his notes were thought as good at Paddington, as those of the Bank of England. His neighbours became astonished at the fame of his works, the large sums paid for them, and the number of people that were constantly resorting to him.

Here his expences were as usual commensurate, not with his earnings, but with his credit: at the White Lion he gave frequent entertainments, and wasted much of his time there: encouraged by the hope of obtaining a picture, every tradesman was earnest to supply him with commodities. This was the period at which he began to plunge deeply in debt, and what tended greatly to this was the expence of horses, of which he had, at one time, ten or twelve standing at livery; while his extended reputation, style of living, and the money he could command, introduced him to a large circle of acquaintance, suited to his taste. With these he attended all the vulgar sports in the neighbourhood, such as bear or bull-baiting, boxing, and similar amusements, and soon became surrounded by quack doctors, publicans, horse-dealers, butchers, shoe-makers, taylors, and other such like associates, all of whom





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he converted into picture-dealers. So much was his easel surrounded by characters of this description, that he had a wooden frame placed across his room, similar to that in a police office, with a bar that lifted up, allowing those to pass with whom he had business. Under these circumstances, it is surprising that he should have continued to improve in his art, as he still certainly did; for in this manner he painted some of his best pictures, while his companions were carousing on gin and red herrings around him.

About this time he hired a large room in the neighbourhood, which he kept as a school for sparring; but the pugilists soon did so much injury to the premises, that the landlord was glad to get rid of tenants so mischievous. While this academy was supported, he took great delight in the sport; he would often give prizes to the combatants, and provided them with plenty of good cheer. The following anecdote will shew the advantage which these bruising gentlemen took of their patron. Ward, the boxer, one day applied to him for a horse, to ride to some fight; Morland assented, and the boxer proceeded to the stable, selecting one which, exclusive of the furniture, was worth about twenty guineas. A week had elapsed before the animal was missed, from among so many, and Ward being questioned concerning him by Morland, when next they met, the pugilist impudently informed him that the horse was sold. When Morland was asked if he did not reprove him for his dishonest conduct, his answer shewed that he feared the consequences.

Notwithstanding his aversion to respectable society, many gentlemen still continued to countenance him; among them Mr. Morland, the banker, employed him to paint a large sea piece, and gave him a general invitation to his table. The gentleman also who treated him so handsomely at Margate, at this time made another effort, both by letter and personal application, to renew their acquaintance, but our artist, with his accustomed negligence, rejected his kind intentions, and burnt his letter unopened, as he did many of those which he did not chuse to be at the trouble of answering.

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In many of his excursions into the country, he would assume some fictitious name to secret himself from the pursuit of his creditors ; but whenever he was known, the neighbouring gentlemen frequently sent him invitations, which he, however, rarely accepted. It would not have been extraordinary if a mind so constituted, and so far from comprehensive as that of Morland, had now become vainly confident of its own powers ; for to the circle in which he lived, he was the only good painter ; no sounds reached his ears but those of admiration ; he was surrounded by people who were contending for his works, and who submitted to any treatment to procure them ; his fame had spread to foreign countries, and, from the prince to the post-boy, all were ambitious to possess his pictures.

Yet he was by no means addicted to self-commendation (unless latterly, at times, when he felt himself neglected), or to censure the works of other artists, nor even to find fault with the engravings done from his own, however indifferently they might be executed. But, sometimes, on hearing the pictures of Louthembourg preferred to his, he would compare them to tea-board painting, would assert that the characters were unlike nature, and would challenge competition with him. This, however, was only a temporary effusion of pride ; for though Morland had not cultivated his taste sufficiently to estimate the sublimer exertions of his art, he could not be insensible to the knowledge of detail, and vast power of execution displayed by that painter. When on one occasion he visited the Poet's Gallery, in company with Mr. William Ward, the pictures by Louthembourg were almost the only ones he attended to, but these he contemplated for a considerable time. He was also a great admirer of Wilson and Hogarth.

After residing about a year opposite to the White Lion, he removed to a larger house in Winchester Row, Paddington. At the bottom of his garden was a chaise-house and stable : this he soon converted into a menagerie, where he kept an old horse, an ass, foxes, goats, hogs, and dogs of all kinds, besides monkies, squirrels, guinea-pigs, dormice, and other animals in abundance.



*The Farmer's Door.*





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These he occasionally introduced into his pictures ; indeed he was never at a loss for models, let the subject be what it might, for his companions were always proud to exert themselves in procuring them.

At this new residence he lived in his highest style, and, in addition to the expences already mentioned, he kept two grooms, and a footman in livery. His table also cost him not a little, for whether he was at home or abroad, it was continually spread for his pupils or visitors ; and as he was acquainted with a wine-merchant, who, like his other creditors, wished to procure pictures, no restriction was imposed on the consumption of that liquor, which often remained in open hampers in the yard. The most prodigal waste appeared in every department of his household ; even his colours were used as much for pelting the coachmen and others who passed, as for painting. Such was his senseless profusion, and mistaken generosity, that he would give away his horses, make presents to his companions of great coats, boots, or other articles, which he had scarcely used, or order his taylor to cloath them, and their families, from head to foot, at his expence. So much was he the dupe of those with whom he had dealings, that they charged almost what they pleased. He has paid, by bill, fifty pounds for a horse which was not worth twenty ; of this he was aware, but whatever he took a fancy to he would have ; his notes when due were of course dishonoured, and after secreting himself for a time, he would give a picture equal in value to the full sum in order to have them renewed.

Thus, while his debts were accumulating, he was giving away his pictures, only to procure a prolongation of credit from those, who, in the exorbitance of their charges, had fully taken into account the uncertainty of payment.

Our artist has, perhaps, been more severely censured than he deserved for defrauding his creditors ; it must be recollected, that most of them administered to his follies only to profit by them ; nor could they be ignorant of the state of his affairs, as he made no secret of his embarrassments.

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Morland appeared to have an aversion for persons of a high rank, even when they were on a level with himself in vulgar propensities. An instance in point occurred, about this time, at the Rummer, Charing Cross, at which house he, with Bob Packer, the pugilist, had made an appointment to meet some of their boxing companions. The party disappointed them, but, as they sat drinking by themselves, the late Duke of Hamilton entered, and, seeing the artist, said to Packer, "Who is he?" Bob replied, "Morland, the painter." "Can he spar?"—"Yes, your Grace." The Duke then bade him stand up, and Morland obeyed; but the first blow knocked him across the room, and he afterward declared, he was so awed by the mere name of a nobleman, that, had he possessed the utmost skill, he could not have employed it. His Grace next ordered a coach, and after enquiring of Morland where he was going, desired him to get into it, with Packer, and said he would set him down. The noble peer then mounted the box, and the coachman got behind. When they arrived near Morland's mansion, the Duke stopped, and asked which was the house; on being told it was three doors further, he abruptly bade the painter get out, and in a manner that did not a little hurt his pride; for he often observed, when speaking of this incident, that he never was so chagrined at any insult he had ever received. In fact, Morland had a considerable share of pride, which was exceedingly mortified, when, from being treated disrespectfully, he felt the consequence of his dereliction of character.

His unlimited expences soon exhausted every means of supply, and he found that his credit could no longer support him. Thus driven to the last extremity, Morland, who was always alive to expedients, was tempted to avail himself of an opportunity afforded him, by the following accident, to procure a temporary relief. A bun-baker of Paddington had sent his son with a large sum for the purchase of a place under government; but from some cause or other the payment was postponed. On his way home the young man, who had already drank more than enough, called on Morland, and proud of having so much



*The Angry Farmer*



## GEORGE MORLAND

money in his possession, displayed it. Our artist was painting a fine landscape, which was highly admired by the young bun-man, who had long entertained a wish to turn picture dealer. Morland plied him with wine, and induced him to lend this money on his giving his note, with a promise of the picture when finished, as a reward for the accommodation. When the young man came home, he was too much intoxicated to give any account of what he had done; but the next morning he informed his father that the business was put off. On being asked for the cash, he explained how he had employed it, and produced Morland's note, observing, that the money would, without doubt, be forthcoming by the time it would be wanted, together with a picture worth fifty pounds for the loan of it. His father insisted on his immediately returning the note, and recovering the amount; it was however too late; Morland had decamped early in the morning, nor did he return till all the money was disposed of; which was partly applied to pay notes that were then due, and partly to gratify those follies which induced him to act in so unprincipled a manner. After much trouble the matter was compromised by his giving notes for the payment of the money; but as these, like many others, were not taken up, his career at Paddington was shortly brought to a conclusion.

## CHAPTER X

Morland's plan to elude his creditors—Obtains a letter of licence, and is settled respectably in Charlotte Street—Liberal price given at this time for his pictures—Forms a new set of acquaintances—A talking salmon—Stinking fish—Instances of his humanity, and of his caprice—Consequences of his negligence, illustrated by anecdotes of a horse and of an ox's head—Breaks his contract with his creditors—Retreats again into the country—His constant exercise of observation.

SUCH was the state of Morland's affairs, that he now thought it necessary to abscond, and in a manner that might place him beyond the reach of all his creditors. His project was to retire to the continent, and take a German with him, as his companion, who had visited many of the principal cities of Europe, Africa, and Asia, in the capacity of an interpreter. Morland had often been amused in his youth by the account which this man gave of his marvellous adventures, and hoped for much diversion in his banishment from the singularity of his manners. But the German had seen too much of the world, and of Morland, to place confidence in his honour, and very properly required some guarantee to secure a weekly allowance to his wife: this occasioned delay, and the plan was relinquished: his projects indeed were generally abandoned, if not immediately executed. He therefore retreated to Enderby, in Leicester, where, with Mrs. Morland, he boarded at a farm-house, having, in eighteen months' residence at Paddington, incurred debts to nearly the amount of £4,000. But such was the sale of his works, and so ready were his friends to re-establish him, that, had he possessed even a small share of propriety of conduct, he might easily have become freed from this burden. Many plans for this purpose were proposed by those of his admirers who wished to serve him, several of whom offered to come forward and pay all his debts, which might have been bought up at five shillings in the pound.



*The Vampire's Tale*





## GEORGE MORLAND

These terms were rendered still more advantageous, by their offer to receive pictures in payment, at a liberal price; but Morland being, as usual, averse to all restraint, it was deemed impossible to depend on him for the fulfilment of these plans, and they were accordingly abandoned.

At length, a letter of licence was agreed upon in 1791, between his attorney and the principal creditors, who induced the majority of the rest to sign it. The amount of the whole was about £3,700, to liquidate which Morland made the fairest promises, engaged to pay £120 per month, and a house was taken for him in Charlotte Street, Fitzroy Square, for the rent of which two of his creditors became responsible. The conditions of this engagement were, that he should live in a genteel manner, throw off all his Paddington acquaintances, and in short commence a new course of life. To these he readily assented, with the exception only of retaining Crane, one of his Paddington friends, who had left his business of a butcher to follow him, and who, he contended, was so useful to him, that he could not dispense with his services, which were now turned to the purpose of colour-grinding, with a salary of a guinea per week.

By exertion he might again have retrieved his character and fortune, nor was there ever encouragement more enviable offered to an English artist. He might have devoted himself undisturbed to his studies, under no solicitude for the sale of his works, or the forming of new connexions: in fact, he might have painted what he pleased, and both fame and opulence would have been at his command. About this time he painted for Colonel Stuart "The Benevolent Sportsman," a picture which had been ordered for three years, as a companion to that of "The Gypsies" before mentioned. And so great was the readiness of his pencil, that he completed this in about a week, and received for it seventy guineas, his prices having been nearly doubled since the production of the first picture. For Mr. Wedd he painted in one day two small pictures, "Watering the Farmer's Horse," and "Rubbing down the Post-Horse," for which he was paid fifteen guineas, and he

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has been frequently known to earn an hundred guineas in a week.

Morland had not long entered upon his new plan before he found that his monied friends, and principal creditors, no longer supplied him with cash as he wanted it; hence the large pictures, that were to pay his dividends, were neglected, merely to raise an immediate supply, by painting small ones, for new acquaintances, with whom he pursued the same course as with his former connexions, and who were equally infatuated.

Being acquainted with a watchmaker, who, like the rest of his companions, wished to obtain his works, he soon began to barter pictures for watches, but so ridiculous was his conduct, that for the sake of a little ready money, he would sell a watch for three or four guineas, which cost him a picture worth many times that sum: thus the plans for his advantage were totally frustrated, and instead of lessening his debts, he was daily adding to his embarrassments.

Although, by the arrangements just mentioned, Morland had got rid of the greater part of his Paddington acquaintances, he soon acquired others of a similar character, and renewed his intimacy with many of his former companions. One of the chief of these was a Jew, who supplied him with colours, a fellow of some humour, and as much vulgar jocularity as suited the taste of his patron, who associated with him only for the entertainment he afforded, for in reality he despised him.

Notwithstanding Morland was so fond of mischievous tricks, he preferred enjoying the amusement in which others were the actors, to furnishing it himself. He seemed unwilling to risk the consequences which it might draw upon him, and he always retained something of the reserve and timidity of his solitary education. It has been observed of Gray, the poet, that he never was a child; and it may with equal truth be asserted of Morland, that he never was a man.

This Jew abounded much in low humour and mischief, and although his tricks, by their eccentricity, seldom failed to produce



*Rustic Employment*



## GEORGE MORLAND

the intended effect at the time, yet as the drollery of them consisted more of buffoonery than wit, they lose in narrative every thing that could render them interesting. He some time after this period arrested Morland, who in a few hours found means to get liberated, proceeded to the house of Levi, and after the most virulent abuse, repeatedly offered to fight him, though little more than half his size. A croud collected round the door, and Morland, whose courage had been raised to an unusual height, reaching over the counter, struck him with all his might a desperate blow in the face. This the Israelite did not dare to return, but contented himself with threatening to take the law of him: the croud shouted with applause for the conduct of the victor; he departed in triumph, and perhaps never before felt himself so great a hero.

Another of Morland's favourite companions was a noted ventriloquist, from whose powers he often derived considerable entertainment. On one occasion this person accompanied him to Billingsgate, a place our artist delighted to visit. Morland cheapened a salmon, but his companion, after applying it to his nose, observed that it was not fresh. The woman swore it had not been out of the boat half an hour; but he assured her that it stunk, and that the fish had told him so. "By J——s," was her reply, "and you are a fool to say the salmon can spake." Morland now interfered, by observing, that if she would only hold the mouth of the fish to her ear, she might hear it herself. She did so, laughing, and calling a neighbour to come and hear a salmon talk; when she distinctly heard these words issuing, as she thought, from the salmon—"You know I stink, you lying b——." The terrified woman soon collected a croud around her, which afforded our genius and his companion an opportunity to escape to a public-house, where they enjoyed the commotion they had raised. This anecdote, among others, does but display the turn of mind in which Morland might be said passionately to indulge.

One day, Morland intending to give a supper of mackerel, purchased some himself, of a woman who was passing; but he

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was soon informed that they stunk most intolerably. Though very much chagrined and disappointed, a humourous thought suggested itself: he took the fish in his pocket, and went, with his companions, to the mahogany room,\* at a public-house in Francis Street, and the principal scene of his feats at this time. The chairs in this room had broad straps under the seats, between which Morland contrived to stuff the mackerel, where they remained for above a week. Every person, not in the secret, who entered the apartment, was astonished that they could not discover whence the potent effluvia proceeded, some maintaining it came from the sewer, and others from the beer cellar, which was under the room. Morland and his associates were loudest in their complaints, and refused to sit there till they had lighted their pipes. The cause was not discovered for a considerable time; at length the room received a thorough cleansing, when the servant, in rubbing the chairs, and moving them in different directions, perceived the mackerel.

The following incident may serve to shew the humanity of Morland: being at a tavern under the piazza, in company with a lady, he missed his watch. Some time after, Mr. Tupman, the maker, happened to be at the mahogany room, where one person was offering another a watch for sale, which Mr. Tupman thought was like one of his own manufacture; he asked leave to look at it, and perceived that it was a watch which he had sold to Morland. He enquired of the man how it came into his possession, as he was acquainted with the person who had lost it; adding, that he would not return it unless he would go with him to the owner. After some altercation, this was agreed to, when it appeared that the man had it of an upholsterer, who received it from a female, in part of payment for a sofa. They now went with the dissipated artist to the lodgings of the girl, whom he found to be the same in whose company he had missed his watch; but as she persisted in refusing to acknowledge how she came by it, and denied having any knowledge of Morland, they persuaded Brooks, who had

\* An apartment so called, from the wainscot being all of that wood.







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joined them, to personate a constable, and pretended to take her into custody. They next proceeded to the tavern where the property was purloined, and where the waiter recollected the circumstance. Tupman insisted on the watch being restored; and the upholsterer was resolved, that if a restitution took place, the woman should be taken before a magistrate. At length the poor girl became so terrified, by the dread of being conveyed to Bow Street, that she took Morland aside, and upon her knees intreated him not to prosecute her; on which, commiserating the situation of the unfortunate culprit, he resigned the watch, paid the expences, and gave her a crown.

Of the fickleness of Morland's disposition, an instance may be given, which occurred during his residence in Charlotte Street. Being with some friends at Camden Town, he mentioned, after having ordered supper, that the coach for Derby left town at seven o'clock, and offered to go thither by it, if any one of them would accompany him. His late pupil, Hand, agreed to the plan; Morland went home, and ordered his man to pack up his drawing apparatus and cloaths, and to forward them to him, at Derby, by the next stage. Within an hour after their arrival at that town, as he sat smoaking a pipe, he complained to his companion that it would not do for him, for that the place was too dull; his fellow-traveller was of the same opinion, and they resolved to return immediately to London, leaving orders that the package of Morland should be sent back by the first conveyance.

Morland having, in one of his excursions, sold his horse, called on a friend at Barnet, named Dean, and asked the loan of one to take him to town, promising to return it immediately on his arrival. His friend complied, with more good nature than prudence, for it was some months before he again heard of his horse; at length an advertisement, which gave a particular description of the animal, informed him, that unless it were redeemed, it would be sold to pay the expences, which, on enquiry, proved to be more than it was worth. He nevertheless obtained the horse, and at their next meeting upbraided Morland severely,

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but the result proved more favourable to the good faith of our artist in this, than in many other instances. He protested that he had sent the horse home on the same day on which he had borrowed it, and that he had given a boy half a crown to ride it to Dean's: The error had arisen from the boy, who had taken it to Dean's stables, Soho, instead of going to the owner at Barnet. Morland gave a note for the expences, and, when it became due, prevailed on the holder to renew it. This was only paid by the promise of a picture, which he at last finished, but which Mr. Dean, neglecting to take away at the moment, could never afterward obtain.

One of his favourite studies was drawing, in a variety of views, the heads of animals, which he procured with the skin on for that purpose. Once he purchased a black ox's head, with a white muzzle, which he thought uncommonly fine, and intended to draw from it; but, changing his mind, went home in the evening, locked his painting-room, that communicated with the front apartment in which the head was deposited, and set off into the country. He was absent nearly a month, and the weather being hot, the head became so putrid that the house was filled with the smell, the cause of which remained undiscovered till his return. When the head, for which he had paid a guinea, cost him a crown as a compensation to the dustman for removing it from the premises.

Pursuing this senseless and unprofitable line of conduct, it was hardly to be supposed that he would fulfil his engagements with his creditors. But besides the obstacles to his doing so, arising from his situation, connections, and habits, his temper was so capricious, that the least controul was sufficient to make him break through the wisest resolutions, and if you once attempted to cross him in any thing he was doing for you, it was a chance if it ever was finished.

One day after he had been in a sober mood for above a week, he sent for a friend in the neighbourhood, to keep him company, while he finished a picture, which he said must be



*Rural Amusement.*



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done that afternoon. While he was engaged on it, Packer, the pugilist, and another of his companions, Mr. H—, paid him a visit. Morland wished them to spar, and with much persuasion induced H— to put on the sparring gloves. In the midst of the sport the gentleman who had the chief conduct of Morland's affairs, and who had been commissioned to order the picture, came to see if it was finished, when Packer immediately disappeared. "Is the picture finished?" said the visitor. "No, it will be done bye and bye." "Is this the way to do it? A pretty manner this of going on." "Don't you like it?" "You know it is past the time when the gentleman was to have had it." "Don't you like it? William, get my boots." "Are you going to finish the picture?" Morland made no reply, but continued dressing himself. "You are not going out before it is completed?" "Come D—, come H—," vociferated the artist, who went out immediately, left the gentleman in the house, and swore it should be long enough before the picture should be finished by him.

On his first contract he paid but two or three instalments, and then disappeared: during his absence a second letter of licence was obtained for him in 1792. This agreement, which was for the payment of one hundred pounds per month, was as little regarded as the first, and after paying a very few dividends, he again retreated into the country, while his attorney, a third time, endeavoured to compromise the matter on still more easy conditions.

While he thus fled from the effects of his follies, he visited many parts of England; he preferred the north road, for his favourite public-houses lay in that direction. He was generally accompanied by two or three associates, the principal of whom were, Brooks, his pupil Hand, and a man named Burn: these, at once, served to keep up his spirits, and to convey his pictures to town, where they were readily sold to good advantage. In these excursions his chief amusements were, to mix with the peasants of the places where he made any stay, to

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visit their cottages, and play with their children, to whom he often gave money; thus he procured frequent opportunities for observing their manners, and occasionally assisted his memory by making slight sketches of their attitudes, dresses, furniture, and whatever seemed likely to be useful in his art. The appearances of nature also attracted his notice, and employed his pencil. He would sometimes join sporting parties; and when he happened to be on the coast, fishermen and sailors formed his society. Whatever might be his situation, whether he was riding on horseback, or in a stage-coach, or sitting surrounded by vulgar companions, his mind was seldom wholly inattentive, though it displayed, at the time, nothing but an eagerness to partake of the amusement that was passing, in which he appeared to be as deeply engaged as any of the company; for he never mentioned to others the result of his serious and useful reflections. Possessed of much strength of observation, and active in the exercise of it, among every description of company he derived some advantage; in short, he seemed averse to seek knowledge in any other academy than that of nature.



*Plate XXXVI. Setters.*







*Sitters.*





*Sellers.*



## CHAPTER XI

A third compromise with his creditors—An instance of his expedition in drawing, to raise a present supply of money—Fails in his engagements with his creditors—An example of his address in pacifying them—New dilemmas and their results—His domestic life—Ineffectual attempts to reform—Changes in his person in consequence of his excesses—Sufferings from nervous affections—Is taken for a servant, from his mode of dress.

**D**URING the negotiation of his third letter of licence he came unexpectedly to the house of a confidential friend in town, and sent for his attorney to know if he could safely appear in Charlotte Street; but finding that it would be imprudent, he remained three or four days to ascertain how the affair went on; and to raise a little cash, he made, in a few hours, three drawings, in black chalk, tinted with crayons. This friend then informed one of his dealers, that he had received from Morland, in the country, a couple of drawings, which were at his service, at three guineas each; the person immediately agreed to the terms, and being anxious to know when a farther supply was expected, was told, that on the following day another drawing would arrive; he accordingly came on the morrow, and bought the third.

So little was our artist's foresight, that he never prosecuted any plan founded on a prospect of future emolument. As an instance of this, it may be mentioned, that when his drawing books sold rapidly, and the publisher was making immense profits by them, he was urged to etch, and publish them himself. This he several times resolved to do, and declared that he would no longer be such a dupe; copper-plates were bought, but the only use he ever made of them was, to alarm the publisher, and induce him to give a more liberal price: repeatedly were such resolutions taken, but always without effect.

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He now sent for his horse-dealer, whom it was necessary to pacify, being a new creditor, with a part of the money which he had earned. In the mean time, his attorney was active in adjusting his affairs, and after a few days announced that they would be speedily settled, if he kept close. Morland followed his advice, and in Dec. 1793, took the benefit of his third letter of licence, by which he was to pay fifty pounds per month. After this third agreement, he kept up his payments less regularly than ever; he discharged a dividend or two, and then neglected his creditors until they became clamorous; he would then pay another, and thus continued to act till he was unable to recover his arrears, and his letter of licence became void.

In November, 1794, he made an agreement with his creditors to paint two pictures per month, which were to be sold for their benefit; but as might have been expected, he never completed any upon these terms. In 1796, a fourth, and last letter of licence was nevertheless granted, which stipulated that he should pay only ten pounds per month; this was signed by only a small number of his creditors, and he made still fewer payments under this than under any of his former engagements, which were all made, and broken, in the course of five years; during which time he had paid at the rate of nine shillings and fivepence in the pound to his creditors generally. To effect this he had however been continually borrowing money from new sources, to help out his deficiencies when the day of payment arrived, while, as at Paddington, in return for these accommodations, he was foolishly giving away his pictures. Hence it is probable that after paying this proportion of his old debts, he owed nearly as much as before; his debt to his attorney alone, for law expences, and money borrowed, had, in this period, increased from nine hundred to fifteen hundred pounds.

After this, such of his creditors as wanted money began to threaten him, and take out writs; but the greater part still



*The Recruit deserted.*





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wishing to obtain pictures, he had sufficient address to pacify them, with presents of this kind, and fair promises; however, as he could not accommodate all, there was constantly a set in favour, who for the time took what he painted, were entrusted with the place of his concealment, and bailed him when arrested by the others; until some circumstance occasioned him to take offence at them, or till he fell in the way of the opposite party, when he changed sides, and shifted his quarters.

It may be worthy of observation, that there was something so insinuating in his manner, that he generally succeeded in gaining credit to his promises, even with those who had repeatedly experienced their futility. He had such an air of frankness, and such facility in the invention of excuses, which, as well as his promises, were given so circumstantially, that it was scarcely possible to suspect him. Indeed, it is probable that they were made with sincerity at the moment, and that he often deceived himself while endeavouring to excuse his conduct. If asked how he could promise what he must be conscious he never could perform, he would say, "what can I do, but promise, to creditors so importunate." Thus he often pacified those in whose way he fell, even when they have had a writ against him, and, perhaps the bailiff with them to execute it.

An instance of this sort occurred just as he was making one of his retreats from Charlotte Street. A creditor, who was a shrewd and resolute man, and one of whom Morland consequently stood in much awe, was determined to arrest him, and in order to prevent bribery accompanied the officers; for Morland took care to be upon such terms with the bailiffs, that instead of taking him into custody, they would generally apprise him of his danger. The party arrived just as a coach drove from his door, and they, suspecting who was within, pursued it. Morland, finding escape impracticable, went with them to a public-house, where he had the address to induce his creditor to discharge the writ, and once more to agree to an accommodation. Notwithstanding he got clear of arrest in this case, there were

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many others in which he found it necessary to apply to some friend to become his bail, and it is much to his credit that he was ever ready to deliver himself in discharge of his bondsman, and anxious before hand to know the day of appearance.

In this way he continued, for some years, in the power of a few, driven from place to place, arrested and betrayed, alternately, by each of those who called themselves his friends, still finding means to avoid a prison. Indeed it is somewhat remarkable, that till he went to the King's Bench in 1799, he never was confined in a jail; he however frequently visited those places, so that he was as well known at many of them as if he had been a prisoner, and he would generally tell the keepers that he was coming soon. The truth was, he had conceived a great horror of imprisonment, however lightly he might pretend to treat the subject; and this fear was increased by the well-grounded apprehension, that if he once got in, he should never find his way out.

To return to his family concerns. His establishment in Charlotte Street continued but for a short time to bear the appearance of regularity. He had no children to engage his affections, nor did he enjoy with his wife that conjugal felicity which renders home delightful: on the contrary, their disagreements were frequent, and he was often absent for two or three months, during which time Mrs. Morland generally resided with her parents, and the premises were left without any superintendant. His domestic arrangements consequently became soon disorganized; and latterly, while he resided in this place, he frequently remained in the house with only a boy to attend him. During term time he would generally keep out of the way, or conceal himself at home, remaining sober for several weeks together, and venturing out only on an evening, to meet some particular friend. In these more quiet intervals, he was perfectly sensible of his folly, often recollecting the happy scenes of his youth, and lamenting the life he led; for however depraved his conduct might be, his heart appears never to have



*A Visit to a Boarding School*



## GEORGE MORLAND

been entirely corrupted, as is evident from his frequent resolutions to reform, in which he would persist for a few weeks, till some domestic or other difference drove him from home, or, as too often happened, some vicious company again enticed him within its vortex.

His constitution, which, during the vigour of youth, had supported his excesses without apparent injury, yielded at length to repeated assaults. His countenance gradually assumed an unpleasant character; he became bloated, his hands trembled, his eyes failed him, his spirits flagged, and he was subject to almost every species of nervous debility: frequently, while painting alone, he has been so much affected, that he has suddenly burst into tears, which has relieved him. To such a degree was his mind enervated, that when concealing himself in the country, and without companions, he has found great difficulty to refrain from putting an end to his existence.

He once walked several times round a piece of water, meditating his own destruction, and it was at last only by a great effort that he resisted the impulse thus to terminate his calamities. To avoid this despondency, he became still more intemperate; he had already experienced a slight attack of apoplexy, and was now afflicted with swollen legs, and a complication of other diseases. In this state he applied to the celebrated John Hunter, who warned him of his danger, and of the true source of his maladies: of this Morland was not ignorant, but his habits were fixed.

It is a general remark, that none are so capable of advising rightly as those who have suffered by acting wrong; thus it was with Morland, for few could better descant upon the fatal effects of drunkenness, which he would often exemplify in the cases of his companions. When asked if he considered himself an exception to his own strictures, he would boast his resolution to amend, or laugh it off with a joke, saying, "a short life and a merry one." Yet, perhaps, few men were more alarmed at

## GEORGE MORLAND

sickness or death when he believed himself to be in danger of either. Even at this period, while he was sober, and in company with any well-informed friend, his conversation was intelligent, and his remarks evinced a degree of shrewdness of observation on the various scenes of life, little to be expected from a man of his dissipated turn.

The exercise of riding had greatly diminished the effects of his intemperance; but he soon grew too feeble and timid to mount a horse, and the confinement to which he submitted, in order to conceal himself from his creditors, was such as to accelerate the progress of his diseases; for he seldom went out of his painting-room except on retiring to bed. He even took his meals in it, though never at any regular periods, but would sometimes have, at seven in the morning, beef-steaks and onions, with purl and gin, or a pot of porter, for breakfast. His dinner he would take at eleven, or twelve, or one, or three o'clock, according as his appetite served. He seldom ate his meals with his wife, and, though he kept servants, would cook his own food, and eat off a chair, by the side of his easel; while, in the same apartment, were to be seen dogs of various kinds, pigeons flying, and pigs running about. During the whole day he swallowed all kinds of strong liquors: tea he did not drink, but, when invited to partake of this refreshment, he would shake his head, and say he never drank it, for it was very pernicious, and made the hand shake.

Although he had certainly drank vast quantities of spirits, yet his feats in this respect have been exaggerated, for no constitution could long have sustained the continued excesses which have been laid to his charge. He even frequently availed himself of his quickness at expedients to avoid inebriety, and when with a temperate person, for a whole day, did not drink more than his companion. Of the extremes in which he occasionally indulged, the following document, written by himself, in a letter to his brother, will afford a sufficient example:



*The Recruit Pardoned.*





## GEORGE MORLAND

G. Morland's bub for one day at Brighton (having nothing to do).

Hollands Gin	}	Before Breakfast.
Rum and Milk		
Coffee—Breakfast.		
Hollands	}	Before dinner
Porter		
Shrub		
Ale		
Hollands and Water		
Port Wine with Ginger		
Bottled Porter		
Port Wine—At Dinner and after.		
Porter		
Bottled do.		
Punch		
Porter		
Ale		
Opium and Water		
Port Wine—At Supper.		
Gin and Water		
Shrub		
Rum on going to bed.		

In the original here follows a sketch of a tombstone, with a death's head, and cross-bones, and under them this epitaph :

“ Here lies a drunken dog.”

Until about the age of twenty-three, his dress was always decent, and often respectable ; but his profligate course of life induced him to adopt the garb and manners of his companions. For about ten years afterward he generally bore the appearance of a jockey, yet a smart one, insomuch that one day, when he was riding in company with a stable-keeper, a servant belonging to Lord Southampton, whom they met, asked whether the young man, meaning Morland, was in want of a place, as the family were without a groom, and he thought him likely to suit them.

On another occasion, as he was walking on the Hampstead road, a carriage stopped with a gentleman in it, who, taking Morland for a servant, called to him to open the door. He did so, and at the same time touched his hat ; the gentleman was so much pleased with his behaviour, that he asked him if he was out of place, as he wanted a servant.

## CHAPTER XII

Treachery of a friend—He frequently changes his place of concealment—Refuses to support his claim to the dignity of a baronet—His lodgings at Hackney searched by order of the bank directors—An example of his bashfulness—Retires to the Isle of Wight—His conduct there—Is apprehended as a spy.

WHEN Morland could no longer remain in Charlotte Street he removed to Chelsea, where he continued safe from the pursuit of his creditors, till he was arrested by an old friend, to whom he owed upwards of three hundred pounds. This place of refuge was discovered by the accident of his meeting this person in town, who persuaded him, by professions of fidelity, to entrust him with the secret; and so little did Morland suspect his intentions, that he promised him a picture, worth five guineas, if he would come and see him. He did so the next day, received the picture, and took his leave, with repeated assurances of friendship, but on the following morning arrested him.

Our artist was soon extricated from this difficulty, for he had always bail at his command, from those whose interest it was to keep him in their service. He next retired to Lambeth, and lodged with his man in the house of a waterman. This was a very snug asylum, it being scarcely possible to trace him; for he never quitted the house till after dusk, when the waterman rowed him across the river to Hungerford, from whence he would visit his favourite houses about Charing Cross, and return in the same manner. Notwithstanding these precautions, he began, in about a month, to doubt his security, removed to a greater distance, and took a ready furnished house at East Sheen.

Here he resided for some time, till he was again betrayed by another of his creditors, in whom he had confided, and to whom, according to his own account, he had rendered considerable services. When this affair was adjusted, he took up his abode

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in Queen Ann Street, East, where his retreat was so well chosen that he remained in perfect safety for nearly three months; although he lived in the midst of several of his creditors, who were in search of him, and one of whom had offered ten pounds as a reward for the discovery of the place of his concealment. Here he occupied the whole of a genteel ready furnished house, except the parlours, directly facing Portland chapel, which prevented him from being exposed to the inspection of opposite neighbours. He had at this time, for his lackey, a person of a demure deportment, and of a peaceable, and somewhat puritanical disposition, whose peculiarity of manners amused our frolicsome artist in his solitude. He was at length arrested, either through the treachery of Brooks, who was strongly suspected of betraying him, or one of those acts of habitual carelessness which predominated over, and generally rendered abortive his occasional fits of extreme precaution. He however, as usual, soon adjusted the matter with his creditor.

Upon quitting Queen Ann Street, Morland took up his abode with Mr. Grozier, the engraver, who deemed it an honour to reckon him among his inmates. This however was an honour he did not long enjoy, for Mr. Grozier having occasion to leave town, his lodger, before he returned, decamped, without paying for his board, and by the dexterity of his old companion, Brooks, effected a safe retreat to the minories with all his baggage. At his new residence he was less fortunately situated than in Queen Ann Street, and his inquisitive neighbours so much annoyed him, that he thought it prudent again to shift his quarters.

In November, 1797, the father of our artist died, at the age of eighty-five. Soon after this event Morland was advised to claim the dormant title of Baronet, which had been left by Sir Samuel Morland, an ingenious mechanic and mathematician, on whom it was conferred by Charles the Second, and from whom our artist is said to have been lineally descended, though his father had never assumed the title. On finding, however, that no emolument was attached to it, but, on the contrary, that much

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expencc would attend the process of assuming it, he relinquished the distinction, observing, that plain George Morland would always sell his pictures, and there was more honour in being a fine painter than a titled gentleman; that he would have borne the disgrace of a title had there been any income to accompany it, but, as matters stood, he swore he would wear none of the fooleries of his ancestors.

After several removals, first to the house of Mr. Ward, his father in law, at Kentish Town, then to that of his only surviving brother, Mr. Henry Morland, in Frith Street, and again back to Mr. Ward's, he retired to China Row, Walcot Place, and thence to Poplar Row, Newington. He next hired lodgings in the house of a methodist cobbler, at Kennington Green, who is said to have made many ineffectual attempts to reclaim him. Fearing that this retreat was not perfectly secret, he took shelter at Mr. Merle's, carver and gilder, in Leadenhall Street, who always behaved to him with great kindness, and was, indeed, one of his few sincere friends who never took advantage of his distress. During his stay here he was extremely industrious; he rose at six, and continued at his easel till three or four, but the habit of drinking spirits was daily increasing, and his constitution rapidly sinking under its effects; for although he rose so early he seldom retired to bed till two or three in the morning.

Still fancying himself insecure, he retreated to Hackney, where the neighbours were very much perplexed to discover the means by which the new comer could acquire the vast sums he was said to receive, and which he spent with so much profusion; for they saw great quantities of wine and other extravagances carried into his lodgings: in short, owing to his strange mode of life, going out only early in the morning, or late in the evening, they suspected that he could be there for no good. Morland could never submit to keep himself close, during any length of time, whatever might be the consequence, and he would return home at all hours of the night, often climbing over the pailings of the garden with his companions, and entering the house at the back



*The Fisherman's Hut*



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door. He here, as usual, frequented the public houses in the neighbourhood of his retreat. He always used the tap-room, and associated, in preference, with the most illiterate of the company, who overheard him and his brother occasionally speak of copper-plates and impressions. This was thought to furnish a clue for the discovery of the whole mystery, and it was sagaciously concluded that he could be no other than a coiner, or a fabricator of forged bank notes.

An information was accordingly lodged against him, and the necessary officers were dispatched. Morland saw them coming, and suspecting them to be bailiffs, made a precipitate retreat, by the back way, over the fields to London, leaving his wife to receive the strangers. The officers broke open every drawer, and searched every place, but finding only unfinished pictures, pipes, pots, and whimsical sketches, an explanation took place, and they retired. As soon as our terrified artist could be found, and made acquainted with the result, he went back to Hackney, and worked for some time at his brother's lodgings.

In return for the inconvenience occasioned to him, Mr. Wedd procured twenty guineas from the solicitors of the bank, but not till he had threatened to commence an action of trespass against the officers, and had also represented that it had been the loss of a week's work to Morland, in which he could have earned with ease thrice that sum.

After six months stay at Hackney he resorted again to his brother's in Dean Street, which was, indeed, his general hiding place; from this period his brother was almost constantly with him, and obtained by far the greater part of the pictures which he painted. From Dean Street he went to Fountain Place, City Road: an incident, which occurred while he resided there, will serve to shew that his diffidence in the presence of gentlemen was still undiminished. Mr. Serjeant Cochill, like many others, had conceived a great desire to be in the company of Morland to see him paint; and having a picture of his, which by some accident had been injured, Mr. Wedd, with much difficulty, prevailed on

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the artist to go to the Serjeant's house, to touch upon it; though not till he had stipulated that he should not be obliged to receive any money, as the Serjeant had always behaved in a very friendly manner toward him, and had offered his professional assistance, should he ever stand in need of it. Morland in a few hours finished the picture, highly to the satisfaction of Mr. Cochill, who presented him with a purse of guineas. This no persuasion could induce him to accept. So much however did he mistrust his resolution, that he whispered his friend not to leave him, lest in his absence he should be overcome by the temptation. Mr. Wedd was at last obliged to interfere, and inform Serjeant Cochill of the conditions under which alone Morland had consented to come.

This refusal was perhaps both a temporary exertion of pride, and an effect of his bashfulness, not knowing what he ought to say if he accepted the money. It will appear the more extraordinary when the great predilection which Morland always entertained for gold is considered, of which the dealers knew well how to take advantage: he had a great aversion to all kinds of paper currency, for he liked to feel the guineas in his pocket, and to hear them chink, or to make a display of his wealth, by throwing a handful upon the table.

Various kinds of wine and refreshments were placed for him upon the side-board, which Morland would not taste while either the serjeant or his lady were present; but, whenever they happened to leave the room, he would ask his brother who was with him, to make haste and give him some burgundy and cake. The chief reason for the above conduct appears to have been an apprehension that he might be obliged to drink the health of Serjeant Cochill. Indeed, nothing could exceed the embarrassment which Morland felt at having to conform to any of even the most trivial customs of polished society. If ladies were present he could not utter a word, while his extreme confusion, and the awkwardness of his behaviour, were truly ludicrous. The serjeant also intreated him to stay and dine, but this Morland refused from similar



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motives, pretending a very particular engagement ; though he went with his friend and ordered an extravagant dinner at Old Slaughter's Coffee-House.

On one occasion, about two years after this, during his confinement in the King's Bench, while out upon a day's rule, Morland, having become inebriated as usual, quarrelled with a Mr. Clifton, at a public-house. A Captain Cunningham, of the royal waggon train, who was also a fellow prisoner, and on a day's rule, took the part of Morland. The dispute ended in blows, and Mr. Clifton brought an action against the captain, which Morland, having been the cause of it; felt himself bound to defend. He now availed himself of Serjeant Cochill's kind offers, who held a brief in this cause ; but, when it came on, the plaintiff proposed by his counsel that each party should pay their own costs, which was agreed to. In lieu of a fee, Morland presented the serjeant with a drawing, under which were written the words endorsed on the brief—"Clifton versus Cunningham ; brief for the defendant, Mr. Serjeant Cochill ; Wedd, attorney." This drawing the serjeant received with much satisfaction, declaring that he should consider it of more value than any fee he had ever received.

In 1798, Mr. Lynn, a surgeon, in Westminster, attended Mrs. Morland in an illness, and Morland expressing himself desirous of becoming free from the set by whom he was haunted, in order to prosecute his studies with more effect ; Mr. Lynn, who had a picturesque cottage at Cowes, in the Isle of Wight, generously offered him the use of it. Mrs. Morland, with her servant, went thither accordingly, in April 1799, for the more speedy recovery of her health, and was soon followed by her husband, and his man, Simpson ; who for several years, at different times, was his faithful companion.

Although the alledged object of his journey was retirement, the apartment in which he painted was soon filled, from morning till night, with sailors, fishermen, and smugglers. The introduction of such guests was somewhat of a liberty, but his general

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conduct, while here, induced Mr. Lynn to think favourably of him. On his departure for the Isle of Wight, Mr. Lynn wished him to have been the bearer of a letter to a medical friend of his at Newport, for the purpose of desiring him to purchase whatever pictures, or drawings, Morland might have for sale: he at this time refused the offer, but was afterward under the necessity of accepting it.

Mr. Lynn was in a few weeks informed by his friend that he had bought drawings to a considerable amount, and that, in his opinion, it was paying very dear for them, as they were mere scratches with a pencil, upon scraps of paper; adding, that he could buy better, for threepence each, at any of the shops in Newport, and that he wished to know whether he was to continue his purchases. Mr. Lynn, knowing their value, begged him to be quite easy, and by all means to purchase as many of these scrawls as he could obtain.

It was not long before he was disturbed even in this, as he thought, secure retreat, by an unexpected accident. His brother (to whom the writer is indebted for these and several other particulars contained in this and the following chapter) had intended to accompany him, but was by some means detained in town, and happened by chance to hear some persons in a public house boasting that they had discovered Morland's place of concealment, and that, to prevent all danger of failure, they would go down themselves with the bailiffs. The brother was however too quick for them, and arrived in time to warn the painter of his danger. He accordingly fled to Yarmouth, and took the greatest part of a convenient house, belonging to George Cole, who had acquired a fortune by smuggling, with whom he remained till he left the island. Morland, with his brother and man, had not been at this place many days before they were arrested by an order from General Don, commander of the district, as spies. One morning, about six o'clock, while they were making breakfast, a lieutenant, with a file of eight soldiers, of the Dorset militia, entered the room, grounded their pieces, and declared them all prisoners.



*The effects of Youthful extravagance.*



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The extreme confusion and agitation of Morland, in consequence of this attack on his personal liberty, were such as to confirm the suspicion of his guilt, notwithstanding all his endeavours to convince the officer of his innocence. He and his companions were accordingly marched to Newport, a distance of about twelve miles, where the bench of justices was sitting; though the day was extremely hot, and they had their port-folios to carry. On the road, they were hooted and pointed at by the inhabitants, who came out of their houses to behold the traitors. After they had undergone a serious examination, the gentleman to whom Mr. Lynn gave our artist the introductory letter, came forward, and they were dismissed; but not without a strong injunction having been laid on Morland to make no more sketches.

While at Yarmouth, he painted for Mr. Wedd two of his finest coast scenes, from the Isle of Wight. The one was a view of the Needles, the other of Fresh Water Gate. They were executed with a degree of care unusual to him at this period, and every figure introduced was taken from particular characters of the place, who stood for them.

## CHAPTER XIII

He returns to London, and is confined in the King's Bench—Is allowed the rules, and takes a house—Paints an immense number of pictures—His extravagancies and intemperance—Is liberated by an Act of Insolvency—An apoplectic fit occasions him to remove to Highgate—Quarrels with his landlord, and goes again to town—Is employed to paint by the day—Becomes a hypochondriac—Loses the use of his left hand by palsy—Description of his dress and appearance—Is arrested, and dies in a spunging-house.

HE returned to London in November, 1799, and took lodgings at Vauxhall, but deeming it impossible much longer to avoid the pursuit of his creditors, he shortly after procured himself to be arrested, and went to the King's Bench prison. He immediately obtained the rules, and occupied a ready-furnished house in Lambeth Road, St. George's Fields. His wife, his brother, for whom he principally worked, with his man, and maid-servant, formed his establishment. Many persons flocked to the house, attracted either by curiosity, or by a hope of obtaining pictures, of which the number that he executed was astonishingly great. By his brother's books it appears that for him alone he painted four hundred and ninety-two, during the last eight years of his life, notwithstanding frequent indisposition; and when it is considered that, besides these, he executed perhaps three hundred more for other persons, the slightness of the greater part of them will be easily accounted for. In addition to these, he made probably upward of a thousand drawings within that period, as it was customary for him to produce one almost every evening.

He here lived a more regular, though not a more temperate life, than perhaps he had ever done; he kept open house, and every day sat down to a good table, at which Mrs. Morland presided; and as he gave plenty of wine and spirits, it was always

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fully attended. He never failed also himself to get thoroughly intoxicated, and gave strict orders that no one should carry him to bed when in that state; the consequence of which was, that he generally lay all night on the floor. It was thus that the whole of the sums he here received were expended in profusion and drunkenness: his house was a rendezvous for all the profligates who lived within the rules, and who delighted in meeting with one so well suited to their propensities. Here the ruin of his character and constitution was completed. There was no intermission to his excesses, nor any opportunity for the use of exercise, to counteract their destructive effects. From such causes his frame became weakened, and when he arose in the morning his hand trembled so as to render him incapable of guiding the pencil, until he had recruited his spirits with his fatal remedy; and so little confidence had he in himself, that he feared to touch a picture, lest he should spoil it. Sometimes, when he had by this means excited a temporary return of power, he would have his pictures disposed round the room, and order one which he had a fancy to finish to be placed on his easel; then, while his man supported him, he would dash in his happiest effects.

In contradiction to the common report, that he painted best when intoxicated, it may be stated, that one morning a friend called upon him, and remarking a picture in which the colours were particularly crude and discordant, a medley without consideration or reflection, Morland begged him not to look at it, observing, that he was half drunk when he did it; and accordingly he painted it all over again. He doubtless painted best when he was exhilarated by company, or by taking that quantity of spirits which might be sufficient to steady his hand, and not injure his head; but he would continue to tipple till his brain was affected, after which he could paint no longer; latterly indeed his nerves did not acquire the necessary degree of power till his mind had nearly lost its energy. While confined here, he frequently obtained a day's rule, when he would visit his old acquaintances: in this instance he evinced some punctuality,

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by uniformly returning within the limited hour; though always completely intoxicated.

After spending about two years in this way, he was liberated by an Insolvent Act, in 1802. He did not however leave his house in Lambeth Road till he was attacked by a second fit of apoplexy, which greatly alarmed him, and for a short time rendered him incapable of following his profession. Being troubled also with the clamours of creditors, for some debts contracted subsequent to his liberation, he found it necessary to change his dwelling, which he now fixed at the Black Bull, a house kept by an old associate, at Highgate, whither he had been advised to go for the benefit of the air: having remained here about two months, he quarrelled with his landlord, and repaired to his brother in Dean-street. After this, he frequently worked in a room appropriated to his use in the house of Mr. Donatty, a marshalsea-court-officer, in Roll's-Buildings: he also sometimes painted at Mr. Spencer's, at the Garrick's Head, in Bow-street; a place he was fond of visiting, on account of the whimsical contrivances there provided, for the entertainment of the company, such as Rumford waiters, trap doors for soups, coffee, and other refreshments: he likewise would now and then paint at the house of Mr. Harris, in Gerrard-street, who acted toward him with liberality.

These were the principal places where he worked, for he had no fixed habitation. Previous to his removal from the King's Bench, his wife had taken a lodging at Paddington, for the benefit of her health. It is said, to his great credit, that he there allowed her two or three guineas per week, and seldom failed to fulfil his engagement during his greatest exigencies. At this place he painted a curious picture of the garret, with himself at work, and his man Gibbs, who was his cook, frying sausages. It was intended as a companion to that which Sir Joshua Reynolds painted of his own kitchen, at the house which was once the residence of Morland's father.

During the latter part of his life, both while within the rules





*Return from Market.*



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of the King's Bench, and after his liberation, it was customary for him to work by the day, his price being two guineas. Thus every thing, even his mode of employment, concurred to degrade him. The writer has seen a painting, one half of which was done six years before his death, while the remainder was one of his last efforts; the disparity observable between the two parts of the picture is very remarkable, and places the decline of his powers in a most striking point of view.

From his continued indulgence in excess, fits of the apoplectic kind became more frequent. He used suddenly to drop down, but after lying some time senseless he would revive, though in a state of delirium, raving, and talking incoherently. This afforded an opportunity to debar him at such times from spirits, by which he got better; but each fit left him weaker than the preceding. To such a state of debility was his nervous system at last reduced, that a single glass of liquor would sometimes intoxicate him; a knock at the door, or shutting it suddenly, would agitate him extremely, and he has been known to fall off his chair, or be unable to remain in the house, from the most trifling incident. He grew so hypochondriacal, that the idea of being alone in darkness, though but for a moment, became insupportable; and if the light happened to be extinguished in a room where he was sitting, he would creep toward the fire or the person next to him.

He sought relief from his fears by visiting night-houses instead of retiring to bed, but he would never after dark venture out alone. Nevertheless he has been found in the street at all hours of the night; and was once discovered lying in the snow, almost frozen. At such times he appeared to take delight in giving those who wished to assist him as much trouble as he could: he was indeed so obstinate, that after he had been taken into a house it was often necessary to leave him in the passage.

It is a fact somewhat singular, that when about seventeen, and in a melancholy mood, he has often told a friend, who was accustomed to ridicule his fancies, that he had something on his

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mind which he could never disclose; and toward the termination of his life he made the same remark to Mr. Donatty. In short, he was so harrassed with diseased phantasies, that during his residence at Donatty's, he would never sleep without two lights in his room, fearing that one might by some accident be put out.

His amusements were now few, and too trivial to merit a description; the chief of them was riding in a coach, for he now became so enfeebled that he seldom went out on foot, or if he did it was necessary that his man should lead him; his sight likewise was extremely dim, and he was obliged to employ spectacles of great magnifying powers. His paralytic affection deprived him for a time of the use of his left hand, and rendered him incapable of holding his pallet. He was consequently reduced to the necessity of making drawings, which his man sold for what he could get: from mere habit he became so expert at these sketches, that he would often execute them at a public-house, when half asleep, to raise a little money. He now seemed to be broken-hearted and downcast, as if humbled by misfortune; was silent, absent, and held little conversation with any one, especially before strangers, but often affected sleep, yet the next day he could relate all that had passed in his presence; and although his intellects were at this time greatly impaired, his memory is said never to have failed him, for to the last he was able to recollect and relate the adventures of his life with considerable accuracy.

His portmanteau was once cut from behind a chaise, and he lost all his apparel, when he made a vow, that in future he would imitate the snail, by carrying all his cloaths on his back. This he literally observed, and as soon as his suit became shabby he ordered a new one, giving the other to his servant: hence, however dirty he might be, he was seldom ragged. At this time he generally wore a coat of a mixed colour, with long and square skirts, and breeches of velveteen; these, with two or three waistcoats, and a dirty silk handkerchief round his neck, completed his appearance, which was that of a hackney-coachman. In other

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parts of his dress he was equally mean and slovenly, seldom taking the trouble to undress, and rarely that of going to bed.

The life of our artist was now fast approaching to a close. He was taken in execution by a publican for a debt, amounting with its costs to about ten pounds, and conveyed to a spunging-house in Eyre-street Hill, Cold Bath Fields, overwhelmed with misfortunes, debt, and neglect; every evil aggravated by the bitterness of self-reproach.

In this state of desperation he drank great quantities of spirits, and once more attempted to resume the exercise of those talents which hitherto had never failed to procure him the means of relief; but the period was arrived when even that resource failed him, for the next morning he dropped off his chair in a fit, while sketching a bank and tree in a drawing, which is now in the possession of his mother. This proved to be the commencement of a brain fever; after which he never spoke intelligibly, but remained eight days delirious and convulsed, in a state of utter mental and bodily debility, and expired on the 29th of October, 1804, in the 42nd year of his age.

Notwithstanding their domestic differences and separations, Morland and his wife appear to have been sincerely attached to each other; insomuch that the one was extremely alarmed and affected, whenever the other happened to be indisposed. It is also remarkable, that in their interviews, the principal topic of their conversation was constantly a presentiment that neither would long survive the other, and thus it proved; for although it was intended to keep the death of Morland a secret from his wife, she could not be induced to credit the assertion of those who affirmed that this event had not taken place: she incessantly expressed her consciousness that he was no more. At last, having obtained an assurance of her fears from the servant, she gave a shriek, fell into convulsive fits, in which she continued for three days, and expired on the 2nd of November, in her 37th year. Their remains were interred together, in the burial ground of St. James's Chapel.

REMARKS  
ON THE  
WORKS OF MORLAND

CHAPTER XIV

Observations on the pictures of Morland—The line he pursued both an effect and a cause of the depravity of his manners—An improper master for imitation—How far original—Did not make the most of his subjects, which are of the same class with those of the Dutch masters—His productions compared with those of Gainsborough—The preference due to refined subjects—The great encouragement received by Morland—Accidents that tended to promote his success—State of public taste—Effect of precedent on styles of art.

IT may now be proper to offer a few observations upon the productions of our artist. In these, notwithstanding the shortness of his life, the periods of preparation, maturity, and declension, are more decisively marked than in those of most men. On the first of these periods some observations have already been made in the early part of the foregoing Memoirs; the last claims but little notice. The remarks of the writer will therefore principally be confined to the second, comprehending a space of about six years, during which he produced the pictures that have chiefly established his fame.

In these Morland has described the manners and habits of the lower class of people in this country, in a style peculiarly his own. No painter so much as himself ever shared in the vulgarities of such society, perhaps, Brouwer excepted, who in many points much resembled Morland; nor is it to be wished that a man of equal abilities should again condescend so much.



*The Reckoning*





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Completely to observe any particular class, we must indeed take them in their unguarded moments, and, in some degree, reduce ourselves to their level, by participating in their manners, sports, and employments. The line which Morland pursued, except in a few early instances, indicated that he did not possess an elevated conception of the art, and his mode of studying the subjects he chose, tended to increase his natural want of refinement.

The incorrectness of his style, as well as his vulgarity of choice, renders him a very improper master for imitation. His pictures owe their peculiar excellence to the felicity of his talents, and his long observation of common life, and not to any quality which can be acquired by copying his works.

To the praise due to originality he is entitled. His originality, however, was not of the highest order: it was not the effect of an extensive acquaintance with the powers and productions of art; but was perhaps, on the contrary, rather owing to his neglect of them; which obliged him to depend only on himself and nature. With other artists he never held any intercourse, nor had he prints of any kind in his possession; and he has often declared, that he would not cross the way to see the finest assemblage of paintings that was ever exhibited. He was once induced to make a journey with Mr. William Ward, on purpose to view Lord Bute's collection of pictures; but having sauntered through one of the rooms, he refused to see any more, declaring that he was averse to contemplate any man's works, fearing he might become an imitator; and this was the reason he generally assigned for his inattention to pictures. He did not reflect that he was indebted for much of the ability which he possessed to that which he despised; namely, to his study of the Dutch and other masters, when young. His observations on pictures were generally of a burlesque kind; but though never profound, they were commonly good as far as they went.

Morland, in his pictures, not only failed in chusing the most interesting situations, but never having extended his views

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beyond the subjects he painted, he seldom was able to make the most even of these. A cottager's red cloak, or waggoner's frock, will sometimes form folds as worthy of imitation as the drapery of any Grecian statue; but not having sufficiently cultivated his taste, he was unable to avail himself of the higher beauties of his subjects.

To carry his picture to its full extent, a painter must possess much more knowledge than he employs; his mind must be variously and abundantly furnished, or his pencil will not give a rich and comprehensive representation of nature. But if our artist fails in elegance both of design and execution, he must be allowed considerable merit for truth and simplicity of character in the objects which he represents, and he is free from the affectation of a refinement which he does not possess: his mind was a mirror, reflecting nature as she presented herself to him; and he never failed to make a faithful transcript of the scenes in which he was most conversant. From the works of Morland the philosopher may in part study the manners of humble life and the citizen become acquainted with the sports of the field.

Some of the admirers of Morland have deemed it improper to compare his works with those of the Dutch school, and have claimed for him an undue degree of originality, by asserting that his pictures are of a new and distinct class; but Morland's subjects ought to be considered as of the same kind with that school, laying the scene in England instead of Holland, and changing every thing which time and place make it necessary should be changed. It would be improper, however, to make such comparisons without taking into consideration the different states of art in the ages and countries of the respective artists; circumstances which should never be overlooked in estimating the merits of individuals.

The subjects of Cuyp are often of the same class with those of Morland, and painted in as broad a style; but he treated them with so much refinement, particularly his skies and distances,

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which are exquisite, and carried them in every respect so much nearer to perfection, that we never think of the two artists together. Cuyt in the colouring, and Potter in the drawing of animals, have greatly excelled Morland, though the latter did not dispose them nearly so well, and perhaps neither of them have equalled him in character and expression. On comparing him with other painters of the same school, it may be observed, that he was far below Teniers for clearness, open day-light, execution, finishing, and truth of drawing: in colouring and effect he was greatly inferior to Ostade. Yet he possessed a portion of the simplicity of character, and choice of subject of the first; with occasionally something of the richness of the last.

The hasty and unfinished manner in which our artist painted, forms so strong a contrast with the elaborate pictures of the Dutch school, that this difference alone might give birth to the error of supposing his subjects to be of a different kind; and the originality and nature with which he introduced his incidents, may have tended to increase it; but the class of subject ought never to be confounded with the mode of execution, or peculiarity of conception.

It is not here intended to draw a minute comparison between the Dutch painters and Morland; we shall find much to admire and to censure in each. Morland, though very far from being refined, is seldom so grossly depraved in choice of subject as a majority of even the best Dutch masters have sometimes been,\* who, on the other hand, have never left such examples of incorrect drawing, and careless execution.

It may, however, be interesting to compare Morland with a painter of his own country, with whom he stood in nearer competition. The rural pieces of Gainsborough are more highly

\* This is to be attributed to the difference of taste in the public, and not in the artists. Teniers, who is described as a man of elegant manners and refined mind, has represented in his pictures indelicacies which Morland, though he delighted in them, has avoided. Each artist was actuated by the desire of selling his works, but those vulgar exhibitions which, in the time and country of the one, were considered as wit, and excited mirth, in those of the other would have produced only disgust.

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esteemed than those of Morland ; and in sentiment, composition, and effect, greatly surpass his best performances. In genius Morland might perhaps be equal to Gainsborough, but the latter best cultivated his talents. In colouring each artist had his respective excellencies and defects. Gainsborough is rich, but by endeavouring at transparency often becomes flimsy ; Morland is natural, but ochrey. The one had too little solidity ; the other carried it to an excess. But in effect of light and shadow, Gainsborough had greatly the advantage, for he preserved fine keeping, which, when Morland attempted, he produced only mist and fog, representing his extreme distance no farther off than his middle ground, and there is no depth in his pictures. In each artist too great a sameness of colouring and chiaro-scuro is observable, and both are incorrect in drawing, and loose in execution. Gainsborough in all his works displayed refined feeling and an elegant mind : he has given to the eye the most interesting representations of rustic innocence ; while the taste of Morland was of a lower kind, though he delineated the characters he selected with equal success.

Those who have visited the cottage of the peasant, who have enjoyed rural sports, or engaged in rustic occupations, will feel a peculiar charm in the works of Morland, arising from associations which the truth of his pencil never fails to excite ; but Gainsborough seems most calculated to delight those whose ideas of such employments have been refined by the descriptions of pastoral poetry.

It were to be wished that artists would oftener employ their talents upon the more refined parts of nature. There appears no reason why an impressive exhibition of the virtues and happiness of rural life should not, if pourtrayed with the same ability, be made as interesting as the vulgar and coarse manners of the lowest part of society.

No other English artist, who was not a portrait painter, ever received more general encouragement than the painter under consideration, whose works are so popular that three public



*Plate XLIV. Domestic Happiness.*





*Domestic Happiness*







*Domestic Happiness*



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exhibitions\* have been made of them alone, besides many private collections.† His pictures, independent of drawings, are exceedingly numerous: they have been computed to amount to nearly four thousand, but this estimate must be exaggerated by one-third: from these probably more engravings have been made than from the works of any other painter since Hogarth. They were chiefly executed in mezzotinto, partly because that style of engraving is particularly well adapted to the breadth and looseness of his touch, and partly because its expedition enabled the publishers to satisfy the demands of the public.

His popularity was promoted by some accidental circumstances; his character excluding him from the society of gentlemen, all his productions passed through the hands of dealers, to whose influence he owed much, as they omitted no opportunity of exciting the public attention: the anecdotes attached to his pictures had also some effect. As many persons expected that he could not live long, and that each picture would be his last, they bought and kept them, imagining they should profit largely by them at his death. This produced an increased demand for his works, and a consequent increase of price.

The pictures of Morland did indeed rise considerably after his death; but as the works of an artist will at length be justly appreciated by true connoisseurs, they cannot (excepting his choicest productions) be expected to continue increasing in value. Hitherto most people have been willing to buy only such pictures as they could dispose of again to advantage, for there is yet not much real taste in the country; and till an artist has acquired a name, few will purchase his works, still less will they pay liberally for them; since price is rather the consequence of high reputation than of real desert, which is too often estimated by it: indeed the public is little able to discriminate; thus it is quite sufficient that a picture is by Morland.

\* Those of Mr. Smith and Mr. Orme, and that lately exhibited, called the Morland Gallery, in Fleet-street.

† A list of the chief private collections will be found at the end of the book.

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Morland used to laugh at the high prices obtained by some other artists, and at the length of time they spent upon their works; but though the sums paid for his were amply sufficient for the portion of time which he bestowed on them, still they were by no means adequate to reward the toil of an elaborate production. Thus a bad precedent has been established; for many purchasers are unwilling to pay more than was given to a painter of so much reputation: hence also a disposition is created in artists to multiply slight pictures at moderate prices, rather than concentrate all their powers in a few, and carry them to the highest perfection of which they are capable. Young artists, in particular, are frequently obliged to divide their labours, and to seek profit by one set of pictures, and reputation by another; for it seldom happens that they can obtain both by the same means.

Styles of art have a tendency to perpetuate themselves; since the painter too often exchanges the contemplation of living nature for that of established authorities. Thus the genius of Reynolds gave such weight to his practice, that not even his own precepts, though in direct opposition to it, have been sufficient to counteract its effects, confirmed as they are by a succession of painters of great abilities in the same style. In fact, his faults have been so much more successfully followed than his principles and his excellencies, that it is doubted whether, through the folly of some of his imitators, as much evil has not resulted to the arts from the former, as benefit from the latter.

Even Morland, though he held no intercourse with other artists, was not a little influenced by the prevailing style of art. His *chiaro-scuro*, for example, he appears to have adopted partly from Reynolds, whose pictures he is said to have highly admired, even when a boy. But Sir Joshua's effect, however excellently adapted to portraits, is much too confined for landscapes, and other extensive subjects; and that of his imitators occasionally reminds one of the advice given by Hudson to his pupils, in painting portraits to remember the candle and the candlestick, and to make the face the flame. In the works of many of the old

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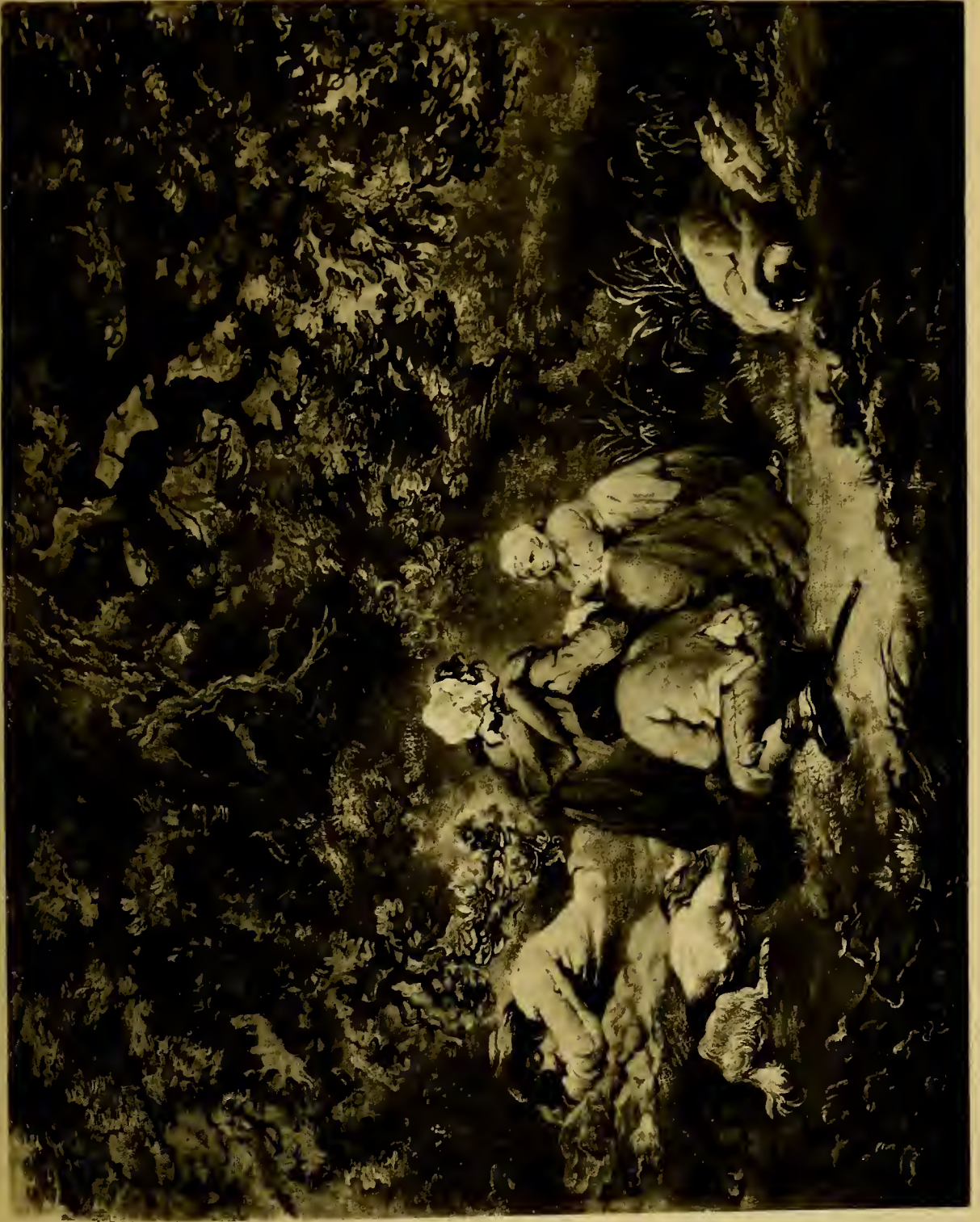
masters, in Paolo Veronese for instance, though numerous lights are introduced, when required by the subject, they are all brilliant, yet they do not interfere with each other, nor is the rest of the picture sacrificed to them. Morland likewise contributed his full share of influence to promote, not only a loose style of painting, but also a taste for vulgar subjects ; his example, however, cannot be expected to produce a permanent effect, as he does not possess sufficient merit to entitle him to rank as a great master.

## CHAPTER XV

Morland began his progress by finishing carefully—His greatest degree of excellence, and the circumstances that produced it—His defects at that period—Cursory remarks on his landscapes, sea-pieces, portraits, and figures—Succeeds best in tranquil scenes—His deficiency in action and expression—His animals—His delineations faithful, but not selected and combined, like those of the old masters—Remarks on his master-piece—His colouring and chiaro-scuro.

**M**OST painters, who have arrived at eminence, have marked their outset by finishing highly: this was the case with Morland, who surmounted those difficulties of execution in his youth which too many are obliged to encounter after they have acquired a taste for the higher excellencies of their profession. His productions when a boy were hard, formal, and laboured: even after he had rejected the style in which his father had instructed him, his pictures were carefully finished, and every object was painted immediately from nature, with considerable attention to detail. He however imperceptibly neglected the parts, and adopted a broader style, and finding that it pleased others, it pleased himself: for these pictures being engraved, and proving successful, he received applications from all quarters to paint for publishers; he became emboldened by success, acquired freedom and force of pencil, and rapidly attained that degree of excellence which established his reputation.

About the year 1790 he appears to have arrived at his meridian; he was then able to paint whatever he chose, and to bestow on his pictures as much time as he thought proper. He had acquired confidence in his powers, and a knowledge of nature, which he had not yet ceased to consult. At this period we find truth in his representations, without the particularity of individual imitation, and freedom without the looseness and manner of his latter productions. He had learned in some degree to generalize



*Spencer*





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his ideas of form and character, his faculties were mature, and invigorated by success and applause. But even at this period his pictures seldom possessed sufficient interest, when of a large size, and he never chose an action that was important enough to give energy and employment to any considerable number of figures. His subjects were however well adapted to his talents : of powerful exertion, or refined expression, he was in a great degree incapable, for his knowledge of anatomy was slight, and the habits of his life must have destroyed all nice discrimination of passion, or sentiment, whatever he might have once possessed.

In his landscapes the scene is seldom intrinsically fine, or rendered so by accidents of nature as in the works of Rubens or Rembrant. Indeed he was ignorant of the principles of extensive landscape, nor was his colouring, or effect, appropriate to subjects of that description. His studies were confined to the animals, the figures, and the more obvious parts of his pictures ; and he neither had a sufficiently extensive knowledge of nature, nor bestowed time enough on his paintings to avail himself of that which he possessed.

His scenes are such as he was most accustomed to ; and seldom having visited mountainous countries, except Derbyshire, he did not attempt romantic subjects. He generally exhibits with truth the most common, but uninteresting, species of English scenery, consisting of fields and hedges, with ponds of water, and clay banks. His storms, though not grand, are sometimes replete with familiar incidents, local circumstances, and partial effects, that denote observation. Trees, the principal of inanimate objects in landscape, and the most difficult to delineate, because the most complicated, he was unable to draw correctly ; and when he attempted to represent them blown by the wind, he made them like sea-weed. The openings in his clouds are mean, and unnatural, and for the want of distance, both in the sky and the land, the effects of the storm are imperfectly represented. In short, he was little capable of

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landscape, except as a back-ground and accompaniment to his figures; but there it often possessed considerable merit.

Morland's best productions are his interiors. Indeed, the more confined the subject the greater was his success, and his faults increase as the scene extends. He was peculiarly happy in the description of the stunted dwarf pollard oak, with a group of sheep under it. In the general conception of such objects, he has scarcely been excelled; and though even in these he is still superficial, yet in all that he does there is a strong impression of reality, which is level to the comprehension of all mankind; but on investigation his works are found to contain little more. His cottages are deficient in taste and variety; it may nevertheless be alledged in Morland's excuse, that they are intended by him only as back-grounds, that in his pictures they have simplicity and breadth, and are tolerably introduced.

Emptyness however is frequently mistaken for breadth, and the breadth of Morland was too often obtained merely by omitting the detail, and not by keeping it subordinate: but breadth, without parts, can never give the idea of richness; it can only produce baldness and vacancy.

Except in his early works, his back-grounds are generally slighted. Indeed subordination is commonly but another name for that slightness with which many painters execute the inferior parts, and to which they have recourse in common with other artifices, such as cast shadows and forced lights, in order to render their subject principal, instead of relying on simple and natural means.

Another fault, which is not confined to Morland, is that of neglecting the parts that are most difficult. Artists are apt to pay little attention to clearness in the shadows; and it is not unusual to hear them cite an attention to the making out in them as a great proof of assiduity; they often paint objects in shade so carelessly, that they are scarcely distinguishable, leaving such trifles to be determined by the good sense of the spectator: and not reflecting how much of the beauty of Cuypp, Ostade,

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and Teniers is derived from their exquisite perfection in those particulars.

The truth of reflected lights is likewise frequently as little attended to; and in Morland we sometimes find the light and shade managed in the same manner upon an object which is lighted only by reflection from beneath, as if it were not cast into shadow, excepting that the whole is darkened. On a face, for instance, which is entirely thrown into shade by the hat, and consequently receives its light only from below, he has been known to make the light fall as if from above, casting shadows under the brows, the nose, and other prominent parts.

Morland's pictures are happily conceived; but though in general well put together, they seldom afford lines that are fine, or an arrangement that can delight the eye of the connoisseur; he was satisfied with such combinations as his subjects produced, and was content to dispose his objects with an air of casualty and nature.

In his sea shore pieces he succeeded best in light breezes, but the seas are commonly of too raw a green, and want variety; whether the atmosphere be calm or agitated, they remain the same; for he studied them, as he did most things, superficially, and had only one general character, which he employed upon all occasions. The rolling of the small waves he has well enough described, and some other parts also, such as the glistening and tumbling of the distant breakers. His tempests and wrecks are equally deficient in imagination and grandeur with his land storms. He has given some fine representations of parts of the English coast; but as his views are chiefly confined to the Isle of Wight, and the south sea shore, consisting of chalky cliffs and a sandy beach, they are too much alike, and more to be admired for the incident on the fore ground, with its appendages, than for any thing either sublime or beautiful in the scene itself.

The true character of the English fisherman has been better described by Morland, than by any other painter; but he has not sufficiently distinguished the honest and harmless fisherman,

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who goes out every morning, and returns in the evening to sell the produce of his industry, and who lives peaceably in a domestic manner, from the smuggler and depredator, who subsists by plunder, in defiance of the laws. As painted by him, the smuggler has not more energy than the fisherman; who, on the other hand, has too much the vulgarity of the smuggler. Indeed, of his figures it may be generally observed, that he paid more attention to the grosser parts of the character, than to either energy or refinement.

In his portraits, as in his other productions, the first thing that attracted his notice, and the first object that he attempted, was character. In this he seldom failed, and whether his sitters were male or female, he was sure to seize and exaggerate their peculiarities, however unpleasant they might be. Hence he obtained strong rather than agreeable likenesses. He was not aware that all accidental defects, however ably imitated, are but so many obstructions, not only to beauty, but to the essential features of the physiognomy, and that they degrade and vulgarize the picture in which they are introduced.

Of true beauty or elegance, in his female figures, he had no conception. Many of his children are innocent because they were copied from models that were so; but his pastoral scenes are void of that innocence which render rural life interesting.

His gipsies are admirable, since in them vulgarity of character is appropriate. He often associated with them, and accompanied by Brooks, has lived with them for several days together, adopting their mode of life, and sleeping with them in barns at night. He excels likewise in bailiffs, butchers, ostlers, post-boys, rustics, and, in short, in all those classes of society where we look for any thing rather than refinement.

In conversation pieces, and other tranquil scenes, the attitudes of his figures are well conceived. It is the state that succeeds exertion in which Morland excels: such as the Labourer's Luncheon, the Return from Market, the Weary Travellers, the Tired Cart-Horse, Baiting the Horses, Watering



*Higglers preparing for Market*



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Cattle, and a multitude of similar subjects. His various Stable Scenes, Public-house Doors, and Gipsies Reposing, are also of this description. A few exceptions indeed he has afforded, as his Mail-Coach in a Storm,\* and his sketch of Rubbing Down the Post-Horse: in such instances the positions are sometimes well imagined, but he was unable to give action to the parts.

He therefore in general chose quiescent attitudes for his horses and other animals; he felt his deficiency in anatomical knowledge, and was careful not to expose it by unsuccessful attempts to represent actions in which he could not place his model. He succeeded best in those animals that required least correctness of drawing, such as pigs, guinea-pigs, sheep, asses, and rabbits; in these indeed he is often extremely happy; for no artist ever painted such subjects with greater feeling: he avoided the delicate proportions of the horse, by selecting such as were old, rough, and clumsy. A white horse was a favourite object with him, as it must be with every painter, from its affording a mass of light, with a most desirable opportunity for the display of colouring, owing to the variety of yellow and other tints with which it is diversified. Indeed an old white horse of this description is one of the most picturesque objects to be met with in rustic scenery.

But the pig was his favourite animal, and that which he introduced most frequently, and with the greatest success. He took so much delight in painting them, that if he promised a picture the subject was generally pigs; even when he was a youth, copying those of Gainsborough, he seemed ambitious of painting pigs better than he; and a trivial incident sometimes gives a bias to the mind. His touch was well adapted to the representation of its bristly hide; and he seldom fails faithfully to depict the gluttonous and lazy character of the animal. The innocence of the sheep he has also portrayed with considerable

\* A print which was highly admired by Girtin, who having been requested to make a companion to it, after studying it for some time, threw down his pencil, exclaiming—That he could not do any thing like it.

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success; he is not, however, sufficiently attentive to those delicate varieties of form and physiognomy which characterize the individuals; and though he often gives an excellent general idea of their fleece, he is not always careful to exhibit the form of the body which it clothes.

The lamb, which gives so much interest to rural subjects, and which Gainsborough has employed with so much effect, he seldom introduced: it is also remarkable, that he rarely painted cows, being unable to draw them without a model, which cost him more trouble to procure than he was always disposed to take.

The expression of his dogs, at first view, frequently appears powerful and just; a fine example of which is possessed by Mr. Wigston, in a picture of a butcher's stall, in which is introduced a dog that has stolen some meat. He is shrinking from the blow of a stick, held over him in a threatening manner by the butcher's boy, and you may almost imagine that you hear him shriek.

But his guinea-pigs and rabbits are perhaps the finest that ever were painted, as may be seen in the exquisite specimens in the possession of Mr. Smith and Mr. Vincent. Yet, even in these, though among the best finished of his productions, his habitual negligence discovers itself in the slightness of the back-ground.

On the excellence of his cart-horses, or the inimitable felicity with which he has represented the roguishness of the carter's little Welsh poney, and the patience of the jack-ass, it is needless to comment.

In the delineation of humble life faithfulness of representation is essential: this however does not preclude selection: the former requisite chiefly was possessed by Morland, and it is for this we admire his works. He always paid great attention to the costume of figures in common life, and to all those minutiae which escape the eye of ordinary observation, but which, when judiciously introduced by the poet or the painter, stamp an identity on a subject, that is acknowledged by every beholder.



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The stiff leathern breeches, and thick woollen jacket, of his clowns, are introduced with all those circumstances which indicate the services they have rendered, and are characteristic of indigence; although, except in those instances where they have been copied throughout from nature, they are not executed with that degree of skill, that knowledge of drawing, and that power of deception, in the imitation of substances and textures, which are more particularly requisite to render such objects interesting, and which indeed often constitute one of the chief excellencies of the pictures wherein they are introduced.

Not only these perfections were possessed by the Dutch masters, in a consummate degree, but the whole together of their productions is often equally fine with the parts taken separately. They were not always contented merely to represent any incident that is natural, and might occur; real scenes will seldom, unmodified, form pictures, though they furnish materials for them. Their best works are compositions, in which, whether the subject be the closet of the miser, the laboratory of the alchemist, or the scene of a village wake, no circumstance that is requisite to render the whole complete, is omitted, and no one introduced but what properly belongs to the occasion, and naturally arises out of it; even their vulgarities possess this merit.

Though Morland selected and combined but little, he had an extremely quick recollection of those situations and combinations in nature which were suited to his purpose. His most successful production, "The Farmer's Stable," was composed in this way; the stable being a representation of that belonging to the White-Lion at Paddington, and the horses portraits of some which he painted in the casual positions in which he saw them come in. Indeed he was so much attached to horses, that he may be said, for a great part of his life, almost to have lived in stables. The picture just mentioned would do honour to any painter, and is truly the scene it is intended to represent. The arrangement of the figures is very judicious, and that of the colours and lights exceedingly happy. The tone, though

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somewhat dull, is mellow and deep; and the pencilling is as free as if it were a sketch.

The greatest increase in the price of his works may be dated from the production of this picture, which was of a new kind, being the first of his numerous interiors of stables, and also containing the first white horse he painted. It raised him very considerably in the opinion of artists, and with them all solid reputation in painting must commence.

The manner in which he treated such scenes was peculiarly his own: the assemblage of objects is always appropriate, and disposed as if by accident; the lantern, boots, bridle, saddle, and other equipage, are hung exactly where chance or convenience seems to dictate; the pitch-fork, broom, and straw, are tossed about by an artless hand. In all his works this careless distribution was his true fort.

Morland's colouring was generally natural, and adapted to his subject, but deficient in clearness and brilliancy; in him we never meet with those qualities combined with harmony and richness, as in the works of the old masters. He did not understand the effect of contrast, either in colouring or chiaro-scuro; neither did he comprehend general colour, nor the art of spreading, dispersing, and carrying off his colours, at least by principle. The degree in which he has succeeded in those qualities seems to have been the effect of feeling, or of eye; that is to say, of lessons acquired, he knew not when or how.

He was as little acquainted with the nature of extensive effects, and the conduct of different lights in a picture; indeed he seldom introduces more than one light, unless compelled to do so by his subject; and where he brings in a second he never interposes any mass of dark, to give brightness to either; but, being afraid of opposition, he frequently destroys both, by an endeavour to unite them, or by lowering them. He often unites the light of the sky with that of the fore-ground; sometimes he makes his sky, even when seen through an opening, from an interior, to tell as a middle tint to the objects lighted by it, yet



*Fishermen going out*



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without the effect of sunshine, which he seldom represented; since he had no deep touches, and few cast or sharp shadows.

There is little atmosphere in his pictures, for he made his aerial tints only with black and white, sometimes with the addition of red, which produced mist, but never removed any thing beyond the middle distance. He employed the same palette for every subject; and if after painting a sky he had tints left, he would take up other canvasses, and paint skies till he had used them; it was the same with other parts of his pictures; and this it is that renders them so easy to be copied. Hence, whatever the subject, his tones were the same, and he never availed himself of the full power of his colours; for, not having the skill to unite and reconcile the opposite extremes of light and dark, warm and cold, he sought to make them agree by lowering them; he endeavoured to effect by solid colour what Titian did by toning,\* consequently it produced heaviness, not richness. If Morland obtains harmony in pictures of any extent, it is always by the sacrifice of brilliancy; and when he attempts brightness it is by means of a great mass of shade. These defects, and the low tone of his pictures, are impressively felt whenever they hang by the side of a Cuyp or a Teniers; for then even his most silvery tints appear heavy and opaque; and if a Tenier's sky were painted into one of Morland's pictures it would destroy the effect of the other parts.

Though in the choice of his colours he was little solicitous, yet in some of his productions they are well arranged; and if a good colourist were to take up one of these, he would not alter the situation of the tints, but only sweeten and refine them, and introduce a mellowness of tone over the whole. When Morland seeks harmony, his paintings frequently become monotonous, being either of an ochrey or leaden hue, according as he aims at warmth or clearness; as is apt to be the case with those who adopt a similar mode of painting: latterly, his pictures became

\* Toning is a word employed by painters to signify the bringing a picture into harmony by thin colour.

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spotty, consisting of harsh contrasts between breaks of blue sky, yellow clouds, brown or green trees, and the like. But there are always parts in his pictures that are admirably painted, and in which he has succeeded in giving the true colour of nature, particularly water and herbage, in the fore-ground, and the moss-grown thatch upon his cottages. His colouring and chiaroscuro are best suited to confined subjects, such as interiors of stables and pig-stys, where the light is directed to a few objects brought together in the centre of the picture, on which he expended all his force of colour, and surrounded them with a negative tint. In a word, his colouring, like his composition, bears no trace of that cultivation and refinement so remarkable in some of the old masters, though in parts it is simple, chaste, and true to nature.

## CHAPTER XVI

Dispatch Morland's chief object—Seldom made sketches for his pictures—His method—Copied the parts from real objects—Faults arising from his mode of study—Adroit in avoiding difficulties—Remarks on his sketches after nature—On his execution—Dead colour—Touch—Used simple and durable colours—His mode of painting—His advice to students—Unable to perfect his works—An unsuccessful attempt at finishing—His popularity not diminished by his imperfections—Decline of his abilities.

**I**T may next be useful to give some account of Morland's mode of producing his pictures, as many of the peculiarities and defects just mentioned will thus be accounted for. The chief principle of his method was to save himself trouble, both in invention and execution. He never made a complete sketch for the plan of his pictures, or for the arrangement of the parts, and this in a great measure was the cause of his numerous faults in composition, perspective, and effect. He never took the pains to compose his pictures by lines, to attend much to the truth of the chiaro-scuro, or to dispose his colours in the most harmonious manner.

If he made a sketch it was the slightest indication possible, done in a few minutes, when a thought occurred. The writer is in possession of one which he made in a short time, for the "Effects of Extravagance." It is touched with spirit and taste, but the principal figure is entirely different, and much superior in the picture.

He often introduced the objects in the rotation in which he procured the models, and as they first happened to be placed, without any previous sketch for their arrangement. This method of composing his pictures may have been one circumstance that contributed to occasion the want of expression in several of his figures, and the awkwardness with which they

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are sometimes introduced, though he thus frequently procured unaffected attitudes.

He generally began upon the canvas with the chalk or brush at once, sometimes even without knowing what he was going to paint, inventing as he proceeded; and he would paint a picture in the time that many would spend in seeking for a subject. Having sketched his composition in a loose manner, if any thing displeased him he altered it, and began immediately to paint. Toward the close of the day, when he could no longer see to finish, he would frequently plan or even lay in two or three small subjects: a large painting he would dead colour in a few hours; but from not making sketches for his pictures, they themselves were often nothing more than sketches.

It is a great reproach to a painter for an observer to be able to foretel what kind of picture he will produce from a given subject. Though Morland was not exempt from this defect, it was often impossible for even those who saw the beginning of his pictures to predict what they would be when finished, because in the course of the work, he altered repeatedly, and was eager to avail himself of whatever accident might suggest.

When he found his knowledge deficient he had recourse to nature, and never gave himself any trouble which he could avoid. If perplexed about the legs of a horse, he would copy them from life, but would draw the legs only: as he never copied more than was absolutely necessary, he seldom drew enough, and his animals are often incorrect and ill put together; for never having pursued any regular course of study, after he left his father, he was unable to draw from principle. Hence arose that inequality observable in his pictures, in which we sometimes meet with parts that are transcripts of nature, tacked to others that would disgrace a novice in the art, notwithstanding the skill he possessed in adapting those which he drew.

He was extremely dexterous in avoiding fore-shortening, and similar difficulties, and when they were unavoidable, in hiding them by shade, or other expedients. If he felt himself





The Fishermen.



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embarrassed in drawing a figure, he would throw over it a carter's frock, and as often as he could he concealed the extremities. The landscape of his back-grounds he also drew from nature, and the trees and ponds can still be pointed out, in the fields about Camden Town, which he introduced in the pictures he executed while he resided there. When he painted his picture of Bird-nesting he went to Caen Wood, and made a drawing of the trees, and the rest of the landscape.

Latterly, to save trouble, he in general contented himself with making only a hasty sketch, and mixing his tints from nature, after which he painted much from memory. This method, owing to the way in which it was conducted, led to that slight and slovenly style which disgraced too many of his performances. Instead of drawing his forms correctly, and copying all the breaks, and other incidental varieties from nature, he drew every thing in a loose manner, and depended on accidents of the brush to vary the surface and contour.

His pencil sketches are the result of a strong conception, with great facility of execution, and give the distinguishing character of each object with freedom and spirit: but these are excellencies, particularly the latter, that are often lost under the hands of the engraver. Indeed they could in no way have been completely transferred to the copper, unless Morland had etched them himself in soft ground. Considered as lessons for beginners, they are perhaps the least proper of any, as they induce a habit of describing objects by a few loose touches, rather than by a careful outline.

To artists it may be interesting to give a few particulars of his mode of execution. Simplicity was its characteristic; he never troubled himself concerning the various modern discoveries made in the processes of painting: hence if he avoided some quackery he also missed many improvements.

His mode of preparing his pictures was hasty and irregular, and not the result of any fixed principles; but in whatsoever way he worked he could produce something interesting, when

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the same method with almost any other person would have led only to every thing that is faulty. It has already been observed that he made no outlines; his dead colour, though careless, in general comprehended the plan and effect of his picture, and much of it was suffered to stand in the finishing, with the aid of only a little glazing and scumbling.\* Either from penetration or impatience he early discarded the old and injudicious practice of going over the picture with two or three coats of colour, until the ground was entirely shut out, and all clearness and transparency destroyed. He never painted on absorbent grounds, and his pictures have sometimes an oily appearance, chiefly in those parts where he aims at richness.

He had the discernment to perceive that it is not labour, but touch, that gives to painting the appearance of finish; but instead of laying a foundation by correctness of drawing, he substituted touch for truth, and in his latter works he has made his execution stand in the place of every thing else. His touch is also too monotonous, and sometimes bad and misplaced, especially when he attempts to give smartness and spirit. He has however frequently executed with great ability such objects as boots and leathern breeches, the accoutrements of a dray-horse, and the shaggy curling hair about the flanks and fetlocks. His attention to things of this kind was even greater than to character or expression, for there was not the same difficulty to procure models.

Morland's touch did much for him; we are pleased with the playfulness and looseness of his handling, and pardon his defects for its sake. It was a fault in art, for his pictures became pencilled all over, producing a fine rich breaking and blending

\* *Glazing* is laying a darker colour thinly and evenly over a lighter, and as the word implies, with a transparent medium, such as oil or varnish.

In *Scumbling*, a light and opaque colour is rubbed over a darker.

But though this is the obvious and general meaning of the words, it is difficult to fix the precise signification of these as well as of many other terms of art, which are so ill defined, that one artist is often unable to understand another, unless they are both intimately acquainted with the mode of expression peculiar to each.

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of the colours, though on too low a scale, so that his pictures frequently appear as if they required washing; it is however easy to blend negative tints; the difficulty is to unite such as are brilliant, as in Rubens; this requires an artist to be a perfect master of his palette. Morland seemed to possess a full command of execution; his hand could perform whatever his mind dictated, but it was not directed by judgment, and hence his pictures can no more be compared with those of the old masters in this than in other respects.

Morland was always particularly careful to use the best oils and most durable colours; concerning the chemical properties of which he possessed a considerable degree of practical knowledge, chiefly derived from his father, who had studied the subject with great attention, and made many experiments. Morland's skill in these matters is best evinced by the high state of preservation in which even his earliest paintings still remain, for they have experienced no change but the addition of that mellowness, which no art can emulate, and time alone can give.\* He maintained that every possible effect might be produced with four or five colours, and that the ochres were sufficiently brilliant for the strongest lights; he however occasionally employed Naples yellow. In rich parts he used the umbers and Vandyke brown, never asphaltum, and copies are sometimes detected from this circumstance; for the presence of that substance may easily be discovered by passing a wet finger over it, since the moisture will lie evenly upon the other parts, while it recedes from the greasy surface of the asphaltum rising in ridges like net-work.

His principles were few and obvious, though for the most part just, such as that a portion of pure red should be introduced somewhere in a picture; accordingly we never see a

\* Among other subjects connected with art, at present in a very imperfect state, from the want of accurate experiments, is that of the properties of colours with respect to durability. Thus artists often waste their time in making fruitless enquiries of each other, and in collecting accounts which agree in nothing but their uncertainty, and each is at last reduced to find out by hasty and imperfect trials, during his own short life, the best mode of transmitting his works to posterity.

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landscape of his without a red cloak, coat, or cap; and this is uniformly accompanied by a blue jacket, or petticoat: he also remarked that there should always be a touch of vermilion in the lips, though they should not be painted entirely with it.

Of his mode of procedure, in general his method in painting trees will serve as an example. He used to lay in the branches, in a broad style, with simple cool tints of ochre and blue, or black; and after the dead colour was dry, to glaze them with yellow lake, or brown pink, and to touch in the lights with ochre, or Naples yellow, pure or tinged with blue, and sometimes mixed with yellow lake. He occasionally used the softener, but always touched upon his painting afterward: sometimes he would varnish the picture, and drag, or otherwise work upon it while tacky.

His constant advice to students was to study nature; to place their easels in a field before some tree, and copy it exactly as they saw it. He also recommended it to them to begin with painting in chiaro-scuro, as the best mode of correcting their general propensity to gaudy colouring; and when they began to use colours, to employ only the ochres, and such as are most simple.

It has been suggested, and apparently with truth, that Morland was unable to finish highly. Character of a broad and obvious kind was his sole aim and chief excellence, and after he had given that he could do no more. To this he sacrificed every other consideration, and never attempted to make his objects minutely correct; for he has often been heard to remark of a picture, in which he had not been happy, that he had studied it too much. From this circumstance may be discovered a principal cause of his expedition and success, for every artist must have experienced how often, without the aid of very superior judgment, character is lost in filling up and finishing parts, as well as how large a portion of time it consumes.

If Morland ever entertained any elevated ideas of his art, they became very soon banished from his mind; for, had he



*The Stable*





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possessed them at the time he was so liberally patronized, they would have produced some effect on his works. There are few, who, finding their works to be prized by their cotemporaries, as those of Morland were, would not be animated with a desire to leave behind them something that should obtain them a permanent station in the history of art: but Morland never appears to have been under the influence of so generous an ambition; on the contrary, he has often been heard to assert, that if he had a fortune he would never again take up the pencil. Yet Morland possessed a considerable share of vanity for a certain number of years, while he was in his prime; but afterward, as his talents declined, and he was less sought after as an artist, he lost this support; he felt himself gradually neglected, and degenerated into a mere mannerist. Of this falling off he appears not to have been wholly unconscious; for, about two months before he died, on viewing the collection of his own pictures made by Mr. Wedd, he observed that those were some of his best productions, and he should never paint pictures like them again. He at the same time requested that friend to send them to Christie's, after he should have been dead about two years, adding, that Mr. Wedd would then know what the world thought of him.

Morland was by no means indifferent to the applause his pictures received when exhibited at Somerset-house, although he never sent any there himself. When the Farmer's Stable was placed there by its first purchaser, he was so flattered by its favourable reception, that he declared the next year he would shew what he could do. With this view he painted the Straw-Yard, and bestowed on it more than usual care and attention; because it had been observed to him, that, though his pictures were highly admired, it was maintained by many that he could not finish. The Straw-Yard, however, was by no means equal to the former, and served only to confirm the criticism it was meant to refute.

Morland's acquirements were not always progressive; what

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he learned one way he sometimes lost another. While acquiring general effect, he forgot much of what he had attained of correctness, and latterly, in attending to execution, he neglected general effect; for after the above-mentioned effort, he carried on the attempt to finish, from year to year, ultimately to the prejudice of things much more important. At first he gave the appearance of subordinate objects, such as the appendages of a stable, with taste and judgment; afterward he attempted to do this more laboriously, but depended on his memory, and endeavoured to work up to nature from recollection alone, consequently he failed. At this period it was common for him to introduce an immense quantity of foliage, and he sometimes produced richness by throwing together a number of warm colours.

His inability to finish, however, did not appear in the least to retard his success; on the contrary, it is probable that by the number of pictures which he executed, his popularity was promoted. Breadth, character, and ease, are sufficient to satisfy the taste of the public, which is founded on the general style of portrait painting. Of composition and correctness, few can judge; Morland had merit enough to satisfy common amateurs; and even men of reputed judgment in the art, dazzled by the unpremeditated force of character, and the air of facility which every where predominates in his works, bestowed on the artist praise much too indiscriminate. His defects, seen through the glass of novelty, were considered as beauties; his want of variety and refinement was called simplicity; his carelessness was mistaken for freedom; and his errors in drawing, were admired as the characteristic irregularities of genius. Morland saw and took advantage of this; and he has often refused to correct faults, saying, "they will pass as the proofs of a fiery genius."

His deficiency in the knowledge of the principles of his profession makes it obvious, that whenever he ceases to copy from nature, the value of his productions must decline. Toward the latter period of his life, his defects rapidly increased; he then worked merely to supply the exigencies of the moment, and

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grew more confident and careless. His paintings declining from their peculiar original excellence, fell to vapid imitations of his former works; poor, meagre, and monotonous, deprived of force and character, with all the defects of manner and negligence. These feeble glimmerings of expiring genius, shew, according to their dates, a regular decay; his earlier works evince an intuition into the feelings of nature, and display combinations that few could produce. Upon the whole, Morland's paintings indicate a mind, which, with due cultivation, was capable of very high attainments, and excite our admiration that so much could be effected, during a life spent like his.

COLLECTIONS  
OF  
MORLAND'S PICTURES

**C**HAMPION, Esq. of Chatham Place, Blackfriars' Bridge, has about twenty of Morland's pictures, that are very good.

Chatfield, Esq. of Camberwell, has a considerable number of the pictures which composed his Morland gallery, lately exhibited in Fleet Street.

Collins, Esq. of Maize Hill, Greenwich, is in possession of three or four.

Mr. Cowden, of the King's Mews, has an extremely choice collection of his small pictures, chiefly painted about the year 1795. It consists of a highly-finished picture of Pigs; seven Sea-shore pieces, among which are some of his best; and double that number of Landscapes.

Alexander Davidson, Esq. of St. James's Square, the celebrated encourager of modern art, has a collection of Morland's works, which, for number, variety, and merit, probably surpasses any other in the country. The following are nearly the whole of them :

Collier and Horses loaded.

Travellers crossing a Bridge, and Man fishing.

Two Pigs, the size of life.

Skirts of a Wood.—Man and Girl gathering Sticks, an Ass tied to a Tree.

Landscape.—Sportsman shooting.

A Yard, with Horse and Pig.

Shepherd and his Dog.

Stable Door, with a Horse and Dog, and Grooms tossing up.



*Smugglers*



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Inside of a Stable.—Dogs and a white Horse, and Figures romping in the Straw.

Children gathering Sticks.

Children Picking Fruit.

Landscape, with a Boy watering Horses.

Peasants at Dinner.

Ostler and Corn-bin.

Water-mill.

Gypsies sitting over their Fire by Moonlight.

Landscape, with two Asses, and Travellers taking their Repast in the Distance.

Inn Yard, with a Horse, Dog, and Grooms.

Interior of a Stable, with a Man bringing Corn.

Landscape and Figures.

Inside of a Stable, with Horses feeding at a Rack.

Ditto, with Saddle Horses and Grooms.

Old Horses in a Yard.

Sheep, and a Man wheeling a Barrow.

Snow Piece.—Cottages and Figures.

Landscape, with Gypsies resting.

Fishermen taking Shrimps.

Dancing Dogs.

Selling Guinea Pigs.

Gypsies kindling a Fire.

Woman and Dog crossing a Bridge over a Brook.

A Road House, Cattle drinking at the Trough, and Sheep, with a distant View over a Common.

A Snow Piece, with two Horses, and Boys pelting an old Woman with Snow-balls.

Inside of a Stable, with two Horses and Stable Men.

Snow Piece, with Figures and Sheep.

Mr. Dobree, of Clapton, has a collection of about eight or ten.

Mrs. Donatty still has several pictures, painted by Morland during his residence in the house of her husband; the principal of which are six Fox-hunting Pieces.

The Rev. Bate Dudley, of Sloane Street, is the possessor of the celebrated picture of the Farmer's Stable.

Greenwood, Esq. has two or three pictures.

E. Harrison, Esq. of Widmore, near Bromley, in Kent, possesses three or four.

Mr. Kirton, of Portland Street, has one small but exquisite picture.

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Edward Knight, Esq. of Portland Place, has the Return from Market, or the Bell at Kilburne; and the Visit to the Boarding School; both of which have been engraved by Mr. William Ward, and published by I. R. Smith.

Leader, Esq. of Putney Hill, has six or seven, very good.  
In the possession of Lynn, Esq. of Parliament Street, are,

A Picture of Sheep.

One of Cottage Scenery, with Children; containing a Portrait of Mr. Lynn, looking at his Horse, finished while Morland was at the Isle of Wight.

A Landscape, with an Ass and Pigs.

Several small Pictures: also many of his Drawings.

Maitland, Esq. of Shinfield Green, near Reading, Berkshire, has

The Companion to the First of September, called Evening; and another good Picture.

The collection of William Mercer, Esq. of Wandsworth, contains the following pictures:

A Sea Beach, and selling Mackerel; in which the Fish, being copied from Nature, are extremely well painted.

Cows and Cowherds.

Ditto, Ditto, with a Storm coming on.

A Wreck.

A small Picture of Children Angling.

A Picture of a Pig.

Portraits of Mr. Mercer and his Daughter, in one Picture, both Profiles, the size of Life; painted by Morland while he was in the Rules of the Bench.

Mr. Merle, of Leadenhall Street, has upwards of twenty pictures by Morland, painted at different periods of his life, besides a valuable collection of his drawings.

Morland, Esq. of Pall Mall, three or four, fine.

Mr. H. Morland, the brother of our artist, has a few of his pictures, and several excellent drawings.



*The Inside of a Stable*





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Morse, Esq. of Clarges Street, Piccadilly, has a numerous collection, consisting of about thirty.

Mundy, Esq. M.P. of Piccadilly, three or four.

Mr. Oakley, of Bond Street, has some large pictures by Morland, at his country-house in Sussex.

Wm. Phillips, Esq. of Grosvenor Place, has a considerable collection of Morland's pictures, containing several that are fine; among them are,

A little Picture of Goats and their Kids.

A Stable Door.

Sun-set, with a Man lying under a Tree.

A small Picture of a Hunting Scene.

A Shepherd and his Flock.

A Shipwreck.

Travellers.

Landscape, with a Cottage.

Shipwrecked Sailors.

A Farm Yard.

Selling Fish on a Sea Beach.

A small Interior, with a Cow and her Calf, and a Horse Feeding at the Rack.

Interior of a Cottage.

A Snow Piece, with two Horses coming to the Door of a Cottage.

Portrait of a Newfoundland Dog, called Friend, which saved the Life of the Owner of this Collection.

Porter, Esq. of Parliament Street, is in possession of six very good small pictures.

Mr. Prestage, of Piccadilly, about ten.

Skilton, Esq. of Highbury Grove, has eight or ten capital paintings; the chief of them are,

A large Picture of Fishermen.

A Snow Piece, with Pigs and Children.

A Sea Beach, with Fishermen.

A Land Storm.—View in the Isle of Wight, with a Man holding his Hat, and riding through a Flock of Sheep.

Two small Pictures.—Winter and Summer.

I. R. Smith, Esq. of Newman Street, has still half-a-dozen of the thirty-six pictures which composed his Morland Gallery,

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painted about 1792, the artist's best time. Of these, the most excellent are,

An inimitable Pair of Pictures of Rabbits and Guinea Pigs.

The others are,

Fishermen going out in the Morning.

Ditto, returning in the Evening.

The Labourer's Luncheon.

Its Companion, a Winter Scene.

Swainson, Esq. of Frith Street, has three, very fine.

Mr. Thompson, of Newport Street, is in possession of the pair of pictures — the Effects of Early Industry, and of Extravagance.

Colonel Thornton, of Lincoln's Inn Square, has three, very good; two of them are,

An Interior of a Stable at Paddington, with Horses, Dogs, and Portrait of Morland's Groom.

A Picture of a Pointer.

H. H. Townsend, Esq. of Busbridge, near Godalmin, Surry, has a room hung with Morland's pictures, which, the writer is informed, may rival any that have been mentioned. They are,

A Sea Beach, with Men hauling up a Boat.

Inside of a Stable.

Two Pictures of Morning and Evening.

The two Pictures of Poll and my Partner Joe; from which Prints have been engraved.

Four Pictures of the Recruit, mentioned in the fifth and sixth Chapters of the preceding Memoir.

A Picture of two Dogs.

A man on a white Horse, bargaining for Fish.

A Farm Yard, with a white Horse.\*

The various collection of P. Vincent, Esq. of Wardour Street, is particularly rich in his early productions, as it contains

\* The horse herein introduced was purchased by Morland as it was going to the slaughter-house, and he kept it a fortnight in his room, till he had painted from it as many pictures as he thought proper.

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five of the pictures of Letitia, and two excellent Shooting Pieces of the same period. It also contains,

- An exquisite pair of Pictures of Guinea Pigs and Rabbits.
- An uncommonly fine one of Jack Asses, in a Winter Piece.
- The Portrait of a Mail-coach Man.
- A rich little Wood Scene.
- Several Pictures of Sheep and Pigs.
- A Spaniel, painted while Morland was at the Isle of Wight.
- Some small Sea-Shore Views.

R. Wedd, Esq. of Gerrard Street, who liberally permitted the engravings, which accompany this work, to be taken from drawings in his possession, has one of the choicest collections of Morland's pictures; having had, in consequence of his connection with the artist, an opportunity of selecting many of his best performances.

The following are the subjects of them :

- A Scene near Mount Sorrel, in Leicestershire, with a country Alehouse.
- Four Shepherds and their Dogs, remarkable for containing a greater extent of Distance than Morland usually introduced.
- A Straw Yard, in which there is a white Horse, admirably painted.
- Snow Piece, with a Portrait of the Owner holding his Horse.
- View on the Sussex Coast.—A Storm coming on, with Horses going to Bathe in the Sea.
- Sea Beach, with Fishermen at a capstan drawing their Vessel on Shore.
- Ditto, with Fishermen under a Cliff.

In this collection are also two Miniatures, painted by Morland on the lids of snuff-boxes; the one a landscape, in water colours, on ivory; the other the interior of a stable, in oil, on copper.

Mr. Weeler, of Doctor's Commons, has two or three very good.

Mr. Wells, of Blackwall, has ten or twelve, several of which are excellent.

Weston, Esq. of the Borough, has four pictures of Fox-Hunting, and Morland's painting of his own Garret.

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Few gentlemen possess a better collection of Morland's works than Wigston, Esq. of Trent Park. They are as follows :

- Higglers setting out in the Morning.
- A Farrier's Shop.
- Playing at Put in a Stable.
- A Shooting Piece.
- A Butcher's Shop.
- Boys stealing Oranges and Apples from a Green Stall.
- A large Picture of a Wreck.
- A Sunday Ride. A remarkable attempt of Morland at Burlesque.



*Rural Amusement.*

APPENDIX A  
A BRIEF DESCRIPTION  
OF SEVERAL OF  
MORLAND'S BEST WORKS  
NOT GENERALLY KNOWN  
BEING  
AN EXTRACT FROM  
MEMOIRS OF A PAINTER  
BY  
WILLIAM COLLINS

OF the thirty-six capital pictures which composed the Morland Gallery, a descriptive catalogue was published by Mr. Smith, of King Street, Covent Garden, and dedicated by permission to his Royal Highness the Prince of Wales; by whom, and many of the Royal Family, the undertaking was patronized. We shall therefore content ourselves with naming them generally, and confine our remarks to a few of the most capital of them.

*The Sailor's Conversation, or Sign of the Mortar.*—One of the sailors, that destroys the harmony of this characteristic group, the painter has placed with his back in the centre, or eye of the picture, and the head he has given him is more like the head of a monstrous bull-dog than any thing human. Parts of it, however, are in his usual style of excellence, but the perspective is faulty.

*The Country Butcher.*—This picture may vie with the best specimens of the Dutch school; the horse, bull-dog, and butcher's tray, with the meat in it, are all admirably painted; and the woman, who is handing him the glass, cannot be exceeded.

*Dog and Cat fighting*—are well designed, and painted with sufficient truth to please those whose delight it is to see animals at deadly variance.

*Fighting Dogs.*—Our painter has here contrived to make a good picture of a bad subject.

*Watering the Cart-horse, and rubbing down the Post-horse*—are two pictures of

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merit; but as they are not out of his ordinary walk, they merit no more of our attention here.

*The Farm Yard.*—This is of a superior rank to the preceding, and affords a striking proof of our artist's anatomical knowledge, for no animal can be more correctly drawn than the white horse; the man and spaniel are equally good; the colouring rich and glowing; and upon the whole, was very generally and justly admired.

*The Farmer's Stable.*—The same horse that is in the preceding picture forms one of the most prominent features of this: two goats, admirably painted, and a man bringing in a sack of corn, with a saddle in one corner, a lantern, and other articles of still-life, contribute to give interest to this capital interior.

*The Fisherman's Hut.*—This picture is a performance worthy of such a master as Morland, and consists of a fisherman surrounded by his family upon his return, at the cottage door, to whom he exposes the success of his little voyage.

*Selling Fish.*—The Prince of Wales was highly delighted with this beautiful picture when he visited the Exhibition, which is a sufficient proof of his taste, and is honourable to the memory of our great English painter.

*Fishermen.*—The cloudy sky, and agitated ocean, with the dashing of its spray, were never more faithfully delineated than in this spirited performance, the figures are well drawn and appropriate to the scene.

*Smugglers.*—None but an artist who has seen and conversed with these daring sons of illegal traffic could have portrayed them with such truth and spirit; they are described by the magic of our painter's pencil as landing their cargo, and there is not the mere appearance only of activity, but *labour in reality*.

*The Peasants' Repast.*—This little picture would be inimitable but for the savage countenance of the old man, who seems to wish every drop the poor lad his son drinks were his last; the landscape which accompanies it, however, induces us to forget this only defect.

*The Alehouse Door.*—A group of English figures regaling themselves, which, like true sons of liberty, they seem determined on in spite of all opposition.

*Alehouse Kitchen.*—Companion to the preceding, it consists of an old man seated at the kitchen fire, telling his tale, and a post-boy leaning over a seat, smoking his pipe, and listening with attention to the old man. This is as fine as the interior of Teniers, and all the still-life as neatly pencilled.

*The Public-house Door.*—Here a traveller stops, till a cobbler, who has a stall just by, mends his boots, while his companion is looking archly at a pretty barmaid: the whole is well conceived, and was an excellent picture, since re-christened the Sign of the Bell, which hath long appeared to us evidently *cracked* in the general tone.

*Labourers' Luncheon.*—Boors at their meal, who are so boorish as to regard not the dumb eloquence of a poor dog, who is begging a share in vain; the surrounding scenery is beautiful, and the ærial perspective and distance, which our painter rarely gives, recedes as tenderly as the best of even Claud's.

*Stable Amusement.*—The companion to the preceding, where two students of ferocity are exciting two poor animals to worry each other. Its merits, however, as a picture, independent of subject, stand high, and, like every thing else in the hands of such a master, must be interesting.

*Sportsmen Refreshing.*—Two sportsmen, with their horses and dogs, at the door





*Extra Plate LIII. Mrs. Geo. Morland.*

Faint, illegible text covering the majority of the page, likely bleed-through from the reverse side.



*M<sup>me</sup> Morland.*





*M.<sup>rs</sup> Morland.*



## APPENDIX

of a country alehouse, attended by the landlady, a smart wholesome-looking beauty; the spaniel and pointer are painted with great accuracy; the rural scenery which accompanies the figures is beautiful, and the whole bespeaks the touch and knowledge of a great master.

*The Rabbit Warren.*—This is completely a novel scene, and is treated with great accuracy. The warrener has sent in his ferret to drive the rabbits from their various burrows; and the sagacious dog is watching at the different holes to seize them. The fore-ground is broken with judgment, and reminds us of the best specimens of Wynants.

*Cottage Family.*—This is a snow-piece in his best manner, and the children are employed in fetching water in a tea-kettle for breakfast.

*Shepherds' Meal*—consists of a group of figures at their homely repast, which they appear to relish extremely well; and which the painter must have seen to delineate so faithfully.

*The Storm.*—We have here a land storm in summer; and what has seldom been attempted by any painter, ours hath here succeeded most happily in describing, we mean a heavy shower of rain, through which a man on a white horse is boldly pushing, although it is in his teeth; while a little girl is hiding herself under her mother's apron. This admirable picture was once, *with several others*, the joint property of the author and his partner; of the profits attending which, or any other, he has never received one farthing.

*The Dram.*—A man in a smock-frock has stopped for a glass, at the Black Horse; and the pretty girl, who is pouring the measure into it, seems to give a zest to the poison, the black dog lying down, waiting for his master, seems in no hurry to rise; this is a brilliant effort of our unrivalled painter.

*Fishermen going out in the Morning.*—This is perhaps one of the happiest productions of even Morland; the figures are correctly drawn, and highly appropriate to the corresponding scenery; the female is sweetly painted; and the beams of the rising sun playing upon the glassy surface of the ocean, the figures, and the nets have an effect which none but an attentive observer of the beauties of nature in her best varied forms can ever portray.

*Fishermen Returning.*—The companion to the preceding, and nothing inferior in point of general merit. The management of the chiaroscuro is truly inimitable, the fishermen are busily employed in landing the produce of their industry, and the woman is no way behind them in performing her part. All the still-life and subordinate objects are painted in the neatest manner; the figure in a reclining position is peculiarly happy, and nothing is neglected which could add to the tout ensemble of this admirable picture.

*Milkmaid and Cowherd.*—Here we have a scene of rustic courtship in the open air; the cows are touched with great spirit, no way inferior to Cuyp, and the pigs are superior to every other master's; the whole forms a pleasing rural subject, the principal of which is genuine nature.

*Peasant and Pigs.*—The peasant, his child, and the spaniel dog, are well painted; and every one who sees the pigs will know them to be Morland's.

*A Conversation.*—The principals in this scene are a boy and his dog; the inferior agents are an ass and a pig; but we are forced to acknowledge that the dog appears by far the most sagacious animal of the whole group.

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*The Corn Bin.*—This has ever been esteemed as one of the best pictures in the Gallery, and indeed it was worthy of great commendation. The natural and sudden turn of the white horse, and the action of his ears upon hearing the corn bin open, is masterly expressed. The other horse exhibits his impatience for a share quite as naturally, though varied; the two men at the bin are true sons of the stable; the perspective of the whole interior, the manger, rack, and other subordinate objects, display a knowledge of the art, equal to any of the best of even this painter's productions.

*The Horse Feeder.*—We have here a man in a red waistcoat, inviting a timid colt to his corn; great anatomical accuracy is observable in the animal, and the rustic is as remarkable for a chaste outline; the colouring is good, and the whole in perfect harmony.

*Feeding the Pigs.*—This, though a good picture, is by no means equal to the *Girl and Pigs*, from which the author and his worthy friends, Messrs. Moore, Morgan, and Kirton published a most productive print, and its companion; together with *The Cottagers' Wealth*, and a very inferior companion, painted by an artist of very considerable talents as an engraver. The man harnessing the horse, and leering at the girl, is a natural equivalent for all the other deficiencies.

*Return from Market*—looks very like a return to spend the evening at some knowing ale-house in the neighbourhood of St. Giles's. The girls in the cart are rather too brazen for rural nymphs, and their driver savours very much of a Tottenham-Court-Road chicken of the game breed. It is nevertheless admirably coloured, grouped, and much in the style of the mad bull, and jack-ass race, so replete with true genius and whim.

*Gathering Wood.*—This is a simple delineation of genuine nature; it represents the interior of a wood, with figures busily employed there; and the foliage of the trees, richness of fore-ground, keeping, and general effect, are peculiarly happy.

*Gathering Fruit.*—The little chubby rogues in this beautiful picture are represented very busy in helping themselves to whatever tempts them in the shape of fruit, seemingly regardless about whom the owner may be. It is pencilled with equal neatness to the preceding, its companion, and the colouring cannot be better.

Of the hundreds of pictures which have passed through the hands of our painter's brother, Mr. H. Morland, not more than ten are now in his possession. But of this small number, there are two which merit particular notice here; they are the Thatcher and companion, from which Mr. W. Ward is now engraving two prints, one of which is now finished; and a more beautiful specimen of that manner of engraving we never yet beheld. As these prints will in a very short time gratify the public taste, and give them a better idea of the pictures than any language can possibly convey, we shall only observe here, that if our painter had never produced any other than this inimitable pair of subjects, their excellence alone in every respect would have completely established his fame; for it is hardly within the compass of probability to expect anything superior. R. Wedd, Esq. of Gerard Street, is perhaps the only one of poor Morland's intimate friends, that has so many excellent pictures of his inimitable pencil. Of twenty very fine capital pictures in this choice collection, the following are the most attractive. A Straw Yard, in which there is a white horse admirably painted, with the most scrupulous attention to the anatomy. Coming out of a stable, there is a fine country figure wheeling a barrow full of dung very slowly, while he





*A Girl Washing*



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chats with one of his fellow-labourers, who is resting upon his fork ; behind him there are two sheep, and in the fore-ground a pig lying down. The natural ease, and simple attitude, of the two men, the glowing harmony of all the warm tints, and the beautiful touches upon the bark of the oak tree, and other subordinate passages, were never excelled even by Morland himself. *Landscape* with a country ale-house, sign of the Red Lion, near Mount Sorrel ; in this picture there is a waggon full of slates, drawn by two oxen and a horse ; two human figures and a dog occupy the fore-ground ; and a man on horseback in the distance, with the gloom of the shower, and the blue mountains are finely managed. This is certainly another charming picture. A *View* near the *Isle of Wight*, turning the Needles, with a cutter and her prize steering for Portsmouth, where the captain of the cutter brought her in safety. The commissioners of the customs very laudably rewarded him with a present of the prize for his gallantry and address, in obliging a vessel of three times his force to strike, and send her men prisoners on board his little vessel. This he effected by persuading the Frenchmen that his consort was in view, which being a large frigate would certainly run them down if they did not surrender. Upon the beach are several sailors, staring with surprise at the English colours flying above the French, and the little cutter close in with her prize ; one of the tars has got a telescope, and is telling the situation of the vessels to his surrounding companions. Another *Sea Piece* next attracts our attention ; this is a coming storm, with fishermen, who have just hauled up their boat upon the beach. Two baskets of fish, with some lying about, a cask, and other bits of still-life, are all admirably painted. The gloom occasioned by the rapidly approaching storm, and the mist thrown over the ships in the distance, are efforts of the art, which none but a consummate master of it, and one who had attentively seen what he attempts to represent, could ever have succeeded so well in describing. The next picture is of a very different kind, being a *Snow Piece*, with the portrait of the *owner*, holding his horse, while he pays a neat smirking landlady for the refreshment he has had. The country ale-house door is open, and a sweet little girl is peeping from one side of it with that childish bashfulness which no painter ever gave with more truth. *Landscape*, with figures coming down a woody scene ; this is a charming little bit of genuine English nature ; the figures are touched with great spirit, and the colouring is rich and glowing. The *Benevolent Sportsman* ; this interesting picture exhibits a sportsman giving charity to a little girl, the mother of whom is rather too handsome for either of her companions in the distance ; and we might be apt to doubt the sportsman's motive, if his back was not turned upon all that group. So that we think him fairly entitled to the amiable distinction of a *benevolent Sportsman* indeed. *Landscape with a Horse and Cart*, and a man and his wife sheltering from a heavy shower of rain, which is admirably described, and proves that in all the boundless variety of natural scenes which our painter has portrayed, his faithful pencil has scarcely ever been known to fail him. *Landscape with Four Shepherds and their Dogs* ; this is a very uncommon picture, and appears to be a correct view, taken in some of his country excursions, as we have a beautiful distance, which he was generally too much hurried to attend to. *Sea-beach, with a great number of Fishermen, Sailors, and others*, all busily employed ; particularly a man on a brown horse, who is pulling a white one by the halter with all his strength towards the sea in order to swim them ; a Newfoundland dog has set them all the example. This is evidently a view taken upon the spot, somewhere on the Sussex

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coast, and is beautifully coloured. *Another Sea-beach*; but in this the figures are more laboriously employed than the preceding. There are no less than six fine muscular figures heaving at a capstan, by which exertion they are getting one of the largest fishing vessels up dry upon the sands. The features, dress, and expression of each of these hardy sons of the ocean, are completely different from the rest. In a long-boat just by, there are three other figures, watching the efforts of their brethren, and willing, if need be, to lend an helping hand. The great merit of this picture consists in the strong and varied character of the sailors, some of whom have bared their muscular arms and chest, to be free from the incumbrance of a jacket. *A View of the Needles*; this is a much later production than any of the preceding, and has no less than eleven human figures busily employed, with two or three dogs; there are various kinds of fish lying on the beach, sweetly painted; and the man going a shrimping, with his basket and net upon his shoulder, followed by his dog, are very accurate portraits of what we have seen several times. *Fishermen* paying their boat, is the companion to the preceding; and the sailor stirring the pitch-kettle, which is boiling on a fire kindled upon the beach, and the smoke over the bottom of the boat, proceeding from the operation, is most skilfully managed. The next picture in the collection, is the last we ever saw our painter at work upon, at his brother's, in Dean Street, where he finished it about six months before his death, although it had been begun some years previous to that regretted event. It is a scene at a country ale-house, at the door of which there are three figures, one of whom, a sportsman, has a hare in his hand, and is telling his two auditors the merit of his dogs, in running down poor puss. At a little distance, seated on a circular bench under a widely spreading oak tree, are seated a soldier, his wife, and a child in her lap; two other children, much older, are standing at her knees, seemingly tired, as appears their father; just before them are three dogs belonging to the sportsman; a waggoner in his smock-frock is feeding one of his horses, which is happily foreshortened, and turned a little round to show the other behind him. In the tilted cart sits a woman in a red cloak, a sign-post is placed near the well, and a few cottagers are seen in the distance. The sign is the Queen of Bohemia's Head; and from the well, and other parts of the picture, there is no doubt of its being a view on the road in some part of Sussex. A basket of hay is near the horses, and a sow and two pigs complete this very interesting picture, which exhibits a striking proof of his unrivalled powers, when in the vigour of his mind, and even in his much-lamented decline. There are several other pictures of an inferior class in this collection, and a pair of most curious miniature subjects painted for the lids of two snuff-boxes, which are uncommonly beautiful, especially the interior of a stable, painted in oil, consisting of a white horse saddled for a woman, who is standing talking to the hostler at the stable door; from whence there is seen a landscape; just by the horse, near the manger, is a pig and dog, and the straw; and several articles of still-life, usually seen in stables, are all admirably painted. The other is in water colours, and is remarkable for a fine oak tree, and beautifully transparent water.

The capital and valuable collection of W. Phillips, Esq. of Grosvenor Place, has been long considered by all the connoisseurs who have been favoured with a view of it, to contain more excellent pictures of our painter than any other in the kingdom. We are therefore extremely happy in having it in our power to gratify our readers with a brief description of them. To our worthy and justly respected



*Extra Plate LV. The Laundry Maid. By Henry Morland.*





*The Laundry Maid*







*The Laundry Maid*



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friend *Mr. Marter*, and the polite and gentlemanly attention of the liberal owner of this fine collection, we are indebted for the most charming mental treat of nearly three hours' view. Of twenty-four excellent well-painted pictures, the following are peculiarly fascinating. *Travellers*, four in number, with their two patient companions of the long-eared tribe, are here resting in a beautifully coloured landscape near a bridge, under which runs some very transparent water. The next subject is a *Shipwreck*, and the crew who have escaped are in the act of climbing the surrounding rocks, save one, who is bewailing the loss of his messmate who lies dead upon the shore, thrown up by the surf. The expressive sorrow depicted in the countenance of the honest tar, who is lamenting over the dead body of his companion, is a proof that Morland knew the value of a *real friend*; and the broken boat, lowering sky, and impetuously dashing billows, were never more faithfully delineated. *A little picture* of goats and their kids, is also extremely fine; and the companion, the *Stable Door*, with an old horse lying down, and the hostler going into the stable, is a masterly performance. *Sun Set*, with a man lying down under a tree, his dog panting for breath with his tongue half out, renders it doubtful, and hard to determine which of the two animals is the most weary. The next is an inimitable little gem, wherein a hunting scene is described, in a manner which none but an eye-witness of the sport could ever have described so truly. The gentleman on a dappled grey horse in the fore-ground, which is as highly finished as any horse of Wouverman's, and more spirited, is followed by his servant; and the remainder of the sportsmen in the distance are tearing away down-hill after the hounds in the finest style imaginable. The trees and brush-wood, the richness and variety of the fore-ground, the keeping, and harmony of colouring which pervades the whole, renders it a complete bijou of inestimable merit. *The Shepherd and his Flock*, which are not all sheep, four being human figures, of the rustic and useful kind. These are listening very attentively to the shepherd's tale; and the useful companion of his indolent life seems to pay as much attention to his master's story as the best of them. The sheep in this landscape are carefully finished, and the water and variety of trees cannot be better. *Landscape* with the front view of a cottage, in the door of which there are two children sitting, and a sweet female figure with a basket on her arm in the fore-ground. These and another figure scouring the floor of a room in one of the wings of the cottage, from the door of which she appears half out, on her knees, are as sprightly touched as any of Tenier's, though much smaller in proportion than those we have seen of that great painter. *Shipwrecked Sailors*, one of whom is climbing up a rock to have a last melancholy view of his sinking vessel; the rest of the crew are hastening to follow his example. *A Farm Yard*, with a boy driving a restive cart-horse to the trough, where another, a brown gelding, has got the start of him. Two pigs lying down are the best objects in this picture. *Selling Fish* on the sea-beach, part of the cargo just landed, appear leaping alive; a sailor in a red jacket, and his boy in a blue one, are lifting out more fish from the bottom of the boat. The three figures near the fish on the beach are admirably characteristic of their hardy profession; the basket, lantern, oar, and every subordinate object of still-life, are in the very best style of our inimitable painter. This is indeed a *chef d'œuvre*. *A Small Interior*, with a cow and her calf, and a horse feeding at the rack, very fine. *An Interior of a Cottage*, with a woman and her little daughter sitting by the fire, the reflection from which upon all the still-life and floor is very charming. A boy playing with his dog, and a cat sitting quietly by, shew that all the animals

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in this humble scene are in as much friendship, as our painter has made them in harmony. *A Snow Piece*, with two horses coming to the door of a cottage, and two children looking out of an open window, is a wonderful performance. The perspective of the cottage, and the projection of the part over the door, is most artfully deceptive; and the ruddy little urchins who are speaking to the horses are emblems of health and hardiness. Over the chimney-piece is the portrait of a large Newfoundland dog, whose name was Friend; and if the old adage of "A friend in need is a friend indeed," was ever verified, it was in this instance; for the valuable animal of whom this is almost a living portrait, saved the life of the gentleman, who liberally gave the fisherman that owned him fifty pounds for his dog, that rescued him from a watery grave; nor has his gratitude ceased with his *friend's* life, as there is now a monument of marble erecting to his memory, upon which will be engraved an appropriate inscription from the elegant pen of Dr. Parr, to hand down to posterity this remarkable event.

Our friend *Mr. F. Carpenter*, of Bond Street, has, among his small but choice collection, a very highly finished picture of Morland; in which there is a horse as finely drawn and coloured as ever came from the easel of *Cuyp*. Every muscle and every part of the anatomy is correctly adhered to; and the group of labourers, who are at their meal, as well as the horse, are perfectly in character with their laborious employment. The furniture of the horse, the harness, and the basket of hay out of which he is feeding, are finished as highly as any part of a miniature picture; and we really think the art of painting can go no farther.

It would be unjust to omit mentioning some very fine pictures, which are no way inferior to those already described; but as several of the best of them are now upon view, previous to their being sold by auction, by one of the most respectable of the profession, *Mr. P. Coxe*, and this publication cannot appear in time to render their owner any service, we shall content ourselves with naming a few which are left behind, although we consider them in a fluctuating state. The best of these, are an upright pair of landscapes, one a woody scene with gypsies; an interior, with a man with his coat off looking through a window; a lady in a beautiful landscape, and two fine children playing; their drapery is wonderfully painted, and the landscape in which they are placed is rich and beautiful; one or two more are deserving of the attention of whoever may be disposed *to buy at the most liberal prices*. The proprietor can also make as good frames for them as any workman in the kingdom; but it must be also *at his own price and leisure*.

*Mr. Grave*, Brook Street, Holborn, has a few genuine pictures and drawings of our painter's; but the greatest number of *drawings*, amongst which are some of the finest in the country, his brother, in Dean Street, is now in the possession of. *Mr. Harris*, of Gerard Street, has several very fine; and *Mr. F. Manson*, of the same Street, has some valuable pictures and spirited drawings; in the purchase of which he has always displayed the most *generous spirit*. *Mr. Whittingham*, of Frith Street, had several of his fine pictures; also *Mr. Chatfield*, and *Mr. Dobree* of Clapton; and *John Graham, Esq.* the latter of whom had about seven, equal to some of Morland's best time, particularly a *Woody Scene*, and a small landscape and figures, in the *first lot* of the paintings sold at *Mr. Robins's Rooms*, this *May*. *Sergeant Cockell*, *Mr. Morland the Banker*, *Surgeon Lynn*, *Colonel Thornton*, *Earl of Wigton*, *Mr. Whitting*, *Mr. Skelton*, and *Mr. F. R. Smith*, have each some invaluable productions of our inimitable

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artist ; particularly the latter gentleman, at whose house we lately saw a *pair of Fishermen* going out at sun-rise, and *their Return in the afternoon*, which may vie with any of the same subject in the universe. *Mr. Mapter, Mr. Porter, Mr. Swan*, and several other gentlemen, possess many pictures of merit, and of subjects more interesting than asses, pigs, &c. which were supposed by *envy, or ignorance* to be his only forte. The writer of this some years since sold *Earl Gower* a little picture of a turnpike-road across a common, with a stage-coach in the distance, and a sweetly coloured landscape and figures in the fore-ground ; all the figures were touched with the greatest spirit, and the loaded vehicle appeared completely in motion. Ten guineas was the price then, but we are bold enough to assert that it would produce nearer a hundred now, if uninjured by *unskilful cleaning*. Another gem, the sacrifice of which we shall never cease to regret, with about five others, out of near two hundred which have passed through our hands ; this was a small picture of two ragged country boys, upon one of the prettiest of the long-eared tribe ; in the fore-ground was a man leaning on his spade, with his clothes watched by a handsome spaniel dog ; in the distance were seven figures at work in a sand pit ; the boys were breaking the bough of a tree ; this was truly speaking an *unique* !

A pair of the other five were sheep going over a bridge, and the lofty blue mountain tops in Wales, towering above the clouds ; travellers were introduced in the most appropriate manner. The companion was a woman hanging clothes to dry on the palings, which inclosed a wood, the trees of which were clothed in the most naturally rich foliage we ever saw. This pair of pictures were sold at Tom's coffee-house, in elegant new frames, for less than *thirty-four guineas the two !!!* We are now told *three hundred* would not purchase them. The number of similar sacrifices we have witnessed there, and at other sales, is a sufficient proof, that can be well attested, of the bargains which may be got even in *made-up sales*. For it may be depended upon, and we here aver it as a positive truth, that not one dealer amongst the promiscuous group ever sent a picture to that, or any other sale, to bring it home again with additional expenses, incurred by exposing his property at a public market.

To the late Mr. Varley, of the York hotel, we have sold several very fine pictures of Morland's ; and also to Mr. Vernon of Liverpool, whose liberality to our painter was exceeded by nothing but his admiration for Morland's productions. In short, no individual gentleman in Europe has ever done more to encourage the modern artists than he has. We remember his going to see our artist at work, and after witnessing the wonders of his magic and rapid pencil for some time, he took from his pocket a valuable gold watch, chain and seals, and gave them to George as a memento of his esteem for such unrivalled powers. Another charming little picture of a waggon going up a hill, and the waggoner watering a pony, we sold to Mr. Kirton ; but that circumstance we do not regret, as it can never be *called lost*, while a friend can *gain* by it. But we regret most sincerely, that our worthy, and *long-tryed friend*, Mr. *Joseph Moore* of *Dorking*, had not some *valuable little gem* at the *price* we have often been obliged to sell several. Mr. G. Parkes, had some good pictures of our friend, several of which came through the hands of his brother, who always sold them more reasonably than any other person that ever had them from the painter ; and we always preferred giving him a very moderate profit for his trouble, and for the sake of having a choice, than to lose time in following poor George all over the town.

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As to those who obtained several of his pictures in the *easy manner*, and upon such *honest terms*, as we have described in his life; we would not have stained our pages with anything relative to such *wealthy* and *respectable* characters, but for the reward our immortal poet hath said our labours may yet produce.

For—" Thus may *we* gather *honey* from the *weed*,  
" And make a *moral* from the *Devil* himself."  
*King Henry V.*



Shepherd and his flock





APPENDIX B  
ENGRAVINGS  
AFTER THE WORKS OF  
GEORGE MORLAND

ALPHABETICALLY ARRANGED

ABBREVIATIONS

Mez. = Mezzotint.	Comp. = Companion.
Stip. = Stipple.	Col'd. = Coloured.
Etch. = Etching.	Pub. = Published by.
Aq. = Aquatint.	

(The measurements have been taken from the engraved edge ; the upright dimension being given first.)

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Accommodation, The	T. Cook . . .	Stip.	1795	$10\frac{3}{4} \times 14\frac{1}{8}$	Col'd. Two plates : one, the Young Squire accom- modating an Old Man with money ; the other, the Old Man accommo- dating the Young Squire with his daughter.
Affluence Reduced .	H. Hudson . .	Mez.	1790	$12\frac{7}{8} \times 10$	No example known. Comp. to "Slave Trade."
" " .	J. R. Smith . .	—	—	—	
African Hospitality .	J. R. Smith . .	Mez.	1791 and 1814	$18 \times 25\frac{5}{8}$	
African Hospitality (L'Africain Hospita- lier) . . . . .	Mlle. Rollet . .	Stip.	Paris, during First Republic	$13\frac{3}{8} \times 17\frac{1}{2}$	
Agreeable Surprise, The	Pub. C. Bowles .	—	—	—	
Alehouse Door . .	R. S. Syer . .	Mez.	1801	$14\frac{7}{8} \times 11\frac{3}{4}$	
Alehouse Kitchen .	R. S. Syer . .	Mez.	1801	$14\frac{7}{8} \times 11\frac{3}{4}$	

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Title.	Engraver.	Style.	Date.	Size.	Remarks.
Alehouse Parlour . . .	C. A. Tomkins .	Mez.	1884	5 × 8 $\frac{1}{2}$	
Alehouse Politicians .	W. Ward . . .	Mez.	1801	17 $\frac{7}{8}$ × 23 $\frac{1}{8}$	
Amorous Ploughman, The	I. Jenner . . .	Mez.	1792	9 $\frac{3}{4}$ × 11 $\frac{1}{4}$	
Angler under Spread- ing Tree	—	Etch.	—	6 × 9 $\frac{3}{8}$	
Anglers, Two, Fishing in Millstream	Pub. J. Harris .	Etch.	1794	12 $\frac{1}{2}$ × 16 $\frac{1}{4}$	
Anglers' Repast, The	W. Ward . . .	Mez.	1789	17 × 21 $\frac{1}{2}$	Also col'd. Comp. to "An Angling Party."
Angling Party, An . .	G. Keating . . .	Mez.	1789	17 $\frac{1}{2}$ × 22	Also col'd. Comp. to "The Anglers' Repast."
Angry Boy and Tired Dog, The	G. Graham . . .	Stip.	1813	8 $\frac{5}{8}$ × 6 $\frac{1}{2}$	Comp. to "The Young Nurse and Quiet Child."
Angry Farmer, The . .	E. Scott . . .	Stip.	1790	11 $\frac{3}{4}$ × 15 $\frac{1}{8}$	Col'd. Comp. to "Boys Robbing Orchard."
Anxiety : or the Ship at Sea	P. Dawe . . .	Mez.	1788	12 $\frac{1}{8}$ × 10 $\frac{3}{4}$	Oval. Comp. to "Mutual Joy."
Appointment . . . .	—	Mez.	1792	—	
Ass and Pigs with Boy	T. Vivares . . .	Etch.	1804	12 $\frac{3}{8}$ × 16 $\frac{3}{4}$	
Ass Race, An . . . .	W. Ward . . .	Mez.	1789 and 1805	13 $\frac{1}{8}$ × 16 $\frac{7}{8}$	Also col'd.
" " . . . .	R. Dodd . . .	Aq.	—	—	
Ass Lying Down . . .	T. Vivares . . .	Etch.	1800	8 $\frac{1}{8}$ × 10 $\frac{1}{4}$	
Ass Browsing . . . .	—	Mez.	—	—	See "Countryman."
Ass, Young (standing)	T. Vivares . . .	Etch.	n. d.	8 $\frac{5}{8}$ × 10 $\frac{3}{8}$	
Attentive Shepherd, The	R. Brooke . . .	Mez.	1805	17 $\frac{1}{8}$ × 23 $\frac{1}{4}$	
Autumn . . . . .	W. Ward . . .	Stip.	1788	6 $\frac{1}{2}$ × 5 $\frac{3}{8}$	Col'd. One of Set of "Four Sea- sons."
Banks of the Dee, The	P. Dawe . . .	Mez.	—	11 × 9 $\frac{1}{2}$	Oval
Barn Door, The . . .	W. Ward . . .	Mez.	1792	17 $\frac{1}{4}$ × 21 $\frac{1}{2}$	
Bathing Horses . . .	W. Ward . . .	Mez.	1814	17 $\frac{3}{4}$ × 23 $\frac{1}{2}$	
Bear Hunt, A . . . .	S. W. Reynolds .	Mez.	1796	12 × 14 $\frac{5}{8}$	
Belinda, or the Billet Doux . . . . .	Burrows . . .	Stip.	1794	11-in. circle	Col'd.
Bell, The . . . . .	J. Fittler . . .	Line	1790	—	
" " . . . . .	J. Fittler . . .	Line	1796	7 $\frac{1}{8}$ × 8 $\frac{3}{4}$	
Benevolent Lady, The	E. J. Dumée . .	Stip.	1791	8-in. circle	
Billeted Soldier, The .	J. Hogg . . .	Stip.	1791	—	Comp. to "Chang- ing Quarters."
Black Eyed Susan . .	C. Knight . . .	Stip.	—	12-in. circle	
Blind Man's Buff . . .	W. Ward . . .	Mez.	1788	17 $\frac{1}{2}$ × 21 $\frac{1}{2}$	Also col'd.
Boat in Harbour . . .	Pub. J. Harris .	Etch.	1795	11 × 17 $\frac{1}{2}$	
Boat Ashore . . . . .	Pub. J. Harris .	Etch.	1795	10 $\frac{3}{4}$ × 16 $\frac{1}{2}$	
Boatmen . . . . .	J. Whessell . .	Stip.	1796	—	
Boy employed in Burn- ing the Weeds	J. Ward . . .	Mez.	1793 and 1799	18 × 23 $\frac{3}{4}$	A view in Leices- tershire.
Boys Bathing . . . . .	I. Bartolozzi . .	Stip.	n. d.	11 × 14 $\frac{5}{8}$	Col'd.
" " . . . . .	E. Scott . . .	Stip.	1804	11 $\frac{1}{2}$ × 14 $\frac{3}{8}$	Col'd.
Boys Fishing, Two . .	Pub. J. P. Thomp- son	Etch.	1801	8 $\frac{1}{8}$ × 11 $\frac{1}{2}$	

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Title.	Engraver.	Style.	Date.	Size.	Remarks.
Boys, Two (one sitting under tree, the other standing with staff)	Pub. T. Simpson	Etch.	1793	10 $\frac{5}{8}$ × 15 $\frac{5}{8}$	Morland school.
Boy and Pigs. . . .	W. T. Annis . . .	Mez.	1806	—	
" " . . . .	J. R. Smith . . .	Mez.	1807	19 × 23 $\frac{5}{8}$	
" " . . . .	J. Wright . . .	Etch.	1794	19 $\frac{5}{8}$ × 14 $\frac{3}{4}$	
Boy at Pump. . . .	Pub. T. Simpson	Etch.	1793	10 $\frac{5}{8}$ × 15 $\frac{5}{8}$	Morland school.
Boys Robbing an Orchard	E. Scott. . . .	Stip.	1790	11 $\frac{1}{4}$ × 15 $\frac{1}{8}$	Col'd.
Breaking the Ice . . .	J. Rubens Smith	Mez.	1798	17 $\frac{1}{4}$ × 21 $\frac{5}{8}$	
Brown Jug, The; or, Waggoner's Farewell	W. Barnard . . .	Mez.	1802	12 $\frac{1}{2}$ × 16 $\frac{3}{8}$	Comp. to "The Flowing Bowl."
Business (carrier waiting with waggon and horses at tollgate)	T. Williamson . .	Etch.	n. d.	7 $\frac{1}{4}$ × 9 $\frac{1}{8}$	
Carrier's Stable, A . .	W. Ward . . . .	Mez.	1792 and 1793	17 $\frac{3}{4}$ × 23 $\frac{3}{4}$	
Cart passing Cottage in Sylvan Scenery	Pub. D. Orme; repub. Orme	Etch.	1793 and 1799	13 $\frac{5}{8}$ × 18 $\frac{5}{8}$	
Cattle and Sheep crossing a Bridge: horseman and drover behind	Pub. J. P. Thompson	Etch.	1800	7 × 9	
Cattle and Sheep crossing Bridge: drover and horseman behind	T. Vivares . . .	Etch.	1800	10 $\frac{3}{4}$ × 13 $\frac{1}{2}$	Different from foregoing.
Changing Quarters . .	A. Ragona . . .	Line	—	11 $\frac{1}{4}$ × 9 $\frac{1}{4}$	Oval.
" " . . . .	G. Graham . . .	Stip.	1791	—	Comp. to "The Billeted Soldier." See Shooting Series.
Chasse de la Bécassine, La, etc.	—	—	—	—	
Child of Nature, The .	—	Stip.	n. d.	7 $\frac{3}{4}$ × 6 $\frac{1}{2}$	Oval. A portrait of Mrs. Ann Merry (born Brunton) in the title-rôle of the play by Mrs. Inchbald.
Child under Tree. . .	W. Ward . . . .	Stip.	—	—	
Childish Amusements.	W. Dickinson . .	Mez.	—	20 × 16	
Children Bird-nesting.	W. Ward . . . .	Mez.	1789	17 $\frac{3}{8}$ × 21 $\frac{5}{8}$	
" " . . . .	T. G. Appleton. .	Mez.	1895	—	
Children feeding Goats	P. W. Tomkins. .	Stip.	1794	10 $\frac{5}{8}$ × 13 $\frac{1}{4}$	
Children Fishing . . .	P. Dawe . . . .	Mez.	1788	16 × 20	Col'd. } Com-
Children gathering Blackberries	P. Dawe . . . .	Mez.	1788	16 × 20	Col'd. } panions.
Children Nutting . . .	E. Dayes . . . .	Mez.	1783 and 1788	17 $\frac{1}{2}$ × 22	Also col'd.
Children playing at Soldiers	G. Keating . . .	Mez.	1788	17 $\frac{1}{4}$ × 21 $\frac{1}{2}$	
Christmas Gambols . .	J. R. Smith . . .	Mez.	1791	17 $\frac{1}{2}$ × 22	Also col'd.
Church, Village, Bridge over Stream, Milkman, with Cow	Pub. J. Harris . .	Etch.	1794	12 $\frac{1}{2}$ × 16 $\frac{1}{2}$	
Coast Scene . . . .	J. Hill . . . .	Aq.	1806	6 $\frac{3}{8}$ × 8 $\frac{1}{4}$	
Comforts of Industry, The	H. Hudson . . .	Mez.	1790	12 $\frac{1}{8}$ × 14 $\frac{3}{4}$	Comp. to "The Miseries of Idleness."

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Title.	Engraver.	Style.	Date.	Size.	Remarks.
Companion to "The Attentive Shepherd"	—	—	—	—	See "Countryman."
Constancy . . . .	I. Bartolozzi . . .	Stip.	—	$11\frac{1}{8} \times 7\frac{3}{8}$	Engraver's name spelled "Bartoloti."
" . . . .	W. Ward . . . .	Stip.	1788	$11\frac{1}{4} \times 7\frac{1}{2}$	Col'd. Comp. to "Variety." Said to be Mrs. Morland.
Contemplation . .	W. Ward . . . .	Mez.	1786	$12\frac{1}{2} \times 10\frac{3}{4}$	
" . . . .	Colinet . . . .	Stip.	Paris, —	$12 \times 11$	
Contented Waterman, The	W. Ward . . . .	Mez.	1790 and 1806	$13\frac{1}{8} \times 17\frac{3}{4}$	Also col'd. Comp. to "Jack in the Bilboes." Sometimes called "My Poll and my Partner Joe."
" . . . .	R. Clamp . . . .	Stip.	1797	$5\frac{5}{8} \times 6\frac{5}{8}$	Long oval.
Conversation, A . .	J. R. Smith . . .	Mez.	1803	$17\frac{1}{4} \times 21\frac{1}{4}$	
" . . . .	Pub. D. Orme . . .	Etch.	1804	$12\frac{3}{4} \times 17\frac{1}{4}$	
" . . . . (the figures only) . .	Pub. E. Orme . . .	Etch.	1806	$8\frac{1}{8} \times 10\frac{1}{4}$	
Conway Castle . . .	J. Hassell . . . .	Aq.	—	$21 \times 16$	
Coquette at Her Toilette, The	W. Ward . . . .	Mez.	1787	$13\frac{1}{2} \times 11\frac{1}{4}$	Also col'd.
Corn-Bin, The . . .	J. R. Smith . . . .	Mez.	1797	$17\frac{1}{2} \times 21\frac{3}{4}$	Also col'd. Comp. to "The Horse Feeder."
Cottage Family, The .	J. R. Smith . . . .	Mez.	1803	$19\frac{1}{2} \times 16$	
Cottage Fireside, The .	W. Barnard . . . .	Mez.	1811	—	
Cottage Interior : Family at Dinner	T. Vivares . . . .	Etch.	n. d.	$12\frac{1}{4} \times 15\frac{3}{4}$	
Cottage Scene (rustic leaning over fence holding little girl's hand ; dog drinking at pump ; woman inside)	—	Mez.	n. d.	$12 \times 9\frac{3}{4}$	
Cottage Sty, The . .	E. Bell . . . .	Mez.	1804	$14 \times 17\frac{7}{8}$	Comp. to "The Rustic Hovel."
Cottage, Tree, and Pond	Pub. J. Harris . . .	Etch.	1796	$6\frac{5}{8} \times 9$	
" . . . .	Pub. J. P. Thompson	Etch.	1800	$6\frac{1}{4} \times 9\frac{1}{8}$	
Cottage Window . .	—	Mez.	—	—	
Cottager . . . .	T. Williamson . . .	Stip.	1805	—	Col'd. Comp. to "Morland's Woodman."
Cottagers . . . .	W. Ward . . . .	Mez.	1791	$17\frac{5}{8} \times 21\frac{5}{8}$	
Cottagers, The . . .	M. A. Oates . . . .	Mez.	1903	—	
Cottagers in Winter .	T. Williamson . . .	Stip.	1806	$17\frac{1}{4} \times 22\frac{3}{8}$	
Cottager's Wealth, The	G. Keating . . . .	Mez.		$15 \times 19\frac{3}{8}$	
Country Butcher, The (sitting outside inn, holding horse ; girl pouring liquor into glass)	T. Gosse . . . .	Mez.	1802	$17\frac{1}{4} \times 21\frac{3}{4}$	Engraved under the direction of J. R. Smith.
Country Butcher, The (on horseback, with leg of mutton before him ; farmer talking to him ; farmyard)	W. Barnard . . . .	Mez.	1810	$18 \times 25\frac{1}{8}$	Col'd.

## APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Country Butcher's Shop	S. W. Reynolds .	Mez.	1798	—	Comp. to "The Country Girl in London."
Country Girl at Home, The	M. C. Prestel .	Aq.	1792	$12\frac{7}{8} \times 9\frac{7}{8}$	
Country Girl in London, The	M. C. Prestel .	Aq.	1792	$12\frac{5}{8} \times 9\frac{3}{4}$	Comp. to "The Country Girl in Town."
Country Lads (two) at Stile, Eating	Pub. D. Orme . Repub. Orme .	Etch.	1794 and 1799	$15 \times 19\frac{1}{2}$	
Countryman (with dog, resting; saddled donkey browsing)	R. Brooke . .	Mez.	1805	$17\frac{1}{8} \times 23\frac{1}{4}$	Comp. to "The Attentive Shepherd."
Countrymen, Three Portraits of:	Pub. J. P. Thompson	Etch.	1801		
1. Man chopping wood (with little girl)				$8\frac{1}{4} \times 6\frac{1}{8}$	
2. Shepherd sitting under tree				$10\frac{1}{2} \times 6\frac{5}{8}$	
3. Man sitting on chair, reading				$8\frac{3}{8} \times 6\frac{1}{2}$	
Country Scene (church, cottages, and pond)	H. Schutz . .	Aq.	—	$9\frac{3}{4} \times 11\frac{3}{4}$	
Country Stable, The .	—	Aq.	n. d.	$3\frac{3}{8} \times 4\frac{1}{2}$	
" " " .	W. Ward . .	Mez.	1792	$18 \times 23\frac{7}{8}$	
Coursing . . . .	G. Morland .	Aq.	1792	—	Tinted.
" " " . . . .	T. Simpson .	Stip.	1791 and 1804 (mis- printed 1814)	$11\frac{3}{4} \times 14\frac{1}{2}$	
Cowherd. . . . .	J. R. Smith. .	Mez.	—	$17\frac{1}{2} \times 22$	
Cows . . . . .	E. Bell. . . .	Mez.	1793	—	
Credulous Innocence .	J. Young . . .	Mez.	1788	$17\frac{5}{8} \times 13\frac{3}{4}$	Comp. to "Seduction."
Dancing Dogs . . .	T. Gaugain. .	Stip.	1790	$20\frac{1}{8} \times 15\frac{7}{8}$	
Delicate Embarrassment: The Rival Friends	E. Bell. . . .	Mez.	1796	—	
Delia in the Country .	J. R. Smith. .	Stip.	1788	$9\frac{3}{8} \times 8\frac{1}{4}$	Col'd.
Delia in Town . . .	J. R. Smith. .	Stip.	1788	$9\frac{3}{8} \times 8\frac{1}{4}$	Col'd.
Delia . . . . .	Mrs. M'Cormack	Mez.	1895	—	
Delightful Story, The .	W. Ward . . .	Mez.	1787	$11\frac{7}{8} \times 13\frac{5}{8}$	Col'd.
Deserter taking leave of his Wife	G. Keating. .	Mez.	1791	$20\frac{1}{8} \times 17\frac{3}{4}$	
Deserter Pardon'd .	G. Keating. .	Mez.	1791	$21\frac{1}{8} \times 17\frac{5}{8}$	
Deserter's Discovery, The, Departure, and Pardon (3 plates)	Directed by A. Suntach	Stip.	—	$8\frac{1}{8} \times 6\frac{7}{8}$	
Disappointment . . .	—	Mez.	1792	—	Comp. to "Indulgence."
Discipline . . . . .	—	Stip.	1788	—	
Disconsolate, The, and her Parrot	W. Ward . . .	Mez.	—	$12\frac{7}{8} \times 9\frac{3}{4}$	Supposed to be } Mrs. Morland. }
Discovery, The . . .	T. Nugent . .	Stip.	—	$11\frac{1}{4} \times 9\frac{3}{8}$	
Dog (lying down) . .	E. J. Dumée .	Stip.	1788	$16 \times 8$	
Dog and Cat . . . .	T. Vivares . .	Etch.	1800	$6\frac{1}{2} \times 9\frac{1}{4}$	Comp. to "Fighting Dogs."
	J. R. Smith. .	Mez.	1794	$12\frac{1}{8} \times 14\frac{7}{8}$	

APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Dog drinking at Cottage Door	—	—	—	—	See "Cottage Scene."
Dog following a Man (whose legs only can be seen)	Pub. E. Orme .	Etch.	1807	6 $\frac{3}{8}$ × 8 $\frac{1}{8}$	
Dogs, Two (one sitting, the other standing)	T. Vivares . .	Etch.	1800	6 $\frac{1}{2}$ × 9 $\frac{1}{4}$	
Dogs, Two (one with bone)	T. Vivares . .	Etch.	1800	7 $\frac{1}{8}$ × 9 $\frac{5}{8}$	
Dogs . . . . .	G. Shepherd . .	Stip.	1802	13 $\frac{3}{4}$ × 17 $\frac{5}{8}$	Col'd. Pub. by H. Macklin.
" . . . . .	G. Shepherd . .	Stip.	n. d.	13 $\frac{5}{8}$ × 17 $\frac{3}{8}$	Uncol'd. Pub. by T. Palser.
Dogs Fighting . .	—	Etch.	n. d.	12 $\frac{1}{4}$ × 16 $\frac{1}{8}$	
Dogs in Kennel, Two	T. Vivares . .	Etch.	1800	6 $\frac{1}{4}$ × 8 $\frac{5}{8}$	
Domestic Happiness	W. Ward . . .	Mez.	1787	13 $\frac{1}{4}$ × 11 $\frac{1}{2}$	
" "	J. R. Smith . .	Stip.	1789	—	See Lætitia Series.
" "	Jas. Scott . .	Mez.	1883	5 × 8 $\frac{1}{2}$	
Donkey and Boy . .	Pub. E. Orme .	Etch.	1806	8 $\frac{1}{4}$ × 10 $\frac{1}{8}$	
Donkeys . . . .	Mackenzie . .	Etch.	n. d.	7 $\frac{1}{4}$ × 10 $\frac{1}{2}$	
Donkeys and Pig . .	W. Ward . . .	Mez.	1811	7 $\frac{1}{2}$ × 10	
Door of Swan Inn .	Davenport . .	Line	—	2 $\frac{3}{8}$ × 3 $\frac{1}{4}$	
Door of a Village Inn. See "Boy employed in Burning the Weeds"	—	—	—	—	
Dram, The . . . .	W. Ward . . .	Mez.	1796	19 $\frac{5}{8}$ × 15 $\frac{5}{8}$	
Dressing for the Masquerade	A. Gabrielli .	Line	n. d.	7 $\frac{1}{2}$ × 10 $\frac{1}{2}$	One of the Lætitia Series. (Differs from J. R. Smith's engraving.)
" "	Jas. Scott . .	Mez.	1890	5 × 8 $\frac{1}{2}$	One of the Lætitia Series.
" "	J. R. Smith . .	Stip.	1789	—	See Lætitia Series.
Duck-Shooting. I. .	T. Simpson . .	Stip.	1790 and 1804	11 $\frac{3}{4}$ × 14 $\frac{3}{8}$	Tinted.
" " II. .	T. Simpson . .	Stip.	1790 and 1804	11 $\frac{7}{8}$ × 14 $\frac{3}{8}$	Tinted.
" " (men and dogs in boat)	T. Rowlandson .	Etch. & Aq.	1792	16 $\frac{5}{8}$ × 21 $\frac{3}{8}$	Tinted. Comp. to "Snipe Shooting."
Dust Sifting. (Field, women and girls with baskets of sifted dust on their heads ascending ladder of storehouse; man on top; two other men with shovels)	T. Vivares . .	Etch.	n. d.	5 $\frac{1}{8}$ × 7 $\frac{1}{4}$	Painted in 1795.
Effects of Youthful Extravagance and Idleness	W. Ward . . .	Mez.	1789	20 $\frac{1}{8}$ × 15 $\frac{3}{4}$	Comp. to "The Fruits of Early Industry and Oeconomy."
Effects of Extravagance and Idleness	W. Ward . . .	Mez.	1794 and 1804	23 $\frac{3}{8}$ × 18 $\frac{3}{4}$	The same subject, but larger.
Elopement, The . .	Jas. Scott . .	Mez.	1890	5 × 8 $\frac{1}{2}$	
" " . . . . .	F. Bartolozzi .	Stip.	—	—	
" " . . . . .	J. R. Smith . .	Stip.	1789	—	See Lætitia Series.
Evening Employment	J. R. Smith . .	Stip.	—	—	Comp. to "Morning Employment."

# APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Evening, or The Post-boy's Return . . .	D. Orme . . .	Stip.	1796	17 × 22 $\frac{7}{8}$	Comp. to "Morning, or the Higglers preparing for Market."
Evening, or The Sportsman's Return	J. Grozer . . .	Mez.	1795	18 × 23 $\frac{5}{8}$	
Evening: Sportsmen Refreshing	S. Alken . . .	Aq.	1792	—	
Fair Penitent, The . . .	J. R. Smith . . .	Stip.	1789	—	See Lætitia Series.
" " " " . . .	Jas. Scott . . .	Mez.	1890	5 × 8 $\frac{1}{2}$	
Fair Seducer, The . . .	E. J. Dumée . . .	Stip.	1788	10 × 8	
Farm Outhouse . . .	Jas. Scott . . .	Mez.	1883	5 × 8 $\frac{1}{2}$	
Farmer's Door, The . . .	B. Duterreau . . .	Stip.	1790	15 $\frac{3}{8}$ × 13	
" " " " (the same in an oval)	B. Duterreau . . .	Stip.	n. d.	15 $\frac{3}{4}$ × 13	
Farmer's Door, The (La Porte de la Ferme)	J. B. Levilly . . .	Stip.	n. d.	15 $\frac{1}{4}$ × 12 $\frac{7}{8}$	
Farmer's Stable, The . . .	W. Ward . . .	Mez.	1792	17 $\frac{3}{4}$ × 23 $\frac{3}{4}$	
" " " " . . .	W. Ward . . .	Mez.	1795	17 $\frac{1}{4}$ × 21 $\frac{1}{2}$	
Farmer's (The) Visit to his Married Daughter in Town	W. Bond . . .	Stip.	1789	12 $\frac{3}{8}$ circle	Also col'd. Comp. to "The Visit returned in the Country."
Farmyard, The . . .	W. Ward . . .	Mez.	1795	17 $\frac{1}{4}$ × 21 $\frac{5}{8}$	
" " " " (same subject)	J. Scott . . .	Line	1805	5 $\frac{7}{8}$ × 7 $\frac{7}{8}$	
Farrier's Forge . . .	T. G. Appleton	Mez.	1896	—	
Father parting with his Son	—	Mez.	n. d.	12 $\frac{3}{4}$ × 9 $\frac{7}{8}$	
Feeding the Pigs . . .	J. R. Smith . . .	Mez.	1801	17	
" " " " . . .	C. J. Tomkins . . .	Mez.	1884	5 × 8 $\frac{1}{2}$	
Fighting Dogs . . .	J. R. Smith . . .	Mez.	1794	12 × 14 $\frac{3}{4}$	
First Love ("Well, I shall have my Mother after me")	T. Williamson . . .	Etch.	1804	19 × 15 $\frac{5}{8}$	
First of September, Evening	W. Ward . . .	Mez.	1794 and 1796	17 $\frac{3}{4}$ × 23 $\frac{3}{8}$	There is a small stipple plate of this subject, and of the comp. to it, "The First of September, Morning."
First of September, Morning	W. Ward . . .	Mez.	1794 and 1796	18 × 23 $\frac{7}{8}$	Also col'd.
First Pledge of Love, The	W. Ward . . .	Stip.	1788	8 × 8 $\frac{1}{8}$	
Fisherman's Dog, The	S. W. Reynolds . . .	Mez.	1800	11 $\frac{3}{4}$ × 14 $\frac{3}{4}$	
Fisherman's Hut, The	J. R. Smith . . .	Mez.	1799	17 $\frac{1}{4}$ × 21 $\frac{3}{4}$	
Fishermen Going Out	S. W. Reynolds . . .	Mez.	1805	17 $\frac{1}{8}$ × 21 $\frac{1}{2}$	Also col'd.
Fishermen . . .	J. Young . . .	Mez.	1800	13 $\frac{7}{8}$ × 17 $\frac{1}{2}$	
" " " " . . .	J. Ward . . .	Mez.	1793	17 $\frac{1}{4}$ × 21 $\frac{1}{2}$	
Fishermen in Distress .	R. Brooke . . .	Mez.	—	14 $\frac{1}{8}$ × 17 $\frac{1}{8}$	Col'd.
Fishermen in a Storm .	—	Aq.	—	6 × 12	
Fishermen on Shore .	W. Hilton . . .	Mez.	1806	17 $\frac{3}{8}$ × 21 $\frac{3}{4}$	
Fishermen Preparing to go out	F. Jukes . . .	Aq.	1811	6 × 12	Comp. to "Fishermen Returning."
Fisherman Returning .	F. Jukes . . .	Aq.	1811	—	Comp. to "Fishermen Preparing to go out."

## APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Fishmarket . . . .	Jas. Scott . .	Mez.	1890	5 × 8½	
Fleecy Charge, The .	G. Shepherd . .	Stip.	1796	18 × 14	
Four Men Towing a Boat ashore	S. W. Reynolds .	Mez.	—	6⅞ × 8⅞	
Flowing Bowl, The; or, Sailors Return'd	W. Barnard . .	Mez.	1802	12½ × 16⅜	Comp. to "The Brown Jug."
Fox about to be Killed	J. Wright . . .	Etch.	1794	12⅝ × 15⅝	
Foxhunters and Dogs at door of Bell Inn	J. Wright . . .	Etch.	1795	12¼ × 15¼	
Foxhunters and Dogs leaving the Inn	J. Wright . . .	Etch.	1794	12⅝ × 15⅞	
Foxhunters and Dogs in a Wood	J. Wright . . .	Etch.	1794	12½ × 15⅝	
Fox Hunting (set of four oblong plates: "Going Out," "Going in to Cover," "The Check," "The Death")	E. Bell . . . .	Mez.	1800	24 × 30	Col'd.
Friendship . . . .	Adam . . . . .	Stip.	1795	7⅞ × 8⅞	Oval.
Frightened Horse, The	E. Bell . . . . .	Mez.	1804	15⅞ × 12	
Frost Piece . . . .	—	Line	1805	6⅞ × 8⅜	Col'd.
" (smaller) . . . .	—	Line	1805	4¼ × 6¼	
Fruits of Early Industry and Oeconomy	W. Ward . . . .	Mez.	1789	20¼ × 15¼	Comp. to "The Effects of Youth- ful Extravagance and Idleness."
" "	—	—	1794 and 1804	—	The same subject, but about 2 in. larger, with changes in the costumes.
Full Cry. See "Hunt- ing"	—	—	—	—	
Gallant Behaviour of Tom Jones to Sophia Western	E. Scott . . . .	Stip.	1791	12⅞ - in. circle.	
Gamekeeper, The Old	E. Bell . . . . .	Aq.	n. d.	4 × 6	
Gathering Fruit . . .	R. M. Meadows	Stip.	1795 and 1816	15⅞ × 12	Comp. to "Gather- ing Wood."
Gathering Wood . . .	R. M. Meadows	Stip.	1795 and 1799	15 × 12	
Gentle Shepherd, Scene from	—	Stip.	1785	9⅝ × 11½	Jenny and May washing clothes in a burn.
Giles, The Farmer's Boy	W. Ward . . . .	Mez.	1803	17⅝ × 23½	
Gipsies . . . . .	W. Ward . . . .	Mez.	1792	17¼ × 21⅝	
" . . . . .	C. A. Tomkins .	Mez.	1890	5 × 8½	
Gipsies Regaling . . .	—	Mez.	—	17½ × 22	
Gipsies' Tent, The . .	J. Grozer . . . .	Mez.	1793	17⅞ × 22	
Gipsy Courtship . . .	I. Jenner . . . .	Mez.	1792	9⅞ × 11½	Col'd. Comp. to "The Amorous Ploughman."
Gipsy Encampment . .	J. Fittler . . . .	Line	—	12⅝ × 16¼	
Girl and Boy looking at Sheep	J. R. Smith . . .	Mez.	1803	19⅞ × 23¼	Plate largely worked over in aquatint.
Girl and Youth Talking	—	Stip.	—	9¾ × 11⅝	Oval.



APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Girl and Calves . . .	W. Ward . . .	Mez.	1797 and 1802	$13\frac{3}{4} \times 17\frac{3}{4}$	
Girl with Bottle and Glass (to knees)	Pub. E. Orme . .	Etch.	1807	$7\frac{3}{8} \times 5$	Introduced into "Outside Village Inn."
Girl with Doves . . .	—	—	—	—	
" " (com- panion)	—	—	—	$15 \times 12$	
Girl and Pigs . . .	W. Ward . . .	Mez.	1797 and 1802	$13\frac{3}{4} \times 17\frac{3}{4}$	
Girls, Two Little . . .	—	Etch.	n. d.	$9\frac{1}{8} \times 6\frac{3}{4}$	Attributed to S. Alken.
Goats, with Kids . . .	Pub. J. Harris . .	Etch.	1794	$15\frac{1}{8} \times 12\frac{1}{8}$	
Goldfinch, or The Road to Ruin	Reading . . .	Line	—	$3\frac{1}{2}$ circle.	
Grey Horse, The . . .	W. Ward . . .	Mez.	—	$17\frac{1}{2} \times 22$	
Guinea Pigs . . .	W. Ward . . .	Mez.	1806	$9\frac{7}{8} \times 12\frac{5}{8}$	
Guinea Pigs (man showing)	J. P. Levilly . .	Stip.	n. d.	$20\frac{1}{8} \times 15\frac{1}{4}$	
"	T. Gaugain . . .	Stip.	1789	$20\frac{1}{8} \times 15\frac{3}{8}$	
Guinea Pigs . . .	J. R. Smith . . .	Mez.	1807	$18\frac{7}{8} \times 23\frac{5}{8}$	Plate largely worked over in aquatint.
Guinea Pigs Eating .	J. R. Smith . . .	Mez.	1807	$18\frac{5}{8} \times 23\frac{5}{8}$	
Guinea Pigs and Hutch	—	Etch.	—	$9\frac{7}{8} \times 12\frac{3}{4}$	
Halte, La. See "Public- house Door"	—	—	—	—	
Happy Cottagers, The	J. Grozer . . .	Mez.	1793	$17\frac{5}{8} \times 22\frac{1}{8}$	
Happy Family, The .	J. Dean . . .	Mez.	1787 and 1794	$18\frac{3}{8} \times 14$	
Hard Bargain, The . .	W. Ward . . .	Mez.	1800 and 1803	$18 \times 23\frac{3}{4}$	
Harley and Old Ed- wards, etc., at the grave of Young Ed- wards	John Pettit . . .	Mez.	1787	$17\frac{1}{8} \times 21\frac{5}{8}$	
Harrowing a Field (man with two horses)	Pub. J. Harris . .	Etch.	1793	$10\frac{5}{8} \times 15$	
Haywain . . . . .	C. A. Tomkins . .	Mez. & P. Mez.	1890	$5 \times 8\frac{1}{2}$	
Hen Coop (query cor- rect title)	—	Mez.	—	—	
Higglers . . . . .	C. J. Tomkins . .	Mez.	1884	$5 \times 8\frac{1}{2}$	
" " " " " "	—	Stip.	—	$17\frac{1}{2} \times 22$	
Horse-Feeder, The . .	J. R. Smith . . .	Mez.	1797	$17\frac{3}{8} \times 21\frac{5}{8}$	
" " " " " "	J. R. Smith . . .	Mez.	1799	—	Col'd.
Horses, Sheep, and Fowls	—	Etch.	n. d.	$9\frac{3}{8} \times 15$	
Horses in a Stable . .	Mrs. M. Cormack	Mez.	1895	—	
" How sweet's the Love that meets Return!"	T. Gaugain . . .	Stip.	1785	$9\frac{7}{8} \times 12$	Oval.
Hunting—Full Cry . .	T. Vivares . . .	Etch.	n. d.	$5\frac{1}{8} \times 7\frac{1}{8}$	Painted in 1795.
" " " " " "	J. Scott . . .	Line	1824	$5\frac{1}{8} \times 4\frac{1}{4}$	
" " " " " "	J. Wright . . .	Etch.	1794	$12\frac{1}{4} \times 15\frac{1}{2}$	
Hunting. See "Fox Hunting"	—	Mez.	1800	—	
Huntsmen and Dogs .	J. Wright . . .	Etch.	1795	$12\frac{1}{2} \times 15\frac{3}{8}$	

## APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Idle Laundress, The .	W. Blake . . .	Stip.	1788	22 × 17 $\frac{1}{2}$	Comp. to "Indus- trious Cottager."
" " .	W. Blake . . .	Stip.	1803	8 $\frac{3}{8}$ × 10 $\frac{1}{4}$	
Idleness . . . . .	C. Knight . . .	Stip.	1788	—	Comp. to "Discip- line."
Indulgence . . . . .	—	Stip.	1788	—	
Industrious Cottager .	W. Blake . . .	Stip.	1803	8 $\frac{3}{4}$ × 10 $\frac{1}{8}$	Comp. to "The Idle Laundress."
Industry . . . . .	C. Knight . . .	Stip.	1788	—	Comp. to "The Idle Laundress."
Innocence Alarm'd .	John Rubens Smith	Mez.	1803	18 $\frac{1}{8}$ × 23 $\frac{1}{2}$	
" " " " " "	W. Ward . . .	Mez.	—	17 $\frac{1}{4}$ × 23 $\frac{3}{8}$	Comp. to "The Idle Laundress."
Inside of a "Country Alehouse	W. Ward . . .	Mez.	1797 and 1800	17 $\frac{7}{8}$ × 23 $\frac{3}{8}$	
Interior of a Stable .	J. Young . . .	Mez.	1804	19 $\frac{5}{8}$ × 25 $\frac{3}{8}$	Long oval. Also col'd. Comp. to "The Contented Waterman."
Jack in the Bilboes .	R. Clamp . . .	Stip.	1797	5 $\frac{3}{8}$ × 6 $\frac{5}{8}$	
" " .	W. Ward . . .	Mez.	1790	13 $\frac{7}{8}$ × 17 $\frac{7}{8}$	
Justice . . . . .	J. Dean . . .	Mez.	1788	18 $\frac{3}{8}$ × 13 $\frac{7}{8}$	Comp. to "The Peasant's Repast."
Juvenile Navigators .	W. Ward . . .	Mez.	1789	17 $\frac{1}{8}$ × 21 $\frac{1}{2}$	
Kennel, The . . . . .	S. W. Reynolds	Mez.	1796	—	Comp. to "The Peasant's Repast."
Kennel of Dogs . . .	T. Vivares . . .	Etch.	1800	6 $\frac{3}{4}$ × 9	
Kite Entangled, The .	W. Ward . . .	Mez.	1790	20 × 16	
Labourer's Luncheon, The	C. Josi . . .	Stip.	1797	15 $\frac{1}{8}$ × 12 $\frac{1}{8}$	Comp. to "The Peasant's Repast."
Lady in a Boat . . .	C. Knight . . .	Stip.	—	—	
Lady by Waterfall .	—	Stip.	—	9 $\frac{1}{4}$ × 6 $\frac{3}{8}$	Oval.
Lætitia Series—					
1. Domestic Happi- ness	J. R. Smith . . .	Stip.	1789 and 1811	13 $\frac{1}{4}$ × 10 $\frac{3}{4}$	A set printed in colour, dated 1789, but prob- ably engraved about 1827, is by an unnamed French stipple- engraver.
2. Elopement, The					
3. Virtuous Parent, The					
4. Dressing for the Masquerade					
5. Tavern Door, The					
6. Fair Penitent, The					
Land Storm, A . . .	S. W. Reynolds	Mez.	1798 and 1801	19 $\frac{1}{8}$ × 23 $\frac{5}{8}$	Also catalogued as "The Mail Coach."
Landscape, with a Dog in foreground; a Carrier's Cart pass- ing towards night	S. W. Reynolds	Mez.	—	11 $\frac{3}{4}$ × 14 $\frac{7}{8}$	
Land Storm . . . . .	T. Williamson .	Stip.	1817	—	Oval.
Landscapes. 6 views .	J. Fittler . . .	Lime manner	—	7 × 5	
Lass of Livingstone, The	T. Gaugain . . .	Stip.	1785	9 $\frac{3}{4}$ × 12	Oval.
Last Litter, The . . .	W. Ward . . .	Mez.	1800 and 1803	17 $\frac{7}{8}$ × 23 $\frac{3}{4}$	
Lazy Shepherds. ("Go mind them")	T. Williamson .	Stip.	1804	15 $\frac{1}{2}$ × 19	

## APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Lions' Cubs . . .	(?) T. Williamson	Etch.	—	about 9 × 12 $\frac{3}{4}$	
Listening Lover, The .	Etched by T. Rowlandson, Aquatint by T. Hand	Etch. and Aq.	1789	12 $\frac{1}{2}$ × 9 $\frac{7}{8}$	Oval.
"    " (companion to)	Etched by T. Rowlandson, Aquatint by T. Hand	Etch. and Aq.	1789	12 $\frac{1}{2}$ × 9 $\frac{7}{8}$	Oval.
Litter of Foxes, A .	J. Grozer . .	Mez.	1797	—	
Louisa ("While thus with agonizing sighs")	T. Gaugain . .	Stip.	1789	15 $\frac{7}{8}$ × 13 $\frac{1}{8}$	
Louisa ("My life! my joy! my only love!")	T. Gaugain . .	Stip.	1789	15 $\frac{7}{8}$ × 13 $\frac{1}{8}$	
Louisa . . . . .	Mrs. M'Cormack	Mez.	1902	—	
Love and Constancy Rewarded	P. Dawe . . .	Mez.	1785	10 $\frac{1}{4}$ × 12 $\frac{1}{2}$	Long oval in red.
Lovers' Retreat, The .	—	Mez.	1796	12 $\frac{3}{4}$ × 9 $\frac{3}{4}$	
Love's Messenger . .	I. W. Chapman.	Mez.	1901	—	
Lucky Sportsman, The	F. D. Soiron . .	—	1795	12 $\frac{1}{8}$ × 10 $\frac{1}{8}$	
Mad Bull, A . . . .	R. Dodd . . .	Aq.	1789 and 1805	13 $\frac{1}{4}$ × 17 $\frac{1}{4}$	Col'd.
"    " (abridged)	Pub. E. Orme . .	Etch.	1806	8 $\frac{1}{2}$ × 10 $\frac{3}{8}$	
Mail Coach, The. See "Land Storm"	—	—	—	—	
Man asleep in Arm- chair, A (drawn 1794)	Pub. W. T. Evans	Etch.	—	8 × 6 $\frac{1}{4}$	
Man asleep astride Chair (drawn 1794)	Pub. W. T. Evans	Etch.	—	8 $\frac{1}{4}$ × 6 $\frac{3}{8}$	
Man seated at Table under Tree; another Man sitting inside Inn, holding Gun, Dog (two portraits)	—	Etch.	n. d.	8 $\frac{5}{8}$ × 7	
Man feeding Two Pigs (with little girl and dog)	T. Vivares . . .	Etch.	n. d.	7 $\frac{5}{8}$ × 10	
Man filling Trough, watched by Girl sit- ting on Chair by Table	Pub. J. Harris . .	Etch.	1792	15 $\frac{3}{8}$ × 18 $\frac{1}{4}$	
Man, Woman, and Boy on Road	T. Vivares . . .	Etch.	1797	7 $\frac{1}{8}$ × 9 $\frac{1}{2}$	
Man and Woman rest- ing in Wood	T. Vivares . . .	Etch.	1800	6 × 8 $\frac{1}{8}$	
Market Girl, The . .	C. Marr . . . .	Line	n. d.	5 $\frac{5}{8}$ × 4 $\frac{3}{8}$	
Men, Two, in Cart; Child picking up Flower; Man and Woman on Road	Pub. E. Orme . .	Etch.	1806	8 $\frac{1}{8}$ × 10 $\frac{1}{8}$	
Milkmaid and Cow- herd	J. R. Smith . .	Mez.	1798	17 $\frac{1}{4}$ × 21 $\frac{5}{8}$	
Milkmaid and Shep- herd	Mrs. M'Cormack	Mez.	1900	—	
Millers, The . . . .	S. W. Reynolds	Mez.	1800	21 $\frac{3}{4}$ × 14 $\frac{7}{8}$	
Miniature Picture. . .	W. Ward . . . .	Mez.	—	—	
Miseries of Idleness, The	H. Hudson . . .	Mez.	1790	12 $\frac{3}{8}$ × 14 $\frac{3}{4}$	Comp. to the "Com- forts of Industry."

## APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Morland, George, from the drawing by himself (sitting outside inn; horse standing by)	T. Gaugain . .	Etch.	1804	15½ × 19⅜	With emblematical palette in centre of inscription space.
Morland, Geo., from the drawing by himself (sitting outside the Bell Inn)	T. Vivares . .	Etch.	1805	14½ × 17½	
Morland's Ass . . .	Malgo . . .	Mez.	1804	12 × 10	
Morland's Woodman (youth, with dog, in winter)	T. Williamson .	Aq. & Etch.	1805	19¾ × 16¾	
Morland's Emblematical Palette	S. W. Reynolds.	Mez.	1806	11⅝ × 14⅛	Col'd.
Morning . . . . .	S. Alken . . .	Aq.	1792	—	
Morning; or, The Benevolent Sportsman	J. Grozer . . .	Mez.	1795	18 × 23⅞	
Morning; or, The Benevolent Sportsman	W. Nicholls . .	Stip.	n. d.	4¼ × 6	
Morning; or, The Higglers preparing for Market	D. Orme . . .	Stip.	1796	17 × 22⅞	Comp. to "Evening; or, the Post-boy's Return."
Morning Employment	J. R. Smith . .	Stip.	—	—	
Morning Reflection .	G. Graham . . .	Stip.	1788	8¼ × 7⅜	Oval.
Mower, The . . . .	E. Bell . . . .	Mez.	—	22½ × 15⅝	Col'd.
Mutual Confidence; or, The Sentimental Friends	E. Bell . . . .	Mez.	1796	—	
Mutual Joy; or, The Ship in Harbour	P. Dawe . . . .	Mez.	1788	12½ × 10⅝	Comp. to "Anxiety."
My Grandfather Smoking	R. M. Meadows	Mez.	n. d.	10⅜ × 8¾	Col'd.
My Grandmother Knitting	R. M. Meadows	Mez.	n. d.	10⅝ × 8¾	Col'd.
My Poll and my Partner Joe. See "The Contented Waterman"	—	—	—	—	
Nancy . . . . .	Mrs. M'Cormack	Mez.	1897	—	
Nurse and Children in the Fields	G. Keating . . .	Mez.	1791	20¼ × 15⅝	Comp. to "The Kite Entangled."
Old White Horse . .	—	Wood-cut	n. d.	4⅞ × 6	On wall is inscribed "G. Morland, 1791."
On the Wings of Love	—	Mez.	1788	—	No. XV. of some publication dated in or before 1870.
Outside Village Inn (two travellers; girl with bottle and glass)	Pub. D. Orme . .	Etch.	1794, repub. 1799	20 × 15⅝	
Partridge Shooting .	C. Catton, jun. .	Stip.	1790 and 1804	12½ × 15	Col'd. Comp. to "Snipe Shooting."
" " . . . . .	E. Jones . . . .	Mez.	1805	—	
" " . . . . .	—	Stip.	—	12 × 9	

## APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Paying the Hostler . . .	S. W. Reynolds .	Mez.	1805	18 $\frac{1}{8}$ × 23 $\frac{1}{4}$	Also col'd. "Horse- ler" is the spel- ling in inscription.
Peace. See "The Soldier's Return"	—	—	—	—	
Peasant Family . . .	J. Peirson . . .	Stip.	1805	12 $\frac{1}{4}$ × 15 $\frac{5}{8}$	Col'd.
Peasant and Pigs . . .	J. R. Smith . . .	Mez.	1803	17 $\frac{3}{8}$ × 21 $\frac{5}{8}$	
Peasant's Repast, The	C. Josi . . . . .	—	1797	15 $\frac{1}{4}$ × 12 $\frac{1}{4}$	Comp. to "The Labourer's Lun- cheon."
Peasant's Styre . . .	W. Pether . . .	Mez.	—	11 $\frac{3}{4}$ × 14 $\frac{7}{8}$	
Pedlar on the Road (driving ass before him)	—	Etch.	n. d.	4 $\frac{1}{2}$ × 6 $\frac{1}{2}$	
Pedlars (moving along road)	J. Fittler . . .	Line	1790	7 $\frac{1}{8}$ × 8 $\frac{3}{4}$	
Pedlars (resting in wood)	G. Shepherd . . .	Stip.	1805	12 $\frac{1}{8}$ × 15 $\frac{1}{2}$	Col'd.
Phillip's (Mr.) Dog Friend	W. Ward . . . . .	Mez.	(?) 1790	13 $\frac{1}{8}$ × 16 $\frac{3}{4}$	
Pigs . . . . .	R. M. Meadows	Stip.	1806	—	
" . . . . .	R. Laurie . . . . .	Aq.	—	—	
Pigs eating Turnips . .	T. Vivares . . . .	Etch.	n. d.	10 $\frac{1}{8}$ × 12 $\frac{1}{8}$	
Pigsty (boy looking into a)	J. R. Smith . . . .	Mez.	1807	19 × 23 $\frac{1}{2}$	
Pigsty, with Sow and Young (youth look- ing in)	—	—	—	13 $\frac{7}{8}$ × 17 $\frac{3}{4}$	
Playing at Dominoes .	"I. R." ( <i>i.e.</i> S.W.) Reynolds	Mez.	1797	17 × 21 $\frac{1}{2}$	
Playing with a Monkey	"I. R." ( <i>i.e.</i> S.W.) Reynolds	Mez.	1797	17 × 21 $\frac{1}{2}$	
Pleasure (man with two women in donkey- cart outside inn)	T. Williamson . . .	Etch.	n. d.	7 $\frac{1}{4}$ × 9 $\frac{1}{8}$	
Pleasures of Retire- ment, The	W. Ward . . . . .	Mez.	1789	13 $\frac{1}{4}$ × 11	
Pledge of Love, The . .	W. Ward . . . . .	Mez.	1788	12 $\frac{1}{8}$ × 10 $\frac{5}{8}$	Oval.
Poacher, The . . . . .	S. W. Reynolds	Mez.	1800	16 × 20	
Pointer Dog pointing .	—	Etch.	—	10 $\frac{1}{2}$ × 13 $\frac{3}{8}$	
Pointer and Hare . . .	J. Scott . . . . .	Line	1805	5 $\frac{7}{8}$ × 7 $\frac{3}{8}$	
Pointers, Two . . . . .	T. Vivares . . . . .	Etch.	1800	6 $\frac{3}{4}$ × 9	
Pompey under Dis- cipline	Graham . . . . .	Stip.	—	9 - in. circle	
Porte de la Ferme, La	Levilly . . . . .	Eng.	—	—	
Press Gang . . . . .	W. Ward . . . . .	Mez.	—	15 × 12	
Public-house Door, The	W. Ward . . . . .	Mez.	1801	17 $\frac{3}{4}$ × 21 $\frac{7}{8}$	Also col'd.
(as "La Halte")	P. Rajon . . . . .	Etch.	Paris : n. d.	6 $\frac{1}{8}$ × 7 $\frac{3}{8}$	
Puss . . . . .	T. Hodgett . . . . .	Mez.	1810	11 $\frac{3}{4}$ × 14 $\frac{3}{4}$	Col'd.
Puss Alarmed . . . . .	P. Dawe . . . . .	Mez.	1808	—	
Rabbits . . . . .	W. Ward . . . . .	Mez.	1806	9 $\frac{7}{8}$ × 12 $\frac{5}{8}$	
" . . . . .	C. A. Tomkins . . .	Mez.	1884	5 × 8 $\frac{1}{2}$	
Rabbits, Three (feed- ing)	J. R. Smith . . . . .	Aq. and Mez.	1807	18 $\frac{7}{8}$ × 23 $\frac{3}{4}$	
Rabbits with Carrot . .	Pub. J. Harris . . .	Etch.	1794	12 $\frac{3}{4}$ × 17 $\frac{1}{8}$	Also col'd.
Rabbit Warren, The (two men with grey- hound)	S. Alken . . . . .	Aq.	1801	15 $\frac{5}{8}$ × 11 $\frac{3}{8}$	

## APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Ram and Ewe . . .	—	Etch.	n. d.	10 × 12 $\frac{1}{4}$	
Reaper . . .	—	Mez.	—	—	
Reckoning, The . . .	Beatrice Shutte .	Mez.	1902	—	
Recruit Deserted . . .	G. Keating . . .	Mez.	1791	20 $\frac{7}{8}$ × 17 $\frac{5}{8}$	
Recruiting . . .	—	Stip.	—	9 × 11 $\frac{1}{2}$	Long oval.
Refreshment . . .	W. Ward . . .	Mez.	1789	6 $\frac{3}{8}$ × 8 $\frac{1}{2}$	Also col'd.
Repast, The . . .	W. Ward . . .	Stip.	1808	17 $\frac{1}{2}$ × 14	
Rest from Labour . . .	T. Burke . . .	Stip.	1808	17 $\frac{1}{2}$ × 14	
Return from Market . . .	J. R. Smith . . .	Mez.	1793	17 $\frac{1}{8}$ × 21 $\frac{5}{8}$	
Return to Stable . . .	C. O. Murray . . .	Etch.	1889	21 × 15	
Returning from Labour . . .	T. Burke . . .	Mez.	1801	—	Col'd.
River Scene . . .	Pub. J. Harris . . .	Etch.	1796	7 × 8 $\frac{3}{8}$	
” ” . . .	Pub. J. P. Thompson . . .	Etch.	1800	6 $\frac{7}{8}$ × 8 $\frac{1}{2}$	
Rubbing down the Post-horse . . .	—	Etch.	1792	18 $\frac{3}{8}$ × 13 $\frac{3}{8}$	
” ” . . .	J. R. Smith . . .	Mez.	1794	11 $\frac{7}{8}$ × 14 $\frac{3}{4}$	
” ” . . .	J. R. Smith . . .	Mixed	1799	11 $\frac{7}{8}$ × 14 $\frac{3}{4}$	Same subject, but with coarse roulette and stipple-work introduced: probably not J. R. Smith's work.
Ruined Church . . .	—	Etch.	—	9 $\frac{7}{8}$ × 13 $\frac{7}{8}$	
” ” . . .	Pub. J. Harris . . .	Etch.	1796	8 $\frac{3}{4}$ × 6 $\frac{1}{2}$	
” ” . . .	Pub. J. P. Thompson . . .	Etch.	1800	8 $\frac{7}{8}$ × 6 $\frac{1}{2}$	
Ruined Tower . . .	Pub. J. Harris . . .	Etch.	1796	6 $\frac{7}{8}$ × 7 $\frac{3}{4}$	
” ” (on banks of river) . . .	Pub. J. P. Thompson . . .	Etch.	1800	7 × 7 $\frac{7}{8}$	
Rural Amusement . . .	J. R. Smith . . .	Stip.	1788 and 1814	13 $\frac{1}{8}$ × 10 $\frac{3}{4}$	Comp. to “Rustic Employment.”
Rural Feast, A . . .	J. Dean . . .	Mez.	1790	18 $\frac{7}{8}$ × 23 $\frac{1}{2}$	
Rural Scene (two cows lying under tree, two horsemen in distance) . . .	—	Etch.	—	6 $\frac{3}{4}$ × 9 $\frac{1}{4}$	Attributed to S. Alken. Drawn in 1795.
Rural Scene, with Carrier's Cart, large Tree, Cottage, Woman outside . . .	T. Vivares . . .	Etch.	n. d.	8 $\frac{3}{8}$ × 11 $\frac{3}{8}$	
Rural Scene, with Carrier's Cart, large Tree, Cottage, Woman outside . . .	—	Etch.	n. d.	8 $\frac{1}{4}$ × 11 $\frac{1}{4}$	
Rural Scene: Man and Woman crossing Bridge, Dog on before . . .	—	Etch.	n. d.	13 $\frac{3}{4}$ × 18 $\frac{3}{4}$	
Rustic Ballad, The . . .	S. W. Reynolds . . .	Mez.	1795	13 × 14 $\frac{3}{4}$	
Rustic Cares—“Chuck chuck, chuck” (man about to feed pigs) . . .	T. Williamson . . .	Etch.	1805	15 $\frac{1}{2}$ × 19	
Rustic Courtship . . .	M. C. Prestel . . .	Aq.	1792	9 $\frac{7}{8}$ × 13 $\frac{3}{4}$	
Rustic Ease . . .	J. Young . . .	Mez.	1800	13 $\frac{7}{8}$ × 17 $\frac{5}{8}$	
Rustic Employment . . .	J. R. Smith . . .	Stip.	1788 and 1814	13 $\frac{1}{8}$ × 10 $\frac{3}{4}$	Comp. to “Rural Amusement.” Plates re-worked and costumes altered when published by Ackermann, 1814. The pair in this state were issued finely printed in colour.

# APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Rustic Hovel, The . . .	E. Bell . . .	Mez.	1804	14 × 17 $\frac{7}{8}$	Comp. to "The Cottage Sty."
Sailors' Conversation . . .	W. Ward . . .	Mez.	1802	17 $\frac{1}{4}$ × 21 $\frac{1}{2}$	
Sailors Regaling . . .	W. Ward . . .	Mez.	—	—	
St. James's Park . . .	F. D. Soiron . . .	Stip.	1790	16 $\frac{1}{8}$ × 19 $\frac{7}{8}$	Oval. Also col'd. Comp. to "A Tea Garden."
Seasons, Four . . .	W. Ward . . .	Stip.	1788	6 $\frac{5}{8}$ × 5 $\frac{3}{8}$	Col'd.
Seduction . . .	J. Young . . .	Mez.	1788	17 $\frac{3}{4}$ × 13 $\frac{3}{4}$	
Selling Cherries . . .	E. Bell . . .	Mez.	1801	—	Comp. to "Selling Peas."
Selling Fish . . .	J. R. Smith . . .	Mez.	1799	17 $\frac{1}{8}$ × 21 $\frac{1}{2}$	
Selling Peas . . .	E. Bell . . .	Mez.	1801	—	Comp. to "Selling Cherries."
Setters . . .	R. Laurie . . .	Aq.	—	—	
" . . .	S. W. Reynolds . . .	Mez.	1799	12 × 14 $\frac{7}{8}$	Also col'd.
" . . .	—	—	1890	5 × 8 $\frac{1}{2}$	
" . . .	W. Ward . . .	Mez.	1806	13 $\frac{3}{4}$ × 16 $\frac{3}{8}$	
Setters, The . . .	J. Kennerley . . .	Stip.	1804	6 $\frac{1}{8}$ × 8 $\frac{1}{2}$	
Sheep, Three (with boy, girl, and dog)	J. Murphy . . .	Mez.	n. d.	12 $\frac{1}{8}$ × 14 $\frac{7}{8}$	
Sheep, A. . . .	—	Etch.	—	5 × 5 $\frac{1}{4}$	Attributed to S. Alken.
Sheep . . .	W. Pether . . .	Mez.	—	—	
Shepherd eating . . .	—	Etch.	n. d.	about 13 $\frac{1}{2}$ × 10 $\frac{1}{2}$	Col'd.
Shepherd, The . . .	W. Barnard . . .	Mez.	1801	—	
Shepherds . . .	J. Wright . . .	Etch.	1794	19 $\frac{1}{2}$ × 14 $\frac{3}{8}$	
Shepherds, Two, resting under Tree; Dog	T. Vivares . . .	Etch.	n. d.	8 $\frac{7}{8}$ × 7 $\frac{1}{4}$	
Shepherds, The . . .	W. Ward . . .	Mez.	1806 and 1813	17 $\frac{3}{4}$ × 23 $\frac{3}{8}$	
Shepherd's Boy, The . . .	W. Ward . . .	Mez.	1792	17 $\frac{3}{8}$ × 21 $\frac{5}{8}$	
Shepherd's Meal . . .	J. R. Smith . . .	Mez.	1803	19 $\frac{7}{8}$ × 15 $\frac{7}{8}$	
Shepherds Reposing . . .	W. Bond . . .	Stip.	1803	18 $\frac{1}{8}$ × 14 $\frac{3}{8}$	
Shipwreck . . .	Jas. Scott . . .	Mez.	1890	5 × 8 $\frac{1}{2}$	
Shooting Series—					
1. Pheasant Shooting	Etched, T. Rowlandson Aq. by S. Alken	Etch. Aq.	1790		
2. Partridge "					
3. Duck "					
4. Snipe "					
Shooting Series—					
1. La Chasse de la Bécassine	Dirigée par A. Suntach	Stip.	1790	8 $\frac{5}{8}$ × 10 $\frac{7}{8}$	
2. La Chasse de la Becasse	Dirigée par A. Suntach	Stip.	1791	8 $\frac{7}{8}$ × 11 $\frac{1}{8}$	
3. La Chasse du Lièvre	Dirigée par A. Suntach	Stip.	1791	8 $\frac{5}{8}$ × 10 $\frac{7}{8}$	
4. La Chasse du Canard	Dirigée par A. Suntach	Stip.	1791	8 $\frac{1}{2}$ × 10 $\frac{7}{8}$	
Skating . . .	Scott . . .	Stip.	—	—	
"Sketches by G. Morland." Title-page: Artist sitting under Tree sketching Horses	Pub. J. Harris . . .	Etch.	1796	8 $\frac{5}{8}$ × 13 $\frac{3}{4}$	
"Sketches by G. Morland." Title-page: Artist sketching Pigs in a Sty	Pub. D. Orme . . .	Etch.	n. d.	about 3 × 4	

## APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
"Original Sketches from Nature, by Various Masters." Title-page: Artist sketching Cow and Calf; Church	Pub. T. Simpson	Etch.	1793	10 $\frac{1}{8}$ × 15 $\frac{5}{8}$	Morland school.
Slave Trade . . . .	J. R. Smith . . .	Mez.	1791	18 $\frac{1}{4}$ × 25 $\frac{3}{8}$	Comp. to "African Hospitality."
" (portion of work taken out at bottom)	J. R. Smith . . .	Mez.	1814	18 × 25 $\frac{5}{8}$	
Slave Trade (Traite des Nègres)	Mlle. Rollet . . .	Stip.	Paris during First Republic	13 $\frac{3}{8}$ × 17 $\frac{1}{2}$	
Sliding . . . . .	J. Fittler . . . .	Line	1790	7 $\frac{1}{2}$ × 8 $\frac{7}{8}$	
Smugglers . . . . .	J. Ward . . . . .	Mez.	1793	17 × 21 $\frac{3}{8}$	
Snipe Shooting . . .	C. Catton, jun. . .	Stip.	1790 and 1804	12 $\frac{3}{8}$ × 15	Col'd.
" " . . . . .	I. Wells . . . . .	Aq.	1814	11 $\frac{5}{8}$ × 14 $\frac{1}{4}$	Tinted.
" " (men and dogs in winter)	T. Rowlandson . .	Etch. and Aq.	1790	16 $\frac{3}{8}$ × 21 $\frac{1}{2}$	Tinted. Comp. to "Duck Shooting."
Snowballing . . . . .	—	Mez.	—	—	
Soldier's Farewell, The	G. Graham . . . .	Stip.	1790	—	Col'd. Comp. to "Soldier's Return."
" " . . . . .	G. Graham . . . .	Stip.	1802	—	
Soldier's Farewell . .	(?) T. Gaugain . .	Stip.	—	—	
Soldier's Return, The .	G. Graham . . . .	Stip.	1790	13 × 15 $\frac{3}{8}$	Long oval.
" " . . . . .	(?) T. Gaugain . .	Stip.	—	—	
Soldier's Welcome, Home, The	J. Hogg . . . . .	Stip.	1802	—	
Sportsman Enamoured, The; or, The Wife in Danger	—	Mez.	1791	12 $\frac{5}{8}$ × 9 $\frac{7}{8}$	
Sportsman's Hall . . .	J. Pettit . . . . .	Mez.	—	22 × 17 $\frac{1}{2}$	
" " . . . . .	W. Ward . . . . .	Mez.	1788	14 $\frac{1}{8}$ × 17	
Sportsman's Return, The	W. Ward . . . . .	Mez.	1792	17 $\frac{1}{2}$ × 24	
" " . . . . .	W. Nicholls . . . .	Stip.	n. d.	4 $\frac{1}{4}$ × 5 $\frac{7}{8}$	
Sportsmen Refreshing	S. Alken . . . . .	Aq.	1801	11 $\frac{1}{4}$ × 15 $\frac{3}{8}$	
Spring . . . . .	W. Ward . . . . .	Stip.	1788	6 $\frac{1}{2}$ × 5 $\frac{3}{8}$	Col'd. One of Set of "Four Seasons."
Squire's Door, The . .	B. Duterreau . . .	Stip.	1790	15 $\frac{3}{8}$ × 13	
" " . . . . .	J. P. Levilly . . . .	Stip.	n. d.	15 $\frac{1}{2}$ × 13 $\frac{1}{2}$	
Stable Amusement . .	W. Ward . . . . .	Mez.	1801	17 × 21 $\frac{1}{8}$	
Storm, The . . . . .	W. Ward . . . . .	Mez.	1796	19 $\frac{3}{8}$ × 15	
" . . . . .	—	Aq.	n. d.	8 $\frac{3}{8}$ × 7 $\frac{3}{8}$	Attributed to S. Alken.
Stormy Shore. See "Four Men towing a Boat Ashore"	—	—	—	—	
Strangers at Home, The	Nutter . . . . .	Stip.	1788	9 $\frac{7}{8}$ × 12	
Study of Cat . . . . .	T. Vivares . . . . .	Etch.	1800	8 × 10 $\frac{3}{8}$	
Study of Five Countrymen	Pub. J. Harris . . .	Etch.	1794	16 $\frac{1}{4}$ × 20 $\frac{1}{8}$	
Study of Man feeding Pig; Boy beating Dog; Horse	Pub. J. Harris . . .	Etch.	1794	17 $\frac{3}{8}$ × 16	



## APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Study of Sheep (ram, ewe, and lamb under trees)	Pub. J. Harris .	Etch.	1794	16 × 12 $\frac{1}{4}$	
Studies (little girl with flowers; ass saddled)	Pub. E. Orme .	Etch.	1807	8 $\frac{1}{8}$ × 10 $\frac{1}{8}$	
Studies (woman selling matches at area railings, with little girl; girl selling lobster; man selling fish to woman)	Pub. J. Harris .	Etch.	1795	16 × 18 $\frac{3}{4}$	
Studies (woman sitting under tree; man standing; horses)	Pub. J. Harris .	Etch.	1792	15 $\frac{1}{8}$ × 20 $\frac{5}{8}$	
Studies: Man, Girl's Head; Stableman holding Horse	Pub. T. Simpson	Etch.	1793	—	Morland school.
Studies: Man holding Glass; another Man; Man's Legs, Man's Hat; Greyhounds, Goat, Hares	Pub. J. Harris .	Etch.	1793	16 $\frac{1}{2}$ × 19 $\frac{3}{4}$	
Studies: Man lifting Box; Youth taking up Bundle of Sticks; another Man lifting Box)	Pub. J. Harris .	Etch.	1792	14 × 20 $\frac{1}{8}$	
Studies: Man with Whip; Man holding Woman with his Hands; Sailor pulling at Rope; Dogs, little Girls	J. Baldrey . .	Etch.	1792	17 $\frac{5}{8}$ × 21 $\frac{7}{8}$	
Studies: Men, Woman, Turkey, Goat	Pub. J. Harris .	Etch.	1793	15 $\frac{1}{2}$ × 20 $\frac{1}{2}$	
Studies: Woman sitting, with Baby; little Girl and Dog; Woman holding Child on Stool	—	Etch.	n. d.	9 $\frac{1}{8}$ × 12 $\frac{3}{4}$	
Studies of Cart, Wheelbarrow, Man with Wheelbarrow, Boy sitting	J. Baldrey . .	Etch.	1792	17 $\frac{1}{8}$ × 21 $\frac{1}{8}$	
Studies of Children: Spaniel with Bird; Two Men with Seachest; Cat lapping	Pub. J. Harris .	Etch.	1793	16 $\frac{3}{8}$ × 21 $\frac{1}{8}$	
Studies of Children (two little girls); two Dogs; a Man	Pub. J. Harris .	Etch.	1793	14 $\frac{1}{8}$ × 18 $\frac{3}{4}$	Also col'd.
Studies of Dog, Ass, little Girl, Woman and Child, another little Girl	J. Baldrey . .	Etch.	1792	16 $\frac{1}{8}$ × 20 $\frac{5}{8}$	
Studies of Dogs . . .	Pub. J. Harris .	Etch.	1794	16 × 20 $\frac{1}{4}$	
„ „ (drawn 1791)	Pub. R. Reeve .	Etch.	1806	11 $\frac{3}{8}$ × 14 $\frac{5}{8}$	
Studies of Dogs (one lying down; another looking into a stream)	—	Etch.	n. d.	13 $\frac{1}{2}$ × 10 $\frac{1}{8}$	

## APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Studies of Dogs, Pigs, Rams	Pub. J. Harris .	Etch.	1794	$14\frac{3}{4} \times 19\frac{3}{8}$	
Studies of Game (part-ridge and pheasant)	—	Etch.	n. d.	$9\frac{3}{4} \times 13\frac{1}{2}$	
Studies of Goat, Cows, and Calves	—	Etch.	—	$10\frac{3}{4} \times 13\frac{3}{4}$	
Studies of Greyhounds, Horse, and Goat	Pub. J. Harris .	Etch.	1793	$17\frac{5}{8} \times 21\frac{7}{8}$	
Studies of Heads of Cattle	—	Etch.	—	$10\frac{3}{4} \times 13\frac{7}{8}$	
Studies of Heads of Cow and two Calves	—	Etch.	—	$10\frac{3}{4} \times 13\frac{7}{8}$	
Studies of Horses. . .	—	Etch.	—	$10\frac{1}{4} \times 13\frac{3}{4}$	Drawn in 1794.
" " " " " "	J. Baldrey . .	Etch.	1792	$16\frac{1}{2} \times 20\frac{3}{8}$	
Studies of Horses, Men, little Girls, and Dog	J. Baldrey . .	Etch.	1792	$16\frac{5}{8} \times 21$	
Studies of Horses, Sheep, Cow	J. Baldrey . .	Etch.	1792	$16\frac{1}{4} \times 20\frac{7}{8}$	
Studies of Horses, Sheep, Cow, Donkey	J. Baldrey . .	Etch.	1792	$16\frac{1}{4} \times 20\frac{7}{8}$	
Studies of Man resting; little Girl sitting; Horse, Sheep, little Girl on Hand and Knees; Sow and Young	Pub. J. Harris .	Etch.	1792	$17\frac{5}{8} \times 21\frac{7}{8}$	
Studies of Market Woman, Horses, Men, Girl	Pub. J. Harris .	Etch.	1793	$17\frac{1}{2} \times 21\frac{7}{8}$ .	
Studies of Pigs, Sheep, Goat, Dog, Calf	J. Baldrey . .	Etch.	1792	$16\frac{3}{8} \times 21$	
Studies of Servant Girl with Pail and Mop; Countryman with Basket, Dog, lying under Tree; Water Carrier; Man sawing at root of Tree	Pub. J. Harris .	Etch.	1795	$15\frac{7}{8} \times 17\frac{3}{4}$	
Studies of Shepherd eating, Dog, Sheep; Market Girl	Pub. J. Harris .	Etch.	1794	$14\frac{1}{4} \times 19\frac{1}{2}$	
Studies of Three Sheep's Heads	Pub. J. Harris .	Etch.	1794	$19\frac{3}{4} \times 13\frac{5}{8}$	
Studies of Tree, with Well and Trough, Countrymen, Ass	J. Baldrey . .	Etch.	1792	$16\frac{3}{4} \times 21\frac{7}{8}$	
Studies of Two Men (one driving country cart; the other, a labourer, sitting)	Pub. J. Harris .	Etch.	1793	$17\frac{5}{8} \times 21\frac{7}{8}$	
Studies of Yokel holding up Beadle's Hat (as in "An Ass Race"); Man climbing up Signpost to him; People hurrying away (as in "A Mad Bull")	Pub. E. Orme .	Etch.	1807	$8\frac{3}{4} \times 10\frac{3}{8}$	
Summer . . . . .	T. Nugent . .	Stip.	1796	—	One of set of "Four Seasons." Col'd.
" . . . . .	W. Ward . .	Stip.	1788	$6\frac{5}{8} \times 5\frac{3}{8}$	

## APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Summer . . . . .	D. Gardner . . . . .	Stip.	—	12 × 9	Col'd.
" . . . . .	W. Barnard . . . . .	Mez.	1802	17 $\frac{1}{8}$ × 23 $\frac{3}{8}$	
Summer's Evening (man fishing; another man and little girl watching him)	T. Williamson . . . . .	Etch.	1805	15 $\frac{1}{2}$ × 19 $\frac{1}{8}$	
Suspense . . . . .	W. Ward . . . . .	Mez.	1788	11 $\frac{3}{4}$ × 13 $\frac{7}{8}$	
Tarring the Boat . . . . .	Jas. Scott . . . . .	Mez.	1883	5 × 8 $\frac{1}{2}$	Differs from J. R. Smith's engraving. See Lætitia Series
Tavern Door, The . . . . .	A. Gabrielli . . . . .	Line	—	8 × 10 $\frac{1}{2}$	
" . . . . .	J. R. Smith . . . . .	Stip.	1789	—	Col'd. Oval. Reproduced in colours in 1889. Comp. to "St. James's Park." Although this print bears the name of "W. Humphrey" as the engraver, it was probably scraped by J. R. Smith
" . . . . .	Jas. Scott . . . . .	Mez.	1884	5 × 8 $\frac{1}{2}$	
Tea-Garden, A . . . . .	Mlle. Rollet . . . . .	Stip.	—	13 $\frac{3}{8}$ × 16 $\frac{1}{2}$	
" . . . . .	F. D. Soiron . . . . .	Stip.	1790	16 $\frac{1}{8}$ × 19 $\frac{1}{8}$	
Temptation . . . . .	W. Humphrey . . . . .	Mez.	1790	17 $\frac{1}{2}$ × 13 $\frac{3}{4}$	
Thatcher, The . . . . .	W. Ward . . . . .	Mez.	1806	17 $\frac{3}{4}$ × 23 $\frac{1}{2}$	
" . . . . .	C. T. Tomkins . . . . .	Mez.	1884	5 × 8 $\frac{1}{2}$	
Tired Gypsies . . . . .	T. Williamson . . . . .	Etch.	1805	15 $\frac{3}{8}$ × 8 $\frac{1}{2}$	Oval. Also col'd.
Tomb, The . . . . .	J. Dean . . . . .	Stip.	1789	12 × 10	
Toll House . . . . .	C. A. Tomkins . . . . .	Mez.	1884	5 × 8 $\frac{1}{2}$	
Tom Jones . . . . .	E. Scott . . . . .	Stip.	1791	—	
Tom Jones's First Inter- view with Molly Sea- grim	W. Ward . . . . .	Mez.	1786	—	
Tom Jones taking Molly Seagrim from the Constable. See "Gallant Behaviour of Tom Jones"	E. Scott . . . . .	Stip.	1791	12-in. circle	
Tottenham Court Road Turnpike and St. James's Chapel	—	Aq.	1812	4 $\frac{3}{4}$ × 7 $\frac{3}{4}$	Col'd. No. 39 of R. Ackermann's "Repository" of Arts, Etc." (plate 16, vol. 7).
Traite des Nègres. See "Slave Trade"	—	—	—	—	
Travellers . . . . .	W. Ward . . . . .	Mez.	1791	17 $\frac{3}{8}$ × 21 $\frac{3}{8}$	
" . . . . .	J. Young . . . . .	Mez.	1802	21 $\frac{3}{8}$ × 16 $\frac{3}{8}$	
" . . . . .	M. A. Oates . . . . .	Mez.	1903	—	
Travellers Reposing . . . . .	J. Fittler . . . . .	Line	1790	7 $\frac{1}{4}$ × 8 $\frac{7}{8}$	
" . . . . . (gipsies and two asses)	T. Williamson . . . . .	Etch.	1805	15 $\frac{1}{4}$ × 18 $\frac{3}{8}$	
Tree by Pond . . . . .	T. Vivares . . . . .	Etch.	1797	6 $\frac{5}{8}$ × 8 $\frac{3}{8}$	
Trepanning a Recruit . . . . .	G. Keating . . . . .	Mez.	1791	20 $\frac{1}{2}$ × 17 $\frac{1}{2}$	
Triumph of Benevo- lence, The	J. Dean . . . . .	Mez.	1788	18 $\frac{3}{8}$ × 13 $\frac{1}{4}$	
Turnpike, The . . . . .	J. Fittler . . . . . direct.	Line	1796	7 $\frac{1}{8}$ × 8 $\frac{7}{8}$	
Turnpike Gate, The . . . . .	W. Ward . . . . .	Mez.	1806	17 $\frac{3}{4}$ × 23 $\frac{5}{8}$	

## APPENDIX

Title.	Engraver.	Style.	Date.	Size.	Remarks.
Valentine's Day . . .	J. Dean . . .	Mez.	1787	$18\frac{1}{4} \times 13\frac{7}{8}$	Also col'd.
Variety . . . . .	W. Ward . . .	Stip.	1788	$11\frac{1}{4} \times 7\frac{3}{8}$	Comp. to "Constancy," Said to be Mrs. Morland.
View in Leicestershire. See "Boy employed in burning the Weeds"	—	—	—	—	
View on a Common . . .	M. C. Prestel . .	Aq.	n. d.	$17\frac{3}{4} \times 23\frac{1}{4}$	
Villagers . . . . .	J. Young . . .	Mez.	1803	$21\frac{3}{8} \times 16\frac{3}{8}$	
Virtue in Danger . . .	J. Fittler . . .	Line	1790	$7 \times 8\frac{3}{8}$	
Virtuous Parent, The . .	J. R. Smith . . .	Stip.	1789	—	See Lætitia Series.
" " " " " "	Jas. Scott . . .	Mez.	1884	$5 \times 8\frac{1}{2}$	
Visit to the Boarding School, A	W. Ward . . .	Mez.	1789	$17\frac{1}{8} \times 21\frac{3}{8}$	Comp. to "A Visit to the Child at Nurse."
Visit to the Child at Nurse, A	W. Ward . . .	Mez.	1788 and 1789	$17\frac{3}{8} \times 21\frac{3}{4}$	Comp. to "A Visit to the Boarding School."
Visit to the Donkeys, A	W. Ward . . .	Mez.	1803	$14\frac{7}{8} \times 17\frac{7}{8}$	
Visit to the Nurse . . .	—	P.	1890	$5 \times 8\frac{1}{2}$	
Visit, The, returned in the Country	W. Nutter . . .	Stip.	1789	$12\frac{3}{8}$ circle	Comp. to the "Farmer's Visit," etc.
Vocal Music . . . . .	J. Baldrey . . .	Stip.	1813	$8 \times 6\frac{1}{2}$	
Waggoners, Two (one with whip, the other leading horse)	Pub. J. P. Thompson	Etch.	1801	$15 \times 19\frac{1}{2}$	
War. See "The Sol- dier's Farewell."	—	Stip.	—	$12 \times 9$	
Warrener, The . . . . .	W. Ward . . .	Mez.	1806 and 1813	$17\frac{3}{4} \times 23\frac{1}{2}$	Title spelled "War-riner" in 1806 state.
Watering the Cart- Horse	J. R. Smith . . .	Mez.	1794	$12 \times 14\frac{3}{4}$	
" " " " " "	(?) J. R. Smith .	Mez.	1799	—	With coarse roulette and stipple-work, obviously engraved by an inferior artist.
Weary Sportsman, The	W. Bond . . .	Stip.	1803	$18\frac{1}{4} \times 14\frac{1}{2}$	
Widow, The . . . . .	J. Dean . . .	Mez.	1788	$18 \times 13\frac{3}{8}$	
Winter . . . . .	W. Ward . . .	Stip.	1788	$6\frac{5}{8} \times 5\frac{3}{8}$	One of set of "Four Seasons."
" " " " " "	D. Gardner . . .	Stip.	—	$12 \times 9$	
Winter, Morland's . . .	W. Barnard . . .	Mez.	1802	$17\frac{1}{2} \times 22$	Col'd.
Winter . . . . .	Jas. Scott . . .	Mez.	1883	$5 \times 8\frac{1}{2}$	
Winter's Morning (rus- tics sliding)	T. Williamson . .	Etch.	1805	$15\frac{3}{8} \times 19$	
Woman and Child at Cottage Door . . . . .	T. Vivares . . .	Etch.	1800	$7\frac{3}{8} \times 6$	
Woman (A) Selling Fish . . . . .	W. Nutter . . .	Stip.	n. d.	$14\frac{5}{8} \times 12$	
Woman (A) Selling Fish (smaller) . . . . .	W. Nutter . . .	Stip.	17— and 1815	$9\frac{3}{8} \times 12\frac{1}{2}$	
Woman Washing . . . . .	T. Vivares . . .	Etch.	1800	$7\frac{1}{2} \times 6$	
Woodcock and Phea- sant Shooting . . . . .	T. Simpson . . .	Stip.	1790 and 1804	$11\frac{5}{8} \times 14\frac{5}{8}$	Tinted.

## APPENDIX

Title.	Engraver.	Stylc.	Date.	Size.	Remarks.
Woodcutter, The . . .	W. Ward . . .	Mez.	1792	17 $\frac{1}{2}$ × 22	The 1806 state is entitled simply "Woodcutters," and is slightly smaller (18 × 14 $\frac{1}{4}$ ).
Woodcutters at Dinner	T. Williamson .	Stip.	1803 and 1806	18 $\frac{1}{8}$ × 14 $\frac{3}{8}$	
Woodcutters : Two Boys and Dog . . .	T. Williamson .	—	1806	—	
Woodland Glade . . .	Pub. J. Harris .	Etch.	1796	8 × 10	
Woodland Scene . . .	Pub. J. Harris .	Etch.	1796	7 $\frac{1}{5}$ × 5 $\frac{3}{4}$	
" " (slightly larger)	Pub. J. Harris .	Etch.	—	7 $\frac{3}{8}$ × 5 $\frac{7}{8}$	
Woodland Scene . . .	Pub. J. P. Thompson . . .	Etch.	1800	7 $\frac{7}{8}$ × 6	
" " (some-what smaller)	—	—	—	7 $\frac{3}{4}$ × 5 $\frac{7}{8}$	
Woodman. See "Morland's Woodman"	—	—	—	—	
Wreckers . . .	C. J. Tomkins .	Mez.	1897	—	Col'd.
Young Bacchus . . .	E. Scott . . .	Stip.	—	—	
Young Dealer, The, ("Well, what will you give?")	T. Williamson .	Etch.	1804	15 $\frac{1}{2}$ × 19	
Young Man leaving Home, see "Father"	—	—	—	—	Comp. to "The Angry Boy and Tired Dog."
Young Nurse and Quiet Child, The	G. Graham . . .	Stip.	1813	8 $\frac{5}{8}$ × 6 $\frac{5}{8}$	
Youth diverting Age .	J. Grozer . . .	Mez.	1789 and 1794	18 $\frac{1}{8}$ × 13 $\frac{7}{8}$	
Youth looking into a Pigsty. "See Pigsty"	—	—	—	—	

My thanks are due to Mr. Richardson, the compiler of *George Morland's Pictures*, for permission to quote the titles of prints contained in the preceding list which are not in the British Museum, nor sold at Christie's between 1893 and 1903.

## PORTRAITS OF GEORGE MORLAND

J. R. Smith . . .	Mez.	1805	19 $\frac{1}{4}$ × 11 $\frac{1}{8}$	Painted by R. Muller.
W. Ward . . .	Mez.	1805	15 × 11	
T. Vivares . . .	Etch.	1805	14 $\frac{1}{8}$ × 17 $\frac{1}{2}$	Painted by W. Collins, jun. (afterwards R.A.), probably for insertion in the elder Collins's "Memoirs of a Picture."
W. Ward . . .	Mez.	1806	5 $\frac{1}{8}$ × 3 $\frac{7}{8}$	

APPENDIX C

TITLES

OF

THE PRINCIPAL PAINTINGS

BY OR

ATTRIBUTED TO GEORGE MORLAND

SOLD AT MESSRS. CHRISTIE'S FROM 1893 TO 1903  
INCLUSIVE

AND THE PRICE OBTAINED FOR THE SAME

Title.	Price.	Sale.
	£   s.   d.	1893.
The Halt at the Chequers Inn . . . . .	141 15 0	Jan. 14.
Fishermen Departing . . . . .	194 5 0	Jan. 21.
The Shepherd's Meal . . . . .	346 10 0	"
A Sportsman relieving a Poor Family . . . . .	346 10 0	"
Two Peasants in a Cart . . . . .	77 14 0	Jan. 28.
Lake Scene, with Anglers, hills in distance . . . . .	27 6 0	"
Rocky Coast Scene: Stormy day . . . . .	23 2 0	"
The Wood Gatherer (Winter) . . . . .	74 11 0	Feb. 18.
Wood Gatherers: The Companion . . . . .	94 10 0	"
Landscape (with Figures and Dog on a Road) . . . . .	56 14 0	"
Coast Scene (with Figures and Dog) . . . . .	54 12 0	"
The Wreck . . . . .	33 12 0	Feb. 27.
A Litter of Pigs . . . . .	26 5 0	"
A Landscape, with Peasants and Cart . . . . .	20 9 6	April 8.
Interior of an Inn, with Figures . . . . .	26 5 0	"
A Peasant with Sow and Pigs . . . . .	22 1 0	"
Village Scene, with Timber-waggon and Horseman . . . . .	39 18 0	"
Sow and Pigs . . . . .	29 18 6	"
Wood Scene, with Sportsman and Dogs . . . . .	30 9 0	April 15.
Farm Scene . . . . .	21 0 0	April 29.
A Stable Interior . . . . .	13 13 0	"
A Farmyard, with Peasant, Horses, and Pigs . . . . .	220 10 0	May 13.
The Bleaching Grounds . . . . .	42 0 0	June 3.

## APPENDIX

Title.	Price.			Sale. 1893.
	£.	s.	d.	
Gipsy Encampment : Landscape, with Figures . . . . .	472	10	0	June 10.
The Bell Inn . . . . .	246	15	0	"
Watering Horses . . . . .	68	5	0	July 15.
Coast Scene, with Figures and Shipping . . . . .	23	2	0	"
Interior of a Stable, with Peasants and Horses . . . . .	42	0	0	"
Interior of a Stable, with Peasants and Animals . . . . .	115	10	0	July 22.
The Alehouse Door . . . . .	16	16	0	July 29.
Wood Gatherers in the Snow . . . . .	21	0	0	Dec. 8.
Summer } (a pair) . . . . .	42	0	0	Dec. 16.
Winter }				
Landscape, with Self studying Gipsies . . . . .	27	6	0	"
1894.				
River Scene, with Water and Mill . . . . .	46	4	0	Jan. 20.
Shoeing the Coach Horse . . . . .	33	12	0	"
The Nip . . . . .	14	14	0	Jan. 27.
A Landscape : Storm and Effect. Oval . . . . .	26	15	6	Feb. 3.
Rocky Landscapes, with Gipsies, by G. Morland and J. Rathbone (a pair)	35	14	0	Feb. 26.
A Coast Scene : Man on horseback and Figures . . . . .	31	10	0	March 10.
A Mother and Child carrying Faggots . . . . .	131	5	0	March 17.
Peasants before a Cottage, cleaning a Boat . . . . .	132	6	0	March 21.
The Bell Inn . . . . .	10	10	0	"
Man working, Rabbits, etc. (drawing) . . . . .	11	0	0	March 30.
Figures on the Ice . . . . .	31	10	0	April 3.
Landscape, with Figures . . . . .	8	8	0	"
Landscape, with Horsemen and Beggars . . . . .	115	10	0	April 16.
Credulous Innocence, and the engraving by J. Young	185	17	0	April 21.
Coast Scene, with Boats and Figures . . . . .	47	5	0	"
River Scene, with Peasant angling . . . . .	17	6	6	"
A Pigsty . . . . .	18	18	0	May 11.
A Farmyard . . . . .	462	0	0	May 26.
Landscape, with Cottages and Cart, etc. . . . .	96	12	0	"
Cottage Door . . . . .	30	9	0	June 9.
African Hospitality . . . . .	294	0	0	"
The Slave Trade (Companion of "African Hospitality")	168	0	0	"
A Shipwreck . . . . .	89	5	0	"
Interior of an Alehouse Kitchen, with five Figures . . . . .	378	0	0	June 16.
The Brickyard . . . . .	126	0	0	"
Coast Scene, with Fishermen . . . . .	157	14	0	"
Landscape, with Donkeys . . . . .	65	2	0	"
Heath Scene, with Horses . . . . .	75	12	0	"
A Farm Scene . . . . .	53	11	0	July 14.
A Wood Scene : Cottage and Figures . . . . .	66	3	0	"
The Old Watermill, with Peasants and Donkey . . . . .	504	0	0	July 21.
A Farmyard, with Donkey and Pigs . . . . .	13	2	6	"
Interior of a Stable . . . . .	39	18	0	"
Landscape, with Gipsies . . . . .	23	2	0	July 28.
Going to Market . . . . .	32	11	0	Nov. 17.
Landscape, with Peasants and Sheep . . . . .	39	18	0	"

## APPENDIX

Title.	Price.		Sale.
	£	s. d.	1894.
Figures on the Ice . . . . .	46	4 0	Nov. 24.
Harbour Scenes, with Figures, Boats and Fish (2) . . . . .	26	5 0	Dec. 1.
Coast Scene, with Figures . . . . .	16	5 6	Dec. 8.
A Wood Scene, with Cottage and Figures . . . . .	67	4 0	"
A Village Inn, with Peasants and Horses . . . . .	141	15 0	"
A Donkey Race . . . . .	94	10 0	"
A Bull pursuing a Horseman . . . . .	105	0 0	"
			1895.
A Road Scene, with Waggon and Figures . . . . .	10	10 0	Jan. 12.
Going to Market . . . . .	90	6 0	Feb. 16.
Feeding Pigs . . . . .	42	0 0	March 23.
Pig-killing Day . . . . .	46	4 0	April 22.
The White Horse . . . . .	30	9 0	April 25.
The Soldier's Return . . . . .	13	13 0	"
Landscape, with Gipsy Woman and Child . . . . .	25	4 0	April 26.
Scene on Seashore, with Figures and Boats . . . . .	29	8 0	"
Wood Scene, with Gipsies . . . . .	44	2 0	"
The Labourer's Home . . . . .	336	0 0	June 15.
Mutual Confidence . . . . .	987	0 0	"
Carting Sand . . . . .	56	14 0	July 6.
Town . . . . .	63	0 0	"
Country . . . . .	52	10 0	"
Partridge Shooting, and Pheasant Shooting . . . . .	504	0 0	"
The Visit to the Child at Nurse . . . . .	1102	10 0	"
The Stage Coachman . . . . .	105	0 0	"
The Shepherd's Repose . . . . .	99	15 0	"
The Weary Sportsman . . . . .	126	0 0	"
An old White Horse, Sow and Pigs . . . . .	57	15 0	"
Nutting . . . . .	204	15 0	"
The Mussel Gatherers . . . . .	49	7 0	"
The Cottage Door, Woman carrying Pails . . . . .	147	0 0	"
A Cottage Door, Peasant . . . . .	745	10 0	"
Interior of a Shed . . . . .	94	10 0	"
The Strangers at Home . . . . .	94	10 0	"
Setters in Covert . . . . .	110	5 0	"
A Woodland Scene: Two Figures and Dog . . . . .	50	8 0	"
A Wood Scene, with Peasants and Dog . . . . .	10	10 0	July 8.
A Landscape, with Peasants in Cart, etc. . . . .	39	18 0	"
Pigs in a Sty . . . . .	32	11 0	"
A Sow and Pigs . . . . .	10	10 0	"
A Storm . . . . .	630	0 0	July 13.
A Landscape, with Figures and Sheep . . . . .	15	15 0	Nov. 9.
A Mountainous Landscape . . . . .	23	2 0	Dec. 14.
A Sow and Pigs . . . . .	39	18 0	"
Portrait of Mrs. Ward . . . . .	19	19 0	Dec. 21.
			1896.
A Road Scene (with Gipsies), and one with Peasants and Animals (a pair)	19	19 0	Jan. 4.
Shipwrecked Travellers landing on the Coast . . . . .	23	2 0	"



## APPENDIX

Title.	Price.	Sale.
	£ s. d.	1896.
Fishermen going Out . . . . .	39 18 0	Jan. 4
A Shipwreck . . . . .	44 2 0	"
Road Scene, with Horsemen and Beggars . . . . .	11 11 0	"
Coast Scene, with Smugglers . . . . .	14 14 0	"
Coast Scene, with Mussel Gatherers . . . . .	85 1 0	"
Launching the Boat . . . . .	19 19 0	Jan. 25.
Gipsy Encampment . . . . .	15 15 0	March 21.
Feeding Pigs . . . . .	10 10 0	"
Gipsies . . . . .	11 11 0	April 1.
Smugglers . . . . .	11 11 0	"
Old Farm Horses . . . . .	38 17 0	April 18.
A Landscape, with Gipsies round a Fire . . . . .	68 5 0	May 9.
The Cherry Sellers . . . . .	105 0 0	"
The Death of the Fox . . . . .	315 0 0	"
Setters . . . . .	42 0 0	"
The Barn Door . . . . .	73 10 0	"
A Landscape, with Gipsies round a Fire . . . . .	399 0 0	"
The Market Cart . . . . .	136 0 0	"
A Deal in Sheep . . . . .	68 5 0	"
A Landscape: Gipsies round Fire by Moonlight Temptation . . . . .	63 0 0	"
A Coast Scene, with Figures and Boats . . . . .	43 10 0	"
A Coast Scene . . . . .	44 2 0	"
Hauling Slates . . . . .	22 1 0	"
The Wreck . . . . .	18 18 0	"
The Piggery . . . . .	77 14 0	"
Sheep in Winter . . . . .	336 0 0	"
A Sow and Pigs . . . . .	78 15 0	"
Setters in a Wood . . . . .	60 18 0	"
The Gleaner . . . . .	37 16 0	"
The Catastrophe . . . . .	14 14 0	"
The Interior of a Stable . . . . .	336 0 0	"
The Wreckers . . . . .	105 0 0	"
A View in Wales . . . . .	526 0 0	"
A Farmyard . . . . .	73 10 0	"
A Fishwife buying Fish . . . . .	44 2 0	"
Portrait of the Artist sketching . . . . .	252 0 0	"
A Coast Scene, with Wreck . . . . .	57 15 0	"
Woodcutters' Repose . . . . .	99 15 0	June 6.
A Winter Scene . . . . .	63 0 0	"
A Farm Scene . . . . .	11 11 0	June 20.
A Common Scene . . . . .	110 5 0	"
A Horse, Pigs, and two Men . . . . .	42 0 0	"
A Landscape, with Cows and Figures . . . . .	57 15 0	"
Partridge Shooting (a pair) . . . . .	10 10 0	July 25.
A Rocky Coast Scene . . . . .	141 15 0	Dec. 7.
Shipwrecked Sailors . . . . .	31 10 0	Dec. 12.
Coast Scene, with Figures and Boats . . . . .	28 7 0	"
		1897.
	16 16 0	Jan. 9.

## APPENDIX

Title.	Price.			Sale. 1897.
	£	s.	d.	
Wood Scene, with Sportsman and Spaniel . . . . .	71	8	0	Jan. 16.
Gamekeeper's Return . . . . .	472	10	0	"
Coast Scene: Stormy Weather, Men and Spaniels . . . . .	32	11	0	Feb. 13.
South Coast: Figures, Dogs and Shipping . . . . .	22	1	0	"
Interior, with Recruits and other Figures . . . . .	15	15	0	"
Intemperance: Stable Scene . . . . .	19	19	0	"
Figures and Dog at Door of "Bottle Inn" (sketch) . . . . .	16	5	6	"
Winter, with Cottage and Figures . . . . .	52	10	0	"
A Rocky Landscape, with Goats . . . . .	15	4	6	March 13.
Landscape, with two Boys and one Girl fishing . . . . .	168	0	0	March 27.
A Woody Scene: Man smoking, Woman carrying Pails . . . . .	336	0	0	April 10.
A Landscape, with Peasants and Dog, and Donkey . . . . .	23	2	0	"
A Farm Horse drinking at a Brook . . . . .	48	6	0	April 24.
A Shipwreck off the Isle of Wight . . . . .	32	11	0	"
A Village Scene: Church and Cottages, with Figures . . . . .	52	10	0	May 8.
Midday Rest . . . . .	22	1	0	"
A Woody Landscape . . . . .	357	0	0	"
Taking Refuge from the Storm . . . . .	44	2	0	May 15.
Squire Thornhill's Assigination in a Wood . . . . .	178	10	0	"
The Woodcutter . . . . .	131	5	0	May 22.
Landing Fish . . . . .	231	0	0	May 29.
A Woody Landscape: Shepherd and Dog . . . . .	39	18	0	June 1.
Three Sheep in a Barn; Two Donkeys in Stable . . . . .	33	12	0	"
A Landscape, with Cottage and Figures . . . . .	39	18	0	June 4.
The Cock Inn, with Haycart and Figures . . . . .	31	10	0	June 12.
A Landscape, with Cottages . . . . .	23	2	0	July 12.
A Common Scene: Gipsy Encampment . . . . .	47	5	0	Dec. 4.
				1898,
The Morning and Night Coach (pair) . . . . .	30	9	0	Feb. 12.
The Gale . . . . .	54	12	0	Feb. 19.
The Faggot Gatherers . . . . .	75	12	0	Feb. 26.
A Horse, Pigs, and Two Men . . . . .	39	18	0	March 12.
The Perch Fisher . . . . .	262	10	0	May 7.
The Catastrophe . . . . .	36	15	0	"
Two Men and a Boy, with White Pony . . . . .	63	0	0	"
A Woody Landscape, with Figures . . . . .	257	5	0	"
Evening; or, Post-boy's Return . . . . .	1312	10	0	May 14.
Going to the Barn . . . . .	420	0	0	"
Caught in a Storm . . . . .	42	0	0	"
Coast Scene, with Figures and Boats . . . . .	21	0	0	"
The Strangers at Home . . . . .	157	10	0	June 25.
Interior of a Stable: Horses and Dog . . . . .	21	0	0	Nov. 12.
Horse and Cattle near Fallen Timber . . . . .	22	1	0	Dec. 3.
Two Sheep . . . . .	24	3	0	Dec. 19.
				1899.
A Shepherd and Sheep . . . . .	19	8	6	Jan. 14.
A Peasant Woman and Pigs . . . . .	18	18	0	"
Pulling up the Boat . . . . .	11	11	0	"
The Toll Gate . . . . .	11	11	0	Jan. 30.

## APPENDIX

Title.	Price.			Sale. 1899.
	£	s.	d.	
A Wayside Inn . . . . .	28	7	0	Feb. 4.
In Chill December . . . . .	33	12	0	Feb. 10.
Cottage Exterior : Winter . . . . .	22	1	0	Feb. 11.
On the Shore . . . . .	42	0	0	"
A Winter Scene . . . . .	199	10	0	March 4.
A Coast Scene, with Figures . . . . .	30	9	0	March 18.
Landing Casks on the Coast . . . . .	21	0	0	"
A Water Mill . . . . .	69	6	0	March 20.
Remington Sand-Pits . . . . .	23	2	0	"
A Wayside Inn . . . . .	10	10	0	"
Going into Cover ; and Full Cry . . . . .	14	14	0	"
A Farm Wagon and Team; and A Mountainous Landscape . . . . .	346	10	0	March 25.
Gipsies : Women and Children, Dog and Donkey . . . . .	766	10	0	April 29.
Interior of Stable : White Horse and Man . . . . .	241	10	0	"
Donkey in a Stable . . . . .	21	0	0	May 27.
La Fleur and the Dead Ass . . . . .	13	13	0	"
A Farm Scene : Butcher on White Horse (1794) . . . . .	892	10	0	June 10.
A Winter Scene : Figures on the Ice . . . . .	84	0	0	July 1.
A Sportsman in a Wood . . . . .	36	15	0	"
Shepherds with Dogs . . . . .	12	1	6	July 15.
Sailors launching a Boat . . . . .	19	1	9	"
A Coast Scene . . . . .	14	14	0	Nov. 25.
Faggot-Gatherers . . . . .	27	6	0	"
The Weary Sportsman . . . . .	84	0	0	Dec. 2.
The Roadside Inn (1797) . . . . .	472	10	0	Dec. 16.
				1900.
A Girl feeding Pigs . . . . .	19	19	0	Feb. 19.
A Landscape, with Horse and Cattle . . . . .	32	11	0	March 19.
A Winter Scene, with Figures on the Ice . . . . .	37	16	0	March 31.
Interior of a Stable : Peasants playing Cards . . . . .	12	12	0	April 23.
Fishermen landing Nets . . . . .	49	7	0	June 16.
The Stable Door, with Figures (1791) . . . . .	556	10	0	"
A Stable, with Figures . . . . .	16	16	0	June 25.
Smugglers : White Horse and Boats . . . . .	52	10	0	July 14.
Landscape, with Gipsy Encampment . . . . .	14	14	0	July 21.
A Coming Storm, with Figures . . . . .	99	15	0	"
The Smugglers . . . . .	99	15	0	"
The Sportsman's Return . . . . .	162	15	0	"
Fisherfolk on the Beach . . . . .	29	8	0	Nov. 24.
Portrait of Jean Batiste Sleath (1794) . . . . .	220	10	0	Dec. 1.
Cottage : Figures in a Storm . . . . .	54	12	0	Dec. 15.
				1901.
A Landscape, with Gipsies . . . . .	115	10	0	March 2.
A Coast Scene, with Smugglers . . . . .	10	10	0	March 25.
A Sandy Road through a Forest . . . . .	57	15	0	April 27.
Coast Scene, with Fishermen and Boat . . . . .	54	12	0	"
Cow protecting Calf from a Dog . . . . .	11	11	0	"
Stable Interior, with Animals . . . . .	126	0	0	May 11.

## APPENDIX

Title.	Price.	Sale.
	£ s. d.	1901.
A Hilly Landscape and Gipsies . . . . .	47 5 0	May 18.
Waggon and Figures outside an Inn . . . . .	36 15 0	"
Peasants with Dog and Sheep . . . . .	37 16 0	May 24.
The Haymaker . . . . .	46 4 0	June 3.
Seashore at St. Lawrence, I.W. . . . .	14 14 0	"
Three Sheep in the Snow . . . . .	28 7 0	June 8.
Winter Scene: Figures and Sheep . . . . .	16 16 0	"
Interior: Figures and Sheep . . . . .	38 17 0	"
Portrait of the Artist standing in a Landscape . . . . .	157 10 0	June 15.
Peasants outside a Cottage . . . . .	17 17 0	July 13.
Figures before Cottage, with Dogs . . . . .	15 15 0	"
Wayfarers . . . . .	12 12 0	Nov. 23.
Waggon and Figures outside an Inn . . . . .	16 16 0	Nov. 30.
Two Peasants in a Landscape . . . . .	48 6 0	Dec. 14.
A Peasant with Dog and Sheep . . . . .	36 15 0	"
		1902.
A Cottage: Figures, and a Horse in a Storm . . . . .	49 7 0	Jan. 18.
A Waggon and Figures outside an Inn . . . . .	22 1 0	"
The Frightened Horse . . . . .	15 15 0	Feb. 3.
Two Shepherds, with Sheep and Dog . . . . .	99 15 0	Feb. 22.
A Farm Stable, with Figures . . . . .	33 12 0	"
A Farm Scene, with Peasants watering Horses . . . . .	52 10 0	Feb. 24.
Peasants in a Storm . . . . .	31 10 0	"
Watering the Horse } drawings . . . . .	19 19 0	March 4.
Rubbing down the Horse }		
A Village Inn . . . . .	11 0 6	"
Hanging out Linen . . . . .	22 1 0	"
Going to Market: } (a pair) . . . . .	28 7 0	March 10.
A Landscape }		
The Edge of a Wood: Peasant and Dog . . . . .	157 10 0	March 22.
The Apple Girl . . . . .	136 10 0	"
Fishermen on the Coast . . . . .	78 15 0	"
Poll of Plymouth in a Boat . . . . .	60 18 0	March 26.
Woodcock Shooting (1791) . . . . .	52 10 0	April 7.
A Cottage, with Figures . . . . .	68 5 0	"
A Country Butcher . . . . .	94 10 0	April 19.
A Cottage in a Wood . . . . .	26 5 0	April 28.
A Wood Scene, with Gipsies . . . . .	27 6 0	"
The Carrier's Stable (1790) . . . . .	1155 0 0	May 3.
The Bull Inn . . . . .	861 0 0	"
The Shepherd's Meal (1793) . . . . .	966 0 0	"
A Landscape . . . . .	115 10 0	"
The Thatcher . . . . .	210 0 0	"
Fishermen on the Coast . . . . .	52 10 0	"
A Landscape, with Church and Figures . . . . .	11 11 0	May 16.
Washing; and Ironing (portraits of the Misses Gunning)	44 2 0	May 24.
A Winter Scene . . . . .	19 19 0	"
Breaking the Ice (1792) . . . . .	441 0 0	June 7.
The Interior of a Stable . . . . .	126 0 0	"

## APPENDIX

Title.	Price.			Sale. 1902.
	£	s.	d.	
The Smuggler's Cave . . . . .	31	10	0	June 7.
The Rendezvous; and The Companion (1792) . . . . .	110	5	0	"
Faggot Gatherers in the Snow . . . . .	15	15	0	June 14.
A Water Mill, with Peasants . . . . .	241	10	0	July 5.
Interior of a Stable . . . . .	115	10	0	"
A Peasant and Donkeys on a Road . . . . .	14	14	0	July 7.
Interior of a Shed, with Pigs . . . . .	19	0	0	July 21.
Peasants before an Inn Door . . . . .	10	10	0	July 26.
Landscape, with Cottage, Pigs, and Horses . . . . .	27	6	0	"
Coast Scene, with Wreck and Figures . . . . .	48	6	0	Nov. 22.
Cottage in a Wood, with Figures . . . . .	50	8	0	"
Watering Horses . . . . .	11	11	0	Dec. 20.
				1903.
The Cock Inn and Gipsies in a Wood (drawings) . . . . .	22	1	0	Jan. 24.
Landscape, with Rustic Cottage, and three Figures at a Spring . . . . .	46	4	0	"
The Public-house Door . . . . .	105	0	0	Feb. 14.
A Woody Landscape . . . . .	89	5	0	"
The Truants . . . . .	47	5	0	Feb. 21.
The Farmyard Pond . . . . .	14	14	0	"
A Peasant Woman standing by a Pump, talking to Man, Dog drinking . . . . .	231	0	0	"
A Woody Landscape, with Cottage, Peasants, and Dog . . . . .	29	8	0	March 2.
A Landscape, with Cottage, Peasant, and Horse . . . . .	25	4	0	"
Peasant, Horse, and Pigs before a Barn (1791) . . . . .	262	10	0	March 14.
Landscape, with Horseman and Dog . . . . .	12	12	0	"
Coast Scene, with Fishermen and Dog . . . . .	15	15	0	April 18.
Fighting Dogs . . . . .	42	0	0	"
Gipsy Encampment . . . . .	472	10	0	May 16.
A Gipsy Family (Church in distance) . . . . .	325	10	0	May 23.
The Thatcher . . . . .	157	10	0	"
Boys Skating . . . . .	13	13	0	May 28.
Pigs and Donkeys . . . . .	16	16	0	"
The Barn Door . . . . .	50	8	0	June 29.
A Farmyard . . . . .	105	0	0	July 11.
Camp Scenes, with Soldiers, etc., in Hyde Park . . . . .	23	2	0	"
Fishermen landing Nets . . . . .	11	11	0	July 18.

## APPENDIX D

### ENGRAVINGS AFTER G. MORLAND

SOLD AT MESSRS. CHRISTIE'S FROM  
1893 TO 1903 INCLUSIVE

WITH ENGRAVERS' NAMES AND PRICES OBTAINED

#### ABBREVIATIONS

P.B.B. = Proof before borders.  
P.B.L. = Proof before letters.

O.L.P = Open letter proof.  
C. = Coloured.

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
The Four Seasons (4) . . .	W. Ward . . .	12	10	0	Feb. 7, 1893	C.
Children with Goats . . .	—	17	10	0	" "	C.
Tom Jones; and The Com- panion	—	8	8	0	" "	C.
Industry; and Idleness. . .	C. Knight . . .	11	11	0	" "	
Lady feeding Poultry . . .	J. R. Smith . . .	17	17	0	" "	
Rural Amusement . . . .	J. R. Smith . . .	10	10	0	" "	
The Delightful Story . . .	W. Ward . . .	7	0	0	" "	
The Turnpike Gate . . . .	W. Ward . . .	7	7	0	" "	
Fisherman going Out; and Fisherman on Shore	S. W. Reynolds and W. Hilton	22	1	0	" "	
Blindman's Buff . . . .	W. Ward . . .	10	10	0	" "	
Feeding the Pigs . . . .	J. R. Smith . . .	12	1	6	" "	
A Conversation . . . .	J. R. Smith . . .	6	6	0	" "	
The Carrier's Stable . . .	W. Ward . . .	12	12	0	" "	Proof.
Sunset: A view in Leicester- shire	J. Ward . . .	9	19	6	" "	First issue.
A Party Angling; The Angler's Repast (2)	G. Keating and W. Ward	15	15	0	" "	
Valentine's Day . . . .	J. Dean . . .	8	8	0	" "	C.
The Rustic Ballad . . . .	S. W. Reynolds	12	12	0	" "	C.
A Shepherd Boy and Girl .	—	39	18	0	" "	C.
Shepherd's Reposing . . .	W. Bond . . .	30	9	0	" "	C.
Children Nutting . . . .	E. Dayes . . .	16	5	6	" "	C.
Children Playing at Soldiers	G. Keating . . .	11	0	6	" "	C.

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Blindman's Buff . . . .	W. Ward . . . .	22	0	0	Feb. 7, 1893	C.
Juvenile Navigators . . . .	W. Ward . . . .	16	16	0	" "	C.
Innocence Alarmed . . . .	J. R. Smith . . . .	46	4	0	" "	C.
The Deserter . . . . .	G. Keating . . . .	19	8	6	" "	C., set of four.
A Visit to the Child at Nurse	W. Ward . . . .	14	14	0	" "	C.
A Visit to the Boarding School; and another ditto	W. Ward . . . .	12	1	6	" "	C.
Evening; or, the Sportsman's Return; and The Com- panion	J. Grozer . . . .	22	1	0	" "	C.
Domestic Happiness; The Elopement, etc.	J. R. Smith . . . .	79	16	0	" "	C., set of six.
A Tea Party; and St. James's Park	F. D. Soiron . . . .	35	14	0	" "	C.
The Barn Door; and Gipsies	W. Ward . . . .	12	1	6	Feb. 8 "	Proofs.
Mutual Confidence; Delicate Embarrassment	E. Bell . . . .	21	10	6	" "	
The Deserter . . . . .	G. Keating . . . .	18	18	0	" "	Set of four.
Constancy; and Variety . . . .	W. Ward . . . .	24	3	0	" "	C.
Cottagers; and Travellers . . . .	W. Ward . . . .	11	0	6	" "	C.
The Poacher . . . . .	S. W. Reynolds . . . .	6	6	0	" "	C.
Cottager Returning from Market . . . . .	— . . . .	5	15	6	" "	C.
A Rustic Feast . . . . .	J. Dean . . . .	7	17	6	Feb. 24 "	C.
Delia in Town; Delia in the Country (2)	J. R. Smith . . . .	39	18	0	" "	C.
Children Fishing; Children gathering Blackberries	Dawe . . . .	33	12	0	" "	C.
Farmer's Visit; and The Visit Returned	W. Bond . . . .	32	0	0	" "	C.
First of September (evening)	W. Ward . . . .	6	6	0	May 24 "	Proof.
" " (morning)	W. Ward . . . .	6	6	0	" "	Proof.
Cowherd and Milkmaid . . . .	J. R. Smith . . . .	7	15	0	July 28 "	C.
Breaking the Ice . . . . .	J. R. Smith . . . .	7	5	0	" "	C.
The Fisherman's Family . . . .	J. R. Smith . . . .	7	0	0	" "	C.
Fruits of Early Industry; Effects of Youthful Extra- vagance	W. Ward . . . .	12	12	0	Dec. 13 "	
A Visit to the Child at Nurse; Visit to the Boarding School	W. Ward . . . .	14	14	0	Dec. 13 "	
Return from Market . . . .	J. R. Smith . . . .	16	5	6	" "	
Guinea Pigs and Dancing Dogs (a pair)	T. Gaugain . . . .	16	5	6	" "	C.
Inside a Public Alehouse . . . .	W. Ward . . . .	11	10	0	" "	C.
" " " . . . .	W. Ward . . . .	12	10	0	" "	C.
Constancy; and Variety . . . .	W. Ward . . . .	26	10	0	Jan. 29, 1894	C.
Delia in the Country . . . .	J. R. Smith . . . .	14	0	0	" "	C.

## APPENDIX

Title.	Engraver.	Price. £ s. d.	Sale.	Remarks.
Return from Shooting; Woman Selling Fish; Stage Coachmen	E. Jones and Nutter	15 0 0	Feb. 12, 1894	C.
The Soldier's Return . . .	G. Graham . . .	7 17 6	" "	
A Christmas Holiday . . .	W. Ward . . .	5 10 0	" "	
Louisa (a pair) . . . . .	T. Gaugain . . .	8 15 0	" "	
The Farmer's Door; and The Squire's Door	B. Duterrau . . .	12 0 0	" "	
Stable Amusement . . . . .	W. Ward . . .	9 0 0	" "	
How Sweet's the Love that Meets Return; and Lass of Livingstone	T. Gaugain . . .	9 9 0	" "	
The Coquette at her Toilet .	W. Ward . . .	6 0 0	" "	
Anxiety; and Mutual Joy (a pair)	P. Dawe . . .	9 9 0	" "	
Industry . . . . .	C. Knight . . .	5 0 0	" "	
Delia in Town; and Delia in the Country . . . . .	J. R. Smith . . .	16 5 6	" "	
The Story of Lætitia . . . . .	J. R. Smith . . .	30 9 0	" "	Set of six.
The Discovery; and The Fair Seducer	E. J. Dumée . . .	10 10 0	" "	
Tom Jones's First Interview with Molly Seagrim	W. Ward . . .	5 10 0	" "	
Affluence Reduced . . . . .	H. Hudson . . .	5 10 0	" "	
The Delightful Story . . . . .	W. Ward . . .	11 0 0	" "	
Suspense . . . . .	W. Ward . . .	11 11 0	" "	
Tom Jones taking Molly Seagrim from the Con- stable; and Tom Jones	E. Scott . . .	9 0 0	" "	
The Pleasures of Retire- ment	W. Ward . . .	6 6 0	" "	
Gipsies . . . . .	W. Ward . . .	6 6 0	" "	
The Corn Bin . . . . .	J. R. Smith . . .	6 6 0	" "	
The Horse Feeder . . . . .	J. R. Smith . . .	11 11 0	" "	
Mutual Confidence. . . . .	E. Bell . . .	7 0 0	" "	
The Widow . . . . .	J. Dean . . .	7 17 6	" "	
Rabbits and Guinea Pigs . . .	W. Ward . . .	5 10 0	" "	
The Fisherman's Hut . . . . .	J. R. Smith . . .	11 11 0	" "	
Selling Fish . . . . .	J. R. Smith . . .	11 0 6	" "	
Youth diverting Age . . . . .	J. Grozer . . .	6 0 0	" "	
Summer . . . . .	T. Nugent . . .	5 0 0	" "	
The Warrener . . . . .	W. Ward . . .	13 13 0	" "	
The Hard Bargain . . . . .	W. Ward . . .	9 9 0	" "	
Inside a Country Alehouse	W. Ward . . .	7 0 0	" "	Proof.
Alehouse Politicians . . . . .	W. Ward . . .	12 1 6	" "	
The Dram. . . . .	W. Ward . . .	11 11 0	" "	
Breaking the Ice . . . . .	J. R. Smith . . .	5 5 0	" "	
Cottage Family . . . . .	J. R. Smith . . .	5 10 0	" "	
Fishermen going Out . . . . .	J. W. Reynolds	17 6 6	" "	



## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Fishermen on Shore . . .	W. Hilton . . .	5	15	6	Feb. 12, 1894	
Peasant and Pigs . . .	J. R. Smith . . .	5	5	0	" "	
A Christmas Gambol . . .	J. R. Smith . . .	5	5	0	" "	
Children Nutting . . .	E. Dayes . . .	7	10	0	" "	
Blindman's Buff . . .	W. Ward . . .	7	17	6	" "	
Rabbits; and Guinea Pigs .	J. R. Smith . . .	18	7	6	" "	Proof.
Children playing Soldiers .	C. Keating . . .	8	0	0	" "	
Setters . . . . .	W. Ward . . .	5	15	0	" "	
The First of September: Morning and Evening	W. Ward . . .	31	10	0	" "	
Morning; or, The Benevolent Sportsman	J. Grozer . . .	7	7	0	" "	
Temptation . . . . .	W. Humphrey . . .	5	5	0	" "	
The Shepherds . . . . .	W. Ward . . .	6	10	0	" "	
Partridge Shooting . . . .	E. Jones . . .	8	10	0	" "	Proof.
Puss . . . . .	T. Hodgett . . .	9	9	0	" "	
A Visit to the Donkeys . . .	W. Ward . . .	5	5	0	" "	
The Public-house Door . . .	W. Ward . . .	10	10	0	" "	
St. James's Park; and A Tea Garden	F. D. Soiron . . .	11	11	0	" "	
Feeding the Pigs . . . . .	J. R. Smith . . .	10	10	0	" "	
A Visit to the Child at Nurse; and A Visit to the Board- ing School	W. Ward . . .	18	18	0	" "	
Sailors' Conversation . . . .	W. Ward . . .	11	0	0	" "	
Cottagers . . . . .	W. Ward . . .	13	13	0	" "	
The Woodcutter . . . . .	W. Ward . . .	7	7	0	" "	
Travellers . . . . .	W. Ward . . .	6	0	0	" "	
Selling Peas . . . . .	E. Bell . . .	12	0	0	" "	
Evening; or, The Sports- man's Return	J. Grozer . . .	13	2	6	" "	
The Deserter . . . . .	G. Keating . . .	30	0	0	" "	Set of four.
A Conversation . . . . .	J. R. Smith . . .	6	0	0	" "	
The Thatcher . . . . .	W. Ward . . .	15	4	6	" "	
Selling Cherries . . . . .	E. Bell . . .	14	0	0	" "	
The Turnpike Gate . . . . .	W. Ward . . .	19	19	0	" "	
Innocence Alarmed . . . . .	J. R. Smith . . .	14	10	0	" "	
A Rural Feast . . . . .	J. Dean . . .	7	17	6	" "	
The Farm Yard . . . . .	W. Ward . . .	7	7	0	" "	
The Return from Market . . .	J. R. Smith . . .	13	13	0	" "	
The Carrier's Stable . . . . .	W. Ward . . .	22	1	0	" "	
The Country Butcher . . . . .	W. Barnard . . .	5	10	0	" "	
The Happy Cottagers . . . . .	J. Grozer . . .	6	6	0	" "	
Juvenile Navigators . . . . .	W. Ward . . .	11	0	6	" "	
Sportsman's Hall . . . . .	W. Ward . . .	5	15	6	" "	
Rustic Ease . . . . .	J. Young . . .	6	10	0	" "	
The Angler's Repast; and A Party Angling	W. Ward and G. Keating . . .	25	0	0	" "	
Fox Hunting . . . . .	E. Bell . . .	52	0	0	" "	Set of four.

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Morning; or, Thoughts on Amusement for the Evening	—	8	0	0	Feb. 12, 1894	
Idleness . . . . .	C. Knight . . . . .	19	0	0	" "	C.
Pheasant Shooting; and Partridge Shooting	T. Rowlandson	24	3	0	" "	Etchings coloured by J. Alken.
Guinea Pigs . . . . .	T. Gaugain . . . . .	11	0	6	" "	C.
The Mower . . . . .	E. Bell . . . . .	11	11	0	" "	C.
Setters . . . . .	R. Laurie . . . . .	5	0	0	" "	C.
The Amorous Ploughman; and Gipsy Courtship . . . . .	J. Jenner . . . . .	13	10	0	" "	C.
Susan's Farewell . . . . .	C. Knight . . . . .	6	10	0	" "	C.
Snipe Shooting; and Duck Shooting	T. Rowlandson	24	3	0	" "	Etchings coloured by J. Alken.
The Farmer's Visit . . . . .	W. Bond . . . . .	9	0	0	" "	C.
Children Fishing; and Children Gathering Blackberries	P. Dawe . . . . .	17	17	0	" "	C.
The Sportsman's Return . . . . .	W. Ward . . . . .	10	0	0	April 9	"
The Hard Bargain; The Last Litter	W. Ward . . . . .	15	10	0	" "	C.
Fruits of Industry; Effects of Extravagance	W. Ward . . . . .	13	2	6	April 16	"
The Squire's Door . . . . .	B. Duterrau . . . . .	5	0	0	June 12	"
The Farmer's Door . . . . .	B. Duterrau . . . . .	8	8	0	" "	C.
Nurse and Children in the Fields	G. Keating . . . . .	6	16	6	July 31	"
Farmer's Stable . . . . .	W. Ward . . . . .	9	15	0	Nov. 27	"
Country Stable . . . . .	W. Ward . . . . .	9	9	0	" "	"
The Woodcutters; and The Shepherd's Boy	W. Ward . . . . .	26	0	0	" "	"
Snipe; Pheasant; Partridge; and Duck Shooting (4)	T. Rowlandson (Aquatinted by Alken)	34	0	0	" "	C. (First date.)
Cottage Family . . . . .	J. R. Smith . . . . .	8	0	0	" "	C.
The Pleasures of Retirement	W. Ward . . . . .	15	15	0	Dec. 14	"
The Thatcher . . . . .	W. Ward . . . . .	5	5	0	" "	C.
Setters . . . . .	W. Ward . . . . .	6	0	0	Mar. 14, 1895	O.L.P.
Youth diverting Age . . . . .	J. Grozer . . . . .	5	15	0	" "	O.L.P.
Children Bird's-nesting . . . . .	W. Ward . . . . .	9	9	0	" "	O.L.P.
A Party Angling . . . . .	G. Keating . . . . .	9	15	0	" "	"
Selling Fish . . . . .	J. R. Smith . . . . .	5	15	0	" "	O.L.P.
The Turnpike Gate . . . . .	W. Ward . . . . .	7	15	0	" "	"
Sunset: A view in Leicestershire	J. Ward . . . . .	8	8	0	" "	"
The Fleecy Charge . . . . .	—	5	0	0	" "	P.B.L.
Two Stable Scenes . . . . .	Scott . . . . .	12	0	0	" "	Proofs.
The Thatcher; The Warrener	—	6	0	0	" "	C.

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Dancing Dogs; and Guinea Pigs	T. Gaugain	11	0	0	Mar. 27, 1895	
Children Nutting . . . .	E. Dayes . . . .	6	6	0	" "	
Interior of a Stable, with Postillion	—	8	18	6	July 10 "	
Sportsman's Hall . . . .	W. Ward . . . .	5	10	0	" "	
The Fleecy Charge; and The Woodcutter	—	18	18	0	" "	First proof.
Louisa . . . . .	T. Gaugain . . . .	6	16	6	" "	A pair.
Rabbits and Guinea Pigs . .	W. Ward . . . .	13	13	0	" "	
Juvenile Navigators . . . .	W. Ward . . . .	13	2	6	" "	Proof.
The Happy Cottagers . . . .	J. Grozer . . . .	15	15	0	" "	Proof.
The Farmer's Stable . . . .	W. Ward . . . .	11	10	0	" "	
Travellers . . . . .	W. Ward . . . .	14	14	0	" "	Proof.
Cottagers . . . . .	W. Ward . . . .	19	19	0	" "	
The Farm Yard . . . . .	W. Ward . . . .	9	19	6	" "	
The Return from Market . . .	J. R. Smith . . . .	19	8	6	" "	
Feeding the Pigs . . . . .	J. R. Smith . . . .	12	1	6	" "	
The Fisherman's Hut . . . .	J. R. Smith . . . .	16	16	0	" "	
Innocence Alarmed; and the Companion	J. R. Smith . . . .	24	3	0	" "	Proof.
Stable Amusement . . . . .	W. Ward . . . .	6	10	0	July 22 "	
Cottager going to Market . .	J. Ward . . . .	8	8	0	Nov. 28 "	C.
The Turnpike Gate . . . . .	W. Ward . . . .	16	5	6	" "	C.
Gipsies' Encampment . . . .	W. Ward . . . .	9	19	6	" "	C.
The First of October; and Companion	W. Ward . . . .	17	17	0	" "	C.
Visit to the Child at Nurse; and Visit to the Boarding School		26	5	0	Feb. 10, 1896	C.
Blindman's Buff (with another)	W. Ward . . . .	8	0	0	" "	
A Party Angling; and The Angler's Repast	W. Ward and G. Keating	17	6	6	" "	
The Draw (with another) . . .	—	12	0	0	" "	C.
The Corn Bin . . . . .	J. R. Smith . . . .	4	15	0	" "	C.
The First of September: Morning and Evening	W. Ward . . . .	11	11	0	" "	C.
The Turnpike Gate . . . . .	W. Ward . . . .	24	3	0	Mar. 16 "	C.
Trepanning a Recruit; Recruit Deserted	G. Keating . . . .	9	9	0	" "	
The Farmer's Stable . . . . .	W. Ward . . . .	11	11	0	" "	First state.
Shepherds Reposing; Weary Sportsman	W. Bond . . . .	11	0	0	" "	
Fruits of Industry; Effects of Extravagance	W. Ward . . . .	31	10	0	" "	C.
Gipsies; and The Kitten, by <i>Birket Foster</i>	—	24	13	6	April 20 "	
A Party Angling; and The Angler's Repast	Keating and Ward	84	0	0	June 2 "	C.

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Travellers . . . . .	W. Ward . . . . .	46	0	0	June 2, 1896	C.
Cottagers . . . . .	W. Ward . . . . .	38	17	0	" "	C.
The Farmer's Stable . . . . .	W. Ward . . . . .	48	6	0	" "	C.
The Country Stable . . . . .	W. Ward . . . . .	12	12	0	" "	C.
Sunset: A view in Leicester- shire	J. Ward . . . . .	29	8	0	" "	C.
Morland's Winter . . . . .	W. Barnard . . . . .	22	1	0	" "	C.
Contemplation . . . . .	Ward . . . . .	9	19	6	" "	"
The Angry Farmer . . . . .	Scott . . . . .	5	10	0	" "	C.
Fox Hunting . . . . .	E. Bell . . . . .	15	0	0	" "	Set of 4, C.
St. James's Park; and A Tea Garden	Soiron . . . . .	68	5	0	June 17 "	"
Children Playing at Soldiers	G. Keating . . . . .	12	1	6	July 1 "	O.L.P.
Children Bird's-nesting . . . . .	W. Ward . . . . .	15	4	6	" "	O.L.P.
The Barn Door . . . . .	W. Ward . . . . .	6	0	0	" "	O.L.P.
Guinea Pigs . . . . .	T. Gaugain . . . . .	5	10	0	" "	"
The History of Lætitia . . . . .	J. R. Smith . . . . .	78	0	0	" "	C., set of 6
Domestic Happiness . . . . .	J. R. Smith . . . . .	12	12	0	" "	C.
The Farmer's Visit to His Married Daughter; and The Visit Returned	— . . . . .	43	1	0	" "	C.
St. James's Park; and A Tea Garden	F. D. Soiron . . . . .	84	0	0	" "	C.
The Shepherd . . . . .	W. Barnard . . . . .	6	15	0	" "	C.
The Weary Sportsman . . . . .	W. Bond . . . . .	6	0	0	" "	C.
Children Fishing; and Chil- dren gathering Black- berries	G. Dawe . . . . .	31	0	0	" "	C.
The Return from Market . . . . .	J. R. Smith . . . . .	58	0	0	" "	C.
The Fisherman's Hut . . . . .	J. R. Smith . . . . .	38	17	0	" "	C.
Burning Weeds . . . . .	J. Ward . . . . .	10	0	0	" "	C.
The Shepherds . . . . .	— . . . . .	11	11	0	" "	C.
The Cottager's Family . . . . .	— . . . . .	10	10	0	July 28 "	C.
Extravagance and Idleness . . . . .	Ward . . . . .	7	10	0	Dec. 7 "	"
Morning, or The Benevolent Sportsman; and Evening, or The Sportsman's Return	J. Grozer . . . . .	19	8	6	Dec. 22 "	Proofs.
The Return from Market . . . . .	J. R. Smith . . . . .	19	8	6	" "	Proofs.
Feeding the Pigs . . . . .	J. R. Smith . . . . .	9	19	6	" "	"
The Public-house Door . . . . .	W. Ward . . . . .	6	6	0	" "	"
The Discovery; and The Fair Seducer	E. J. Dumée . . . . .	13	13	0	" "	"
Louisa . . . . .	T. Gaugain . . . . .	39	18	0	" "	A pair, C.
Dressing for the Masquerade	J. R. Smith . . . . .	13	2	6	" "	C.
Breaking the Ice . . . . .	J. R. Smith . . . . .	14	14	0	" "	C.
Outside of a Country Ale- house	W. Ward . . . . .	46	4	0	" "	C.
Inside of a Country Ale- house	W. Ward . . . . .	27	6	0	" "	C.

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
The Shepherds . . . .	W. Ward . . . .	11	0	6	Dec. 22, 1896	Proof.
The Effects of Industry and Idleness (after Singleton and Morland)	—	29	8	0	„ „	Set of four Proofs.
Selling Peas ; and Selling Cherries	E. Bell . . . .	56	14	0	„ „	C.
The Horse Feeder ; and A Farmyard	W. Ward . . . .	10	10	0	„ „	C.
Fighting Dogs . . . .	J. R. Smith . . . .	6	6	0	Dec. 23 „	C.
Rural Amusement . . . .	J. R. Smith . . . .	8	5	0	Jan. 13, 1897	
The Turnpike Gate . . . .	W. Ward . . . .	12	1	6	Feb. 16 „	
Bathing Horses . . . .	W. Ward . . . .	14	3	6	„ „	Proof.
Fishermen Regaling . . . .	—	11	0	0	„ „	Proof.
Milkmaid and Cowherd . . . .	J. R. Smith . . . .	5	10	0	„ „	
Country Retirement . . . .	W. Ward . . . .	11	0	6	„ „	
Watering the Cart-horse ; and Rubbing down the Post-horse	J. R. Smith . . . .	12	1	6	„ „	Proofs.
Benevolent Cottager . . . .	J. Ward . . . .	11	0	6	Mar. 9 „	C.
Domestic Happiness ; The Elopement ; The Virtuous Parent	J. R. Smith . . . .	25	4	0	„ „	C.
A Tea Garden ; St. James's Park	F. D. Soiron . . . .	68	5	0	„ „	C.
Fisherman on Shore . . . .	W. Hilton . . . .	28	7	0	„ „	C.
The Dram . . . . .	W. Ward . . . .	13	2	6	„ „	C.
Juvenile Navigators . . . .	W. Ward . . . .	12	10	0	„ „	C.
Gathering Nuts ; Birds Nesting ; Juvenile Navi- gators : Blindman's Buff	W. Ward . . . .	77	14	0	„ „	C.
Discipline . . . . .	T. Prattent . . . .	5	10	0	„ „	Oval. C.
The Farmer's Visit ; The Visit Returned	W. Bond . . . .	17	17	0	„ „	C.
Guinea Pigs . . . . .	T. Gaugain . . . .	9	9	0	„ „	C.
The Effects of Idleness and Industry	W. Ward . . . .	6	16	6	„ „	
Boys Bathing ; Boys Skating ; Robbing an Orchard ; The Angry Farmer . . . . .	E. Scott . . . .	20	0	0	„ „	Set of four, C.
Boys Skating . . . . .	E. Scott . . . .	6	0	0	Mar. 30 „	C.
Sportsman's Return . . . .	W. Ward . . . .	8	5	0	„ „	C.
St. James's Park ; A Tea Garden	F. D. Soiron . . . .	100	16	0	„ „	P.B.B. ; C.
Fruits of Industry ; and Effects of Extravagance	W. Ward . . . .	17	17	0	„ 30 „	C.
Summer and Winter . . . .	T. Nugent . . . .	22	1	0	May 10 „	
Pleasures of Retirement . . . .	W. Ward . . . .	7	7	0	June 2 „	
Story of Letitia . . . . .	J. R. Smith . . . .	19	8	6	„ „	In brown. Set of six.
The Deserter . . . . .	G. Keating . . . .	21	0	0	„ „	Set of four.

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
A Carrier's Stable . . . .	W. Ward . . . .	24	3	0	June 2, 1897 .	C.
Morning, or The Benevolent Sportsman ; Evening, or The Sportsman's Return	J. Grozer . . . .	34	13	0	" "	C.
The First of September: Morning and Evening	W. Ward . . . .	46	4	0	" "	C.
The Squire's Door ; The Farmer's Door	B. Duterrau . . . .	60	18	0	" "	C.
Children playing at Soldiers	G. Keating . . . .	13	13	0	" "	C.
The Lass of Livingstone . . . .	T. Gaugain . . . .	7	17	6	" "	C.
Delia in Town . . . . .	J. R. Smith . . . .	28	7	0	" "	C.
Morning, or The Benevolent Sportsman ; Evening, or The Sportsman's Return	W. Ward . . . .	42	0	0	" "	C., O.L.P.
A Party Angling ; The Angler's Repast	Ward and Keating . . . .	54	12	0	" "	C.
A Party Angling ; The Angler's Repast	Ward and Keating . . . .	9	19	6	" "	
Milkmaid and Cowherd . . . .	J. R. Smith . . . .	24	3	0	" "	C.
Breaking the Ice . . . . .	J. R. Smith . . . .	17	17	0	" "	C.
Feeding the Pigs . . . . .	J. R. Smith . . . .	14	14	0	" "	C., O.L.P.
Inside of a Country Ale-house	W. Ward . . . .	18	18	0	" "	C.
The Elopement ; The Fair Penitent	J. R. Smith . . . .	11	0	6	" "	C.
The Billed Soldier . . . . .	J. Hogg . . . . .	8	8	0	" "	C.
Morning, or Higglers preparing ; Evening, or Post-boy's Return	D. Orme . . . . .	30	9	0	" "	C.
St. James's Park ; A Tea Garden	T. Gaugain . . . .	49	7	0	" "	C.
Children Bird's - nesting ; Juvenile Navigators	W. Ward . . . . .	26	5	0	" "	C.
Dressing for the Masquerade	J. R. Smith . . . .	5	5	0	" "	C.
Industry ; and Idleness . . . .	C. Knight . . . . .	25	4	0	" "	C.
The Fern Gatherers . . . . .	— . . . . .	6	16	6	July 19	Proof. C.
Visit to Boarding School ; Visit to Child at Nurse	W. Ward . . . . .	107	2	0	Dec. 6	C.
The Horse Feeder . . . . .	J. R. Smith . . . .	32	11	0	" "	C.
The Corn Bin . . . . .	J. R. Smith . . . .	12	12	0	" "	C.
The Idle Laundress ; The Industrious Cottager	W. Blake . . . . .	43	1	0	" "	C.
Fruits of Industry ; Effects of Extravagance	W. Ward . . . . .	14	14	0	" "	
Domestic Happiness . . . . .	J. R. Smith . . . .	13	13	0	" "	C.
Constancy ; Variety . . . . .	W. Ward . . . . .	21	10	6	" "	C.
Feeding the Pigs . . . . .	J. R. Smith . . . .	11	0	6	" "	
Travellers . . . . .	W. Ward . . . . .	8	8	0	" "	

## APPENDIX

Title.	Engraver.	Price. £ s. d.	Sale.	Remarks.
Fishermen on Shore ; and Going Out	W. Hilton and S. W. Reynolds	9 19 6	Dec. 6, 1897	
Inside of a Country Ale- house	W. Ward . .	9 19 6	" "	
The Dram . . . . .	W. Ward . .	7 7 0	" "	
The Warrener . . . . .	W. Ward . .	10 10 0	" "	
Fox Hunting . . . . .	E. Bell . .	26 15 6	" "	Series of three
Children gathering Black- berries	P. Dawe . .	} 105 0 0	Dec. 13 "	C.
Childish Amusement . . .	W. Dickinson			
Children Fishing . . . . .	P. Dawe . .			
Youth diverting Age . . .	J. Grozer . .			
Nurse and Children in the Fields	G. Keating . .	168 0 0	Jan. 11, 1898	C.
Children gathering Black- berries	P. Dawe . .	32 11 0	" "	
The Deserter . . . . .	G. Keating . .	152 5 0	" "	Set of four. C.
A Visit to the Child at Nurse	W. Ward . .	92 8 0	" "	C.
The Power of Justice ; and The Triumph of Benevo- lence	J. Dean . .	13 13 0	" "	C.
The Squire's Door ; and The Farmer's Door	B. Duterrau . .	120 15 0	" "	C.
St. James's Park ; and A Tea Garden	F. D. Soiron . .	182 14 0	" "	P.B.B.
Rubbing down the Post- horse ; and Watering the Cart-horse	J. R. Smith . .	21 0 0	" "	C.
The Barn Door . . . . .	W. Ward . .	6 0 0	" "	
Children sailing Toy Boats .	—	9 0 0	Feb. 9	Touched impres- sion.
Contemplating the Picture .	J. R. Smith . .	5 15 0	Feb. 16	In bistre.
The Miseries of Idleness ; and Comforts of In- dustry	H. Hudson . .	26 5 0	" "	C.
Industry ; and Idleness (Mrs. Morland)	C. Knight . .	69 6 0	" "	C.
Valentine's Day . . . . .	J. Dean . .	11 11 0	" "	C.
Boys Skating ; Boys Bathing ; Boys Robbing an Orchard ; and The Angry Farmer	E. Scott . .	21 0 0	" "	C.
Breaking the Ice . . . . .	J. R. Smith . .	17 17 0	" "	C.
Morning : Higglers pre- paring ; and Evening : The Post-boy's Return	D. Orme . .	40 19 0	" "	C.
Louisa . . . . .	T. Gaugain . .	47 5 0	" "	A pair. C.
Selling Fish . . . . .	J. R. Smith . .	11 11 0	" "	C.

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Sporting Series: Coursing; Woodcock and Pheasant Shooting; Duck Shoot- ing	—	63	0	0	Feb. 16, 1898	C., set of four.
The Peasant's Repast . . .	C. Josi . . .	6	6	0	" "	C.
The Farmer's Stable . . .	W. Ward . . .	27	6	0	" "	C.
Fishermen . . . . .	J. Ward . . .	6	6	0	" "	C.
St. James's Park; and A Tea Garden	F. D. Soiron . .	21	0	0	" "	P.B.B.
Blindman's Buff . . . .	W. Ward . . .	13	13	0	" "	Proof.
Juvenile Navigators . . .	W. Ward . . .	15	15	0	" "	Proof.
Children Nutting . . . .	E. Dayes . . .	14	3	6	" "	Proof.
Children playing Soldiers .	G. Keating . . .	15	15	0	" "	Proof.
Stable Amusement . . . .	W. Ward . . .	11	0	0	Feb. 19	"
Sailors' Conversation . . .	W. Ward . . .	6	16	6	" "	"
The Effects of Extravagance	W. Ward . . .	6	5	0	Mar. 1	" Proof.
Setters . . . . .	W. Ward . . .	13	2	6	" "	C.
A Fisherman's Family . . .	—	5	5	0	Mar. 8	" Proof.
Juvenile Navigators; and Children Nutting	W. Ward and E. Dayes	72	9	0	" "	Proof. C.
Morning: Higglers Prepar- ing	D. Orme . . .	24	13	6	" "	C.
Burning Weeds in Leicester- shire	J. Ward . . .	72	9	0	" "	C.
St. James's Park; and A Tea Garden	F. D. Soiron . .	10	10	0	" "	In brown.
Variety . . . . .	W. Ward . . .	33	12	0	April 5	" C.
Paying the Hostler . . . .	W. Ward . . .	5	15	0	" "	C.
The Benevolent Sportsman .	J. Crozer . . .	6	16	6	" "	C.
The Lass of Livingstone . .	T. Gaugain . . .	27	16	6	April 18	" C.
Constancy; Variety . . . .	W. Ward . . .	63	0	0	" "	C.
Gathering Wood; Gathering Fruit	R. M. Meadows	22	1	0	" "	C.
Jack in Bilboes; The Con- tented Waterman	W. Ward . . .	14	14	0	" "	C.
Summer; Winter . . . . .	Barnard . . .	11	11	0	" "	C.
Evening; or, Post-boy's Return	D. Orme . . .	10	10	0	" "	C.
Fox Hunting . . . . .	E. Bell . . .	26	5	0	" "	Set of four.
Sunset: View in Leicester- shire	J. Ward . . .	10	10	0	" "	"
St. James's Park; and A Tea Garden	F. D. Soiron . .	107	2	0	" "	C.
Feeding the Pigs . . . . .	J. R. Smith . .	12	12	0	May 16	"
The Farmyard . . . . .	W. Ward . . .	8	18	6	" "	"
The Dram . . . . .	W. Ward . . .	7	17	6	" "	"
The Public-house Door . . .	W. Ward . . .	11	0	6	" "	"
The Country Butcher . . . .	J. R. Smith . .	9	19	6	" "	"
Peasant and Pigs . . . . .	J. R. Smith . .	6	16	6	" "	"



## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
The Sportsman's Return . . . . .	W. Ward . . . . .	6	15	0	May 16, 1898	Proof.
Children playing at Soldiers	G. Keating . . . . .	26	5	0	" "	C.
Haymakers . . . . .	—	9	19	6	" "	C.
The Gipsies' Tent . . . . .	J. Crozer . . . . .	6	6	0	" "	C.
Going to Market . . . . .	J. R. Smith . . . . .	10	0	0	" "	C.
The Turnpike Gate . . . . .	W. Ward . . . . .	6	10	0	May 26 "	C.
Boys Skating . . . . .	E. Scott . . . . .	7	0	0	" "	C.
Girl and Calves; Girl and Pigs	J. R. Smith . . . . .	23	2	0	" "	Pair. C.
The Deserter Pardoned . . . . .	G. Keating . . . . .	12	5	0	" "	C.
Milkmaid; Cowherd . . . . .	J. R. Smith . . . . .	15	4	6	" "	C.
Visit to the Boarding School	W. Ward . . . . .	42	0	0	" "	C.
The Farmer's Stable . . . . .	W. Ward . . . . .	5	5	0	" "	C.
Fruits of Industry; Effects of Extravagance	W. Ward . . . . .	56	14	0	" "	C.
Fox Hunting: Going into Cover; The Check	E. Bell . . . . .	27	6	0	June 7 "	C.
Story of Lætitia . . . . .	J. R. Smith . . . . .	12	1	6	" "	
Rural Amusement; Rustic Employment	J. R. Smith . . . . .	95	11	0	" "	Pair. C.
Youth diverting Age . . . . .	J. Grozer . . . . .	13	13	0	" "	C.
Childish Amusement . . . . .	W. Dickinson . . . . .	5	15	6	" "	C.
Shepherds Reposing . . . . .	W. Bond . . . . .	6	5	0	" "	C.
Alehouse Politicians . . . . .	W. Ward . . . . .	18	7	6	" "	C.
Interior of Country Alehouse	W. Ward . . . . .	32	11	0	" "	C.
The Miller . . . . .	W. Ward . . . . .	7	7	0	June 20 "	P.B.L.
The Recruit . . . . .	G. Keating . . . . .	31	10	0	" "	C., set of 4.
Rustic Courtship . . . . .	W. Ward . . . . .	11	0	6	" "	First state.
Milking the Cow . . . . .	Jas. Ward . . . . .	9	0	0	" "	First state.
Variety . . . . .	W. Ward . . . . .	6	16	6	" "	In brown.
Contemplation . . . . .	W. Ward . . . . .	14	14	0	" "	C.
St. James's Park; Tea Garden	Bonnefoy . . . . .	13	13	0	" "	C.
The Alehouse Door . . . . .	W. Ward . . . . .	6	16	6	" "	Proof.
Evening; or, The Sportsman's Return	J. Grozer . . . . .	5	5	0	June 27 "	O.L.P.
Cottagers . . . . .	W. Ward . . . . .	9	19	6	" "	O.L.P.
The Thatcher; The Warrener	W. Ward . . . . .	18	18	0	" "	
The Story of Lætitia . . . . .	J. R. Smith . . . . .	56	14	0	" "	C.
Guinea Pigs and Dancing	Levilly . . . . .	6	15	0	July 25 "	C.
Dogs						
The Pleasures of Retirement	W. Ward . . . . .	6	10	0	Nov. 29 "	
The Fleecy Charge . . . . .	G. Shepherd . . . . .	5	0	0	" "	C.
The Farmyard . . . . .	W. Ward . . . . .	13	13	0	" "	C.
The Shepherd's Boy . . . . .	W. Ward . . . . .	7	17	6	" "	C.
St. James's Park . . . . .	F. D. Soiron . . . . .	17	17	0	" "	C.
The Shepherds . . . . .	W. Ward . . . . .	9	0	0	Dec. 5 "	
A Visit to the Child at Nurse	W. Ward . . . . .	20	9	6	" "	

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
A Party Angling ; The Angler's Repast	W. Ward . .	29	19	6	Dec. 5, 1898	
A Farmer's Visit to his Daughter ; The Visit Returned	Nutter and Bond	30	9	0	" "	
Industry and Extravagance ; Morland and Singleton	Darcis . .	21	0	0	" "	C., set of four.
Nurse and Children in the Fields	G. Keating . .	14	0	0	" "	
The Entangled Kite . .	W. Ward . .	8	18	6	" "	
The Hard Bargain . . .	W. Ward . .	23	9	6	" "	C.
The Last Litter . . .	W. Ward . .	14	3	6	" "	C.
Paying the Hostler . . .	S. W. Reynolds	21	0	0	" "	C.
A Visit to the Child at Nurse ; A Visit to the Boarding School	W. Ward . .	92	8	0	" "	C.
Children Bird's-nesting . .	W. Ward . .	12	12	0	Dec. 14 "	C.
The Cottager's Repast . .	J. Dean . .	11	11	0	" "	C.
Feeding the Pigs . . .	J. R. Smith . .	42	0	0	" "	C.
Cottagers . . . . .	W. Ward . .	45	3	0	" "	C.
Travellers . . . . .	W. Ward . .	32	11	0	" "	C.
The Coquette at her Toilet .	W. Ward . .	19	19	0	" "	C.
African Hospitality ; The Slave Trade	J. R. Smith . .	10	10	0.	" "	C.
Valentine's Day ; First Pledge of Love	J. Dean . .	17	6	6	" "	C.
Gipsies . . . . .	W. Ward . .	8	15	0	" "	C.
An Industrious Cottager ; Idle Laundress . . .	W. Blake . .	25	4	0	" "	C.
Delia in the Town ; Delia in the Country	J. R. Smith . .	186	18	0	" "	C.
The Soldier's Farewell ; The Soldier's Return	Graham . .	42	0	0	" "	C.
Susan's Farewell . . . .	C. Knight . .	6	16	6	" "	C.
The Weary Sportsman ; Shepherds Reposing	T. Burke . .	24	3	0	" "	C.
A Party Angling . . . .	W. Ward . .	19	8	6	" "	Proof.
The Return from Market ; Feeding the Pigs . . .	J. R. Smith . .	42	0	0	" "	O.L.P.
Playing Soldiers . . . .	W. Ward . .	15	15	0	" "	
Children Bird's-nesting . .	W. Ward . .	11	11	0	" "	
Smugglers . . . . .	W. Ward . .	5	5	0	" "	
Fox Hunting . . . . .	—	23	2	0	" "	Set of four.
Rural Amusement . . . .	J. R. Smith . .	8	8	0	Jan. 18, 1899	
Delia in Town ; and Delia in the Country	J. R. Smith . .	131	5	0	" "	C.
Morland's Winter . . . .	W. Barnard . .	7	0	0	" "	C.
Valentine's Day ; and The Happy Family	J. Dean . .	7	0	0	Feb. 14 "	

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Seduction . . . . .	J. Young . . . . .	5	5	0	Feb. 14, 1899	
Fishermen; and The Farmer's Stable	J. Ward and W. Ward	11	0	6	" "	
The Shepherd's Meal . . . . .	J. R. Smith . . . . .	7	0	0	" "	O.L.P.
Sailor's Conversation . . . . .	W. Ward . . . . .	6	0	0	" "	
Feeding the Pigs . . . . .	J. R. Smith . . . . .	22	1	0	" "	O.L.P.
Fishermen . . . . .	J. Ward . . . . .	7	17	6	" "	Proof.
Milkmaid and Cowherd . . . . .	J. R. Smith . . . . .	11	0	6	" "	Proof.
Breaking the Ice . . . . .	J. R. Smith . . . . .	11	11	0	" "	Proof.
Peasant and Pigs . . . . .	J. R. Smith . . . . .	5	15	0	" "	O.L.P.
The Warrener . . . . .	W. Ward . . . . .	10	10	0	" "	
The First of September: Morning and Evening	W. Ward . . . . .	21	10	6	" "	
Sunset: A view in Leicestershire	J. Ward . . . . .	28	7	0	" "	P.B.L.
Bathing Horses . . . . .	W. Ward . . . . .	7	7	0	" "	O.L.P.
The Last Litter . . . . .	W. Ward . . . . .	6	10	0	" "	
The Turnpike Gate . . . . .	W. Ward . . . . .	15	15	0	" "	
Sunset: A view in Leicestershire	J. Ward . . . . .	18	7	6	" "	Proof.
Youth diverting Age . . . . .	J. Grozer . . . . .	11	11	0	" "	P.B.L.
Children Nutting; and Blindman's Buff	E. Dayes and W. Ward	19	8	6	" "	
Juvenile Navigators . . . . .	W. Ward . . . . .	21	10	6	" "	
A Visit to the Boarding School	W. Ward . . . . .	12	12	0	" "	
The Widow; and A Christmas Carol	J. Dean and J. R. Smith	21	0	0	" "	
Delicate Embarrassment; and Mutual Confidence	E. Bell . . . . .	31	10	0	" "	
Delicate Embarrassment; and Temptation	E. Bell and W. Humphrey	58	16	0	" "	P.B.L.
Temptation . . . . .	W. Humphrey	54	12	0	" "	O.L.P.
Compassion; and Affluence Reduced	Jenner and J. Hudson	13	2	6	" "	Proof.
Inside of a Country Alehouse	W. Ward . . . . .	11	11	0	" "	
A Rural Feast . . . . .	J. Dean . . . . .	9	5	0	" "	
A Party Angling; and The Angler's Repast	Ward and Keating	21	0	0	" "	
Selling Peas; and Selling Cherries	E. Bell . . . . .	54	12	0	" "	
Inside of a Country Alehouse	W. Ward . . . . .	7	7	0	" "	Engraver's proof.
A Carrier's Stable; and The Country Stable	W. Ward . . . . .	10	0	0	" "	
The Hard Bargain . . . . .	W. Ward . . . . .	5	5	0	" "	
Interior of a Stable . . . . .	J. Young . . . . .	6	6	0	" "	
The Turnpike Gate . . . . .	W. Ward . . . . .	5	10	0	Feb. 15 "	C.
Inside of a Country Alehouse	W. Ward . . . . .	11	11	0	" "	C.
The Soliloquy . . . . .	W. Ward . . . . .	14	14	0	" "	In bistre.

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Susan's Farewell . . . . .	C. Knight . . . . .	6	6	0	Feb. 15, 1899	O.L.P. in brown.
Rubbing Down the Post- horse; and Watering the Cart-horse	J. R. Smith . . . . .	15	15	0	" "	C.
The Mastiff Chained; and Setters	W. Ward . . . . .	8	18	6	" "	C.
The Country Butcher; and Paying the Hostler	— . . . . .	8	15	0	" "	C.
The History of Lætitia . . . . .	J. R. Smith . . . . .	12	12	0	" "	C., set of 6.
Dancing Dogs; and Guinea Pigs	T. Gaugain . . . . .	32	11	0	" "	Proof.
Louisa . . . . .	T. Gaugain . . . . .	8	18	6	" "	Pair in brown.
Giles, the Farmer's Boy . . . . .	W. Ward . . . . .	36	15	0	" "	C.
Contemplating the Miniature	W. Ward . . . . .	173	5	0	" "	C.
The Soldier's Departure; and The Soldier's Return	G. Graham . . . . .	58	16	0	" "	C.
The History of Lætitia . . . . .	J. R. Smith . . . . .	65	2	0	" "	Set of 6, in brown.
Partridge; Pheasant; Duck; and Snipe Shooting	Rowlandson and Alken . . . . .	13	0	0	" "	Set of four.
Hare Shooting; and Duck Shooting	Simpson . . . . .	11	0	6	" "	C.
The Cottager's Wealth . . . . .	G. Keating . . . . .	6	0	0	Mar. 8	C.
Evening; or, The Sports- man's Return	J. Grozer . . . . .	87	7	0	" "	C.
Gipsies . . . . .	W. Ward . . . . .	14	14	0	" "	C.
Dressing for the Masquerade	J. R. Smith . . . . .	12	12	0	" "	C.
The Virtuous Parent . . . . .	J. R. Smith . . . . .	12	1	6	" "	C.
The Thatcher . . . . .	W. Ward . . . . .	5	0	0	" "	C.
The Public-house Door . . . . .	W. Ward . . . . .	19	19	0	" "	C.
The Laundry Maid . . . . .	G. Dawe . . . . .	9	9	0	Mar. 14	"
Morning; or, Thoughts on Amusement for the Even- ing	— . . . . .	53	11	0	" "	C.
Cottagers . . . . .	W. Ward . . . . .	12	1	6	" "	"
Travellers . . . . .	W. Ward . . . . .	14	14	0	" "	Proof.
Morning; and Evening	W. Ward . . . . .	12	12	0	" "	Proof.
The Gipsies' Tent; and The Happy Cottagers	J. Grozer . . . . .	48	6	0	" "	C.
Feeding the Pigs . . . . .	J. R. Smith . . . . .	47	5	0	" "	C.
The Idle Laundress; and The Industrious Cottager	W. Blake . . . . .	27	6	0	" "	C.
A Visit to the Boarding School; and A Visit to the Child at Nurse	W. Ward . . . . .	120	15	0	" "	C.
The Farm Yard . . . . .	W. Ward . . . . .	22	0	0	" "	C.
The Farmer's Stable . . . . .	W. Ward . . . . .	22	1	0	" "	C.
The Last Litter; and The Hard Bargain	W. Ward . . . . .	26	15	6	" "	C.
Innocence Alarmed . . . . .	R. Smith . . . . .	50	8	0	April 19	" C.

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Paying the Hostler . . . . .	S. W. Reynolds	26	5	0	April 19, 1899	C.
Travellers . . . . .	W. Ward . . . . .	25	4	0	" "	C.
Guinea Pigs . . . . .	T. Gaugain . . . . .	29	18	6	" "	C.
Valentine's Day; The Marriage	J. Dean . . . . .	16	5	6	" "	C.
Trepanning a Recruit . . . . .	J. R. Smith . . . . .	8	8	0	" "	Proof.
Return from Market . . . . .	J. R. Smith . . . . .	16	16	0	" "	Proof.
Feeding the Pigs . . . . .	J. R. Smith . . . . .	11	11	0	" "	Proof.
Juvenile Navigators . . . . .	W. Ward . . . . .	16	5	6	" "	O.L.P.
Children Nutting . . . . .	E. Dayes . . . . .	14	14	0	" "	"
Stable Amusement . . . . .	W. Ward . . . . .	5	0	0	" "	O.L.P.
The Happy Cottagers . . . . .	J. Grozer . . . . .	13	2	6	" "	Proof.
A Tea Garden . . . . .	F. D. Soiron . . . . .	5	10	0	" "	"
Morning; or, Thoughts on Amusement for the Evening	—	20	9	6	" "	O.L.P. in brown.
The Weary Sportsman; Shepherds Reposing	W. Bond . . . . .	20	10	0	" "	C.
Stable Amusement; The Public-house Door	W. Ward . . . . .	15	10	0	May 25	O.L.P.
The Farm Yard; The Farmer's Stable	W. Ward . . . . .	33	0	0	" "	O.L.P.
Susan's Farewell . . . . .	Knight . . . . .	5	5	0	June 2	In red.
The Kite Entangled . . . . .	W. Ward . . . . .	11	0	6	" "	"
The Pledge of Love . . . . .	W. Ward . . . . .	10	10	0	" "	C.
Setters . . . . .	W. Ward . . . . .	10	10	0	" "	C.
Youth diverting Age . . . . .	J. Grozer . . . . .	30	0	0	" "	C.
Children gathering Blackberries	P. Dawe . . . . .	16	5	6	" "	C.
Childish Amusement . . . . .	Dickinson . . . . .	21	0	0	" "	C.
Children Fishing . . . . .	P. Dawe . . . . .	19	19	0	" "	C.
Travellers; Cottagers . . . . .	W. Ward . . . . .	84	0	0	" "	C.
The Hard Bargain . . . . .	W. Ward . . . . .	26	5	0	" "	C.
A Party Angling . . . . .	G. Keating . . . . .	52	10	0	" "	C.
Children Bird's-nesting . . . . .	W. Ward . . . . .	32	11	0	" "	C.
Blindman's Buff . . . . .	W. Ward . . . . .	40	19	0	" "	C.
Juvenile Navigators . . . . .	W. Ward . . . . .	25	4	0	" "	C.
Children Nutting . . . . .	E. Dayes . . . . .	16	10	0	" "	C.
Children Playing at Soldiers	G. Keating . . . . .	42	0	0	" "	C.
Dancing Dogs and Guinea Pigs	T. Gaugain . . . . .	42	0	0	" "	C.
Burning Weeds in Leicestershire	J. Ward . . . . .	40	19	0	June 13	First state.
Trepanning a Recruit; Recruit Deserted; Deserter taking Leave of his Wife; and Deserter Pardoned	G. Keating . . . . .	21	0	0	" "	Set of four. Proofs.
Children Nutting . . . . .	E. Dayes . . . . .	11	0	6	" "	Proof.
Blindman's Buff . . . . .	W. Ward . . . . .	16	16	0	" "	"

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Fox Hunting . . . . .	E. Bell . . . . .	34	13	0	June 13, 1899	Set of four.
The Squire's Door ; The Farmer's Door	B. Duterrau . . . . .	12	1	6	" "	
Labourer's Luncheon ; and Peasant's Repast	Josi . . . . .	10	10	0	" "	C.
The Last Litter . . . . .	W. Ward . . . . .	17	17	0	" "	C.
Constantia . . . . .	—	7	7	0	" "	Oval.
Morning, or Higgler's De- parture ; Evening, or Post- boy's Return	Orme . . . . .	25	4	0	" "	C.
Morning, or Benevolent Sportsman ; Evening, or Sportsman's Return	J. Grozer . . . . .	72	0	0	July 5 "	C.
Children playing at Soldiers	G. Keating . . . . .	9	19	6	July 7 "	
How Sweet's the Love ; The Lass of Livingstone	T. Gaugain . . . . .	50	8	0	" "	C.
Visit to Boarding School ; A Visit to Child at Nurse	W. Ward . . . . .	18	7	6	" "	
Fruits of Industry ; Effects of Extravagance	W. Ward . . . . .	11	11	0	" "	
Fruits of Industry ; Effects of Extravagance	W. Ward . . . . .	30	9	0	" "	C.
Farmer's Visit to his Daughter ; Visit Returned	Bond and Nutter	18	18	0	" "	C.
Morning Reflection . . . . .	Graham . . . . .	7	7	0	" "	In bistre.
The Shepherds . . . . .	W. Ward . . . . .	10	10	0	" "	C.
A Cottager's Repast . . . . .	J. Dean . . . . .	8	18	6	" "	C.
Susan's Farewell (with an- other picture)	C. Knight . . . . .	19	8	6	" "	C.
The Angler's Repast . . . . .	W. Ward . . . . .	11	11	0	July 17 "	
Morning Amusement ; and Rural Employment . . . . .	J. R. Smith . . . . .	152	5	0	Nov. 28 "	C.
The Oyster Woman (Miss Morland)	P. Dawe . . . . .	5	5	0	Dec. 7 "	
The Thatcher . . . . .	W. Ward . . . . .	9	10	0	" "	
Shepherds . . . . .	W. Ward . . . . .	12	0	0	" "	Proof.
Credulous Innocence . . . . .	J. Young . . . . .	5	5	0	" "	Proof.
Alehouse Politicians . . . . .	W. Ward . . . . .	29	0	0	" "	C.
Evening, The Post-boy's Re- turn	D. Orme . . . . .	21	0	0	" "	C.
The Shepherd . . . . .	W. Barnard . . . . .	5	0	0	Dec. 11 "	C.
St. James's Park ; and A Tea Garden	F. D. Soiron . . . . .	118	0	0	" "	C.
Industry ; and Idleness . . . . .	C. Knight . . . . .	32	11	0	" "	C., in brown.
Duck Shooting ; and Snipe Shooting	Simpson . . . . .	9	9	0	Dec. 18 "	C.
Rural Amusement ; and Rus- tic Employment	E. J. Dumée . . . . .	105	0	0	" "	C.
The Coquette at her Toilette	W. Ward . . . . .	31	10	0	" "	C.

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
A Visit to the Child at Nurse	W. Ward . . .	26	15	6	Dec. 18, 1899	C.
The Barn Door . . . . .	W. Ward . . .	7	7	0	" "	C.
The Sportsman's Return . . . . .	W. Ward . . .	12	12	0	" "	C.
The First of September : Morning and Evening	W. Ward . . .	26	15	6	" "	C.
Return from Market . . . . .	J. R. Smith . .	49	7	0	" "	O.L.P., C.
The Turnpike Gate . . . . .	W. Ward . . .	7	17	6	" "	Proof.
Cottagers . . . . .	W. Ward . . .	34	13	0	" "	C.
Constantia . . . . .	Prattent . . .	21	10	6	" "	C.
St. James's Park ; and A Tea Garden	F. D. Soiron . .	12	0	0	" "	
Children Nutting . . . . .	E. Dayes . . .	9	19	6	Jan. 30, 1900	
The Public-house Door . . . . .	W. Ward . . .	12	1	6	" "	
The Fair Seducer . . . . .	E. J. Dumée . .	14	3	6	" "	
The Mail Coach . . . . .	S. W. Reynolds .	8	18	6	" "	
Milkmaid and Cowherd . . . . .	J. R. Smith . .	5	15	0	Mar. 8 "	
Feeding Goats (Morland) ; and Children Feeding Poultry (Russell)	P. W. Tomkins .	34	13	0	" "	C.
St. James's Park . . . . .	—	22	11	6	April 2 "	C.
Milkmaid and Cowherd . . . . .	J. R. Smith . .	7	7	0	April 10 "	C.
The Sportsman's Return ; Feeding Pigs	W. Ward . . .	39	18	0	" "	C.
Idleness (Mrs. Morland) . . . . .	C. Knight . . .	8	8	0	May 9 "	
The Discovery ; The Fair Seducer (a pair)	E. J. Dumée . .	22	1	0	" "	In bistre.
A Visit to the Child at Nurse	W. Ward . . .	35	3	6	" "	C.
Children gathering Black- berries	P. Dawe . . .	11	0	6	" "	
Seduction . . . . .	J. Young . . .	6	6	0	" "	Proof.
The Happy Cottagers ; Gipsies' Tent	J. Grozer . . .	15	4	6	" "	
Paying the Hostler . . . . .	S. W. Reynolds .	18	10	0	" "	Proof.
Constancy . . . . .	W. Ward . . .	5	10	0	" "	In bistre.
Effects of Industry ; Effects of Extravagance (a pair)	W. Ward . . .	18	18	0	" "	C., small plates.
The Turnpike Gate . . . . .	W. Ward . . .	7	7	0	" "	Proof.
A Party Angling ; The Angler's Repast	G. Keating and W. Ward . . .	133	7	0	" "	C.
Dancing Dogs ; Guinea Pigs	T. Gaugain . .	27	6	0	" "	C.
The Delightful Story . . . . .	W. Ward . . .	8	15	0	May 28 "	
The Coquette at her Toilet . . . . .	W. Ward . . .	42	0	0	" "	
The Fruits of Industry ; Effects of Extravagance	W. Ward . . .	27	6	0	" "	
The Return from Market ; Feeding the Pigs	J. R. Smith . .	56	14	0	" "	
The Farmer's Stable . . . . .	W. Ward . . .	13	2	6	" "	
Sunset : A view in Leicester- shire	J. Ward . . .	36	15	0	" "	

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
The Turnpike Gate . . .	W. Ward . . .	38	17	0	May 28, 1900	C.
The Horse Feeder; The Corn Bin	J. R. Smith . . .	18	7	6	" "	C.
Travellers . . . . .	W. Ward . . .	257	5	0	" "	C.
St. James's Park; A Tea Garden	F. D. Soiron . . .					
Stable Amusement . . .	W. Ward . . .	9	9	0	June 8	"
The Squire's Door . . .	B. Duterrau . . .	7	7	0	" "	"
The Banks of the Dee; The Pigeon (a pair)	P. Dawe . . .	12	1	6	" "	"
A Christmas Gambol . . .	J. R. Smith . . .	7	17	6	" "	"
The Industrious Cottager . . .	W. Blake . . .	17	6	6	" "	C.
The Public-house Door . . .	W. Ward . . .	15	4	6	" "	O.L.P.
Children Nutting; Juvenile Navigators	E. Dayes and W. Ward	32	11	0	" "	"
The Farmyard . . . . .	W. Ward . . .	21	0	0	" "	O.L.P.
The Thatcher . . . . .	W. Ward . . .	7	7	0	" "	Engraver's proof.
Inside of a Country Alehouse	W. Ward . . .	18	18	0	" "	"
Constancy; Variety (a pair)	W. Ward . . .	34	13	0	June 28	"
Dancing Dogs . . . . .	T. Gaugain . . .	5	5	0	" "	C.
Childish Amusement . . .	W. Dickinson . . .	13	13	0	" "	C.
The Last Litter; The Hard Bargain	W. Ward . . .	39	18	0	" "	C.
Cottage Industry; The Idle Laundress	W. Blake . . .	22	1	0	" "	C.
The Thatcher . . . . .	W. Ward . . .	5	5	0	" "	C.
The Barn Door . . . . .	W. Ward . . .	5	15	6	" "	C.
Louisa (pair) . . . . .	T. Gaugain . . .	27	6	0	July 10	"
The Deserter . . . . .	G. Keating . . .	19	19	0	" "	Set of four.
Valentine's Day . . . . .	J. Dean . . .	5	5	0	" "	C.
Children Bird's-nesting . . .	W. Ward . . .	11	11	0	" "	C.
Blindman's Buff . . . . .	W. Ward . . .	17	17	0	" "	Untrimmedmargin.
Children Bird's-nesting . . .	W. Ward . . .	15	15	0	" "	"
Children Nutting . . . . .	W. Ward . . .	14	14	0	" "	"
Inside of a Country Ale- house; Paying the Ostler	—	14	14	0	July 25	"
The Thatcher; and the Warrener	W. Ward . . .	10	10	0	" "	"
Portrait of himself . . . . .	—	21	0	0	Dec. 5	" P.B.L.
History of Lætitia . . . . .	J. R. Smith . . .	102	18	0	" "	Set of six. Bistre, untrimmed margins.
The Thatcher . . . . .	W. Ward . . .	25	4	0	" "	"
St. James's Park; A Tea Garden	F. D. Soiron . . .	304	10	0	" "	C. before borders
St. James's Park; A Tea Garden	F. D. Soiron . . .	31	10	0	Dec. 11	" Bistre.
Children playing at Soldiers	Keating . . .	51	9	0	" "	C.
Farmer's Visit to his Daugh- ter; Visit Returned	—	34	13	0	" "	C.



## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Fruits of Industry; Effects of Extravagance	W. Ward . .	67	4	0	Dec. 11, 1900	C.
Tom Jones and Sophia Western	E. Scott . .	39	18	0	" "	C.
Farmer's Visit to his Daughter; Visit Returned	Bond and Nutter	24	3	0	" "	Bistre.
Constancy; Variety . . .	W. Ward . .	210	0	0	" "	C.
Industry; Idleness . . .	C. Knight . .	168	0	0	" "	C.
Rural Amusement; Rustic Employment	J. R. Smith . .	215	5	0	" "	C.
Soldier's Farewell; Soldier's Return	G. Graham . .	152	5	0	" "	C.
The Pledge of Love . . .	W. Ward . .	63	0	0	" "	
" " . . .	W. Ward . .	304	10	0	" "	C.
Visit to Boarding School; Visit to Child at Nurse	W. Ward . .	52	10	0	" "	
A Party Angling; Angler's Repast	Ward and Keating	60	18	0	" "	
Children Fishing . . .	P. Dawe . .	90	6	0	" "	C.
Children Nutting . . .	E. Dayes . .	42	0	0	" "	C.
The Deserter . . .	G. Keating . .	157	10	0	" "	C., set of four.
The Shepherd . . .	Barnard . .	7	7	0	Jan. 15, 1901	C.
Society in Solitude . . .	—	17	6	6	" "	C.
Sailor's Conversation . . .	W. Ward . .	8	5	0	" "	C.
Girl and Pigs; and Girl and Calves	W. Ward . .	15	4	6	" "	C.
Constancy; and Variety . . .	W. Ward . .	10	10	0	" "	
Peasant and Pigs . . .	J. R. Smith . .	5	5	0	" "	
Dancing Dogs; and Guinea Pigs	T. Gaugain . .	53	11	0	Jan. 22	C.
The Tavern Door . . .	J. R. Smith . .	5	0	0	" "	Proof.
The Fisherman's Hut; and Selling Fish	J. R. Smith . .	14	14	0	" "	
The History of Lætitia . . .	J. R. Smith . .	120	15	0	" "	C., set of five.
The Thatcher; and The Warrener	W. Ward . .	27	0	0	" "	
Inside of a Country Alehouse; and Outside of a Country Alehouse (after J. Ward)	W. Ward . .	43	0	0	" "	
A Party Angling . . .	G. Keating . .	79	16	0	Feb. 5	C.
Smugglers . . .	J. Ward . .	9	9	0	" "	C.
The History of Lætitia . . .	J. R. Smith . .	48	6	0	" "	Set of six, in bistre.
Louisa . . .	T. Gaugain . .	5	0	0	Feb. 19	"
The Warrener . . .	W. Ward . .	26	5	0	" "	O.L.P.
The Country Butcher . . .	T. Gosse . .	7	7	0	" "	
Feeding the Pigs . . .	J. R. Smith . .	5	5	0	" "	
Smugglers; and Fishermen . . .	J. Ward . .	13	2	6	" "	C.

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Changing Quarters . . .	G. Graham . . .	5	5	0	Feb. 19, 1901	Stipple.
Stable Amusement . . .	W. Ward . . .	16	5	6	" "	
Breaking the Ice . . .	J. R. Smith . . .	8	8	0	" "	
Sailor's Conversation . . .	W. Ward . . .	8	8	0	" "	
A Boy and Pigs . . .	J. R. Smith . . .	8	8	0	" "	
The Happy Cottagers . . .	J. Grozer . . .	24	3	0	" "	P.B.L.
The Farmyard; and The Farmer's Stable	W. Ward . . .	15	4	6	" "	
The Warrener . . .	W. Ward . . .	7	7	0	" "	
Feeding the Pigs . . .	J. R. Smith . . .	11	11	0	" "	O.L.P
A Lady soaping Linen (Miss Gunning)	P. Dawe . . .	11	11	0	" "	P.B.L.
Industry; and Idleness . . .	C. Knight . . .	16	16	0	" "	Oval, in bistre.
Suspense . . .	W. Ward . . .	32	11	0	" "	
Lady's Maid Ironing . . .	R. Houston . . .	14	3	6	Mar. 13	"
The Laundry Maid . . .	P. Dawe . . .	15	4	6	" "	P.B.L.
Girl with a Candle; and The Letter Woman	Purcell and P. Dawe	13	2	6	" "	Proof.
The Soldier's Farewell; and The Soldier's Return	G. Graham . . .	100	16	0	Mar. 28	"
The Angler's Repast . . .	W. Ward . . .	30	9	0	" "	C.
Cottagers; and Travellers . . .	W. Ward . . .	63	0	0	" "	C.
Dressing for the Masquerade	J. R. Smith . . .	5	5	0	April 16	"
A Tea Garden . . .	F. D. Soiron . . .	33	12	0	" "	O.L.P., in bistre.
The Woodcutter; The Shep- herd's Boy	W. Ward . . .	23	2	0	" "	C.
Return from Market; Feed- ing Pigs	J. R. Smith . . .	13	2	6	" "	
Morning, or The Higglor Preparing; Evening, or Post-boy's Return	D. Orme . . .	22	1	0	" "	C.
The delightful Story . . .	W. Ward . . .	16	5	6	April 30	"
The Hard Bargain; The Last Litter	W. Ward . . .	17	17	0	" "	
Burning Weeds in Leicester- shire	J. Ward . . .	36	5	0	" "	Proof.
Children playing at Soldiers Contemplation . . .	W. Ward . . .	14	3	6	" "	Engraver's proof.
The Kite Entangled . . .	W. Ward . . .	252	0	0	" "	C.
Travellers; Cottagers . . .	W. Ward . . .	21	0	0	" "	
Fruits of Industry; Effects of Extravagance	W. Ward . . .	29	18	6	May 14	"
The Soldier's Return . . .	Graham . . .	47	5	0	" "	O.L.P.
The Fisherman's Hut . . .	W. Ward . . .	47	5	0	" "	C.
Valentine's Day; The Mar- riage	J. R. Smith . . .	24	3	0	" "	C.
Happy Cottagers; Gipsies' Tent	J. Dean . . .	7	7	0	June 4	"
Fox Hunting . . .	J. Grozer . . .	15	15	0	" "	C.
	J. Grozer . . .	15	4	6	" "	C.
	E. Bell . . .	37	16	0	" "	C., set of four.

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
The Deserter . . . . .	G. Keating . . . . .	93	9	0	June 4, 1901	C., set of four.
Sunset: A view in Leicester-shire	J. Ward . . . . .	13	13	0	June 11 "	
The Lucky Sportsman . . . . .	F. D. Soiron . . . . .	18	18	0	" "	C.
Innocence Alarmed . . . . .	R. Smith . . . . .	18	7	6	" "	P.B.L.
Public-house Door . . . . .	W. Ward . . . . .	17	17	0	" "	P.B.L.
Watering the Cart-horse ; Rubbing down the Post-horse	J. R. Smith . . . . .	29	8	0	" "	C.
Visit to Boarding School ; Visit to Child at Nurse	W. Ward . . . . .	37	16	0	" "	
A Party Angling ; The Angler's Repast	Ward and Keat- ing	52	10	0	" "	
First of September . . . . .	W. Ward . . . . .	71	8	0	" "	C.
Children Fishing; and Gather- ing Blackberries	P. Dawe . . . . .	63	0	0	" "	C.
Juvenile Navigators . . . . .	W. Ward . . . . .	17	6	6	" "	
Children Nutting . . . . .	E. Dayes . . . . .	15	15	0	" "	
Children Bird's-nesting . . . . .	W. Ward . . . . .	24	3	0	" "	C.
St. James's Park ; A Tea Garden	F. D. Soiron . . . . .	157	10	0	" "	C.
Inside ; and Outside of Country Ale-house	W. Ward . . . . .	42	0	0	" "	C.
A Rural Feast . . . . .	J. Dean . . . . .	18	18	0	July 4 "	C.
The Shepherds . . . . .	W. Ward . . . . .	6	16	6	" "	C.
The Country Butcher . . . . .	T. Gosse . . . . .	10	10	0	" "	C.
Credulous Innocence ; Seduc- tion	J. Young . . . . .	16	5	0	July 16 "	C.
Gipsies ; The Barn Door . . . . .	W. Ward . . . . .	21	10	6	July 20 "	
Credulous Innocence . . . . .	J. Young . . . . .	13	13	0	July 24 "	
Dancing Dogs . . . . .	T. Gaugain . . . . .	32	11	0	" "	C.
Children gathering Black- berries	P. Dawe . . . . .	7	17	6	Nov. 19 "	
Angler's Repast . . . . .	W. Ward . . . . .	13	13	0	" "	
Children playing at Soldiers	W. Ward . . . . .	11	11	0	" "	
The first Pledge of Love . . . . .	W. Ward . . . . .	8	8	0	" "	
Boys Skating, etc. . . . .	E. Bell . . . . .	22	1	0	" "	Set of 4.
A Party Angling ; Angler's Repast	Ward and Keat- ing	147	0	0	" "	C.
Comforts of Industry ; Miseries of Idleness	H. Hudson . . . . .	35	14	0	" "	C.
Temptation . . . . .	W. Humphrey . . . . .	43	1	0	Nov. 27 "	P.B.L.
The Thatcher . . . . .	W. Ward . . . . .	17	17	0	" "	
Farmer's Visit to his Daughter ; Visit Re- turned	Bond and Nutter . . . . .	29	8	0	" "	C.
The Farmer's Stable . . . . .	W. Ward . . . . .	15	4	6	" "	C.
Children Nutting . . . . .	E. Dayes . . . . .	33	12	0	" "	C.
Blindman's Buff . . . . .	W. Ward . . . . .	32	11	0	" "	C.

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Juvenile Navigators . . .	W. Ward . . .	42	0	0	Nov. 27, 1901	C.
Playing at Dominoes . . .	J. R. Reynolds	19	19	0	" "	C.
Selling Cherries ; Selling Peas	E. Bell . . .	39	18	0	" "	C.
Visit to Boarding School ; Visit to Child at Nurse	W. Ward . . .	117	2	0	" "	C.
St. James' Park ; A Tea Garden	F. D. Soiron . .	183	15	0	" "	C. ; B.B.
The Coquette at her Toilette	W. Ward . . .	26	5	0	Dec. 3 "	C.
The Waterman's Reluctance ; and The Contented Waterman	W. Ward . . .	15	15	0	" "	C.
Boys Skating . . . . .	E. Scott . . .	6	6	0	" "	Untrimmed margin
The Fisherman's Hut . . .	J. R. Smith . .	9	19	6	" "	
The Strayed Child . . . .	B. Pym . . .	28	7	0	" "	C.
Pleasures of Retirement ; and another	W. Ward . . .	16	16	0	Jan. 8, 1902	C.
Children Bird's-nesting . .	W. Ward . . .	38	17	0	Jan. 15 "	C.
Blindman's Buff . . . . .	W. Ward . . .	27	6	0	" "	C.
A Visit to the Child at Nurse ; A Visit to the Boarding School	W. Ward . . .	136	10	0	" "	C.
Fruits of Industry ; Industry and Economy	Darcis . . .	17	6	6	" "	C.
Children Nutting . . . . .	E. Dayes . . .	21	0	0	Jan. 22 "	C.
Children playing at Soldiers	G. Keating . . .	11	11	0	" "	C.
Love vanquished by Avarice	J. R. Smith . .	18	7	6	Feb. 5 "	O.L.P.
Fishermen . . . . .	J. Young . . .	10	10	0	" "	O.L.P.
The Coquette at her Toilette	W. Ward . . .	126	0	0	Feb. 13 "	C.
Inside of a Country Ale-house	W. Ward . . .	50	8	0	Feb. 19 "	C.
Susan's Farewell . . . . .	C. Knight . . .	17	17	0	" "	C.
Contemplation . . . . .	W. Ward . . .	168	0	0	" "	C.
Dancing Dogs . . . . .	T. Gaugain . .	31	10	0	Feb. 27 "	
A Lady at a Table . . . . .	J. R. Smith . .	6	6	0	" "	C.
Jack in the Bilboes ; and The Companion	— . . . . .	16	5	6	" "	C.
A Wife . . . . .	J. R. Smith . .	18	18	0	Mar. 4 "	C.
The Shepherd . . . . .	W. Ward . . .	5	5	0	" "	C.
The Woodcutter . . . . .	W. Ward . . .	5	5	0	" "	C.
First of September : Morning ; Evening	W. Ward . . .	22	1	0	" "	C.
Fox Hunting . . . . .	E. Bell . . .	39	18	0	" "	C., set of four.
Morning : the Higglers ; Evening : The Post-boy's Return	D. Orme . . .	40	19	0	" "	C.
Guinea Pigs ; Dancing Dogs	T. Gaugain . . .	54	12	0	" "	C.
Cottagers . . . . .	W. Ward . . .	44	2	0	" "	C.
Alehouse Politicians . . . .	W. Ward . . .	29	8	0	" "	C.

## APPENDIX

Title.	Engraver.	Price. £ s. d.	Sale.	Remarks.
Guinea Pigs; and Dancing Dogs	T. Gaugain .	36 15 0	Mar. 18, 1902	P.B.L., in bistre.
Travellers; Cottagers . . .	W. Ward .	73 10 0	" "	C.
A Farmer's Visit to his Married Daughter; the Visit Returned	W. Bond .	36 15 0	" "	C.
Rubbing down the Post-horse; and Companion	J. R. Smith .	13 2 6	" "	C.
The Turnpike Gate . . .	W. Ward .	9 19 6	Mar. 22 "	
Smugglers . . . . .	J. Ward .	6 6 0	April 16 "	O.L.P.
Fishermen on Shore . . .	W. Hilton .	5 15 0	" "	O.L.P.
Stable Amusement . . . .	W. Ward .	6 16 6	" "	O.L.P.
Boys and Pigs . . . . .	J. R. Smith .	12 12 0	" "	O.L.P.
The Barn Door . . . . .	W. Ward .	7 17 6	" "	O.L.P.
Interior of a Stable . . .	W. Ward .	23 2 0	" "	P.B.L.
Shepherds Reposing; and The Weary Sportsman .	Bond . . .	17 6 6	" "	C.
Valentine's Day; and The Marriage (after Wheatley)	—	10 10 0	" "	C.
The Hard Bargain . . . .	W. Ward .	15 4 6	" "	
Giles, the Farmer's Boy . .	W. Ward .	17 6 6	" "	O.L.P.
The Country Stable . . . .	W. Ward .	37 16 0	" "	P.B.L.
Delicate Embarrassment . .	E. Bell . .	10 0 0	" "	C.
The Contented Waterman . .	W. Ward .	5 10 0	May 1 "	
The Soldier's Return . . .	G. Graham .	5 0 0	" "	
St. James's Park; and A Tea Garden	D. Weiss . .	15 15 0	" "	C.
A Visit to the Donkeys . . .	W. Ward .	5 5 0	" "	C.
Snipe Shooting; and Partridge Shooting	C. Catton .	17 17 0	" "	C.
Fishermen; and Smugglers .	J. Ward . .	18 7 6	" "	O.L.P., C.
Giles, The Farmer's Boy . .	W. Ward . .	52 10 0	" "	C.
The Hard Bargain . . . . .	W. Ward . .	37 16 0	" "	C.
A Party Angling . . . . .	G. Keating .	55 13 0	" "	O.L.P.
Guinea Pigs; and Dancing Dogs	T. Gaugain .	24 3 0	" "	Stipple.
Morning, or The Benevolent Sportsman	J. Grozer . .	31 10 0	" "	C.
A Tea Garden . . . . .	F. D. Soiron .	65 2 0	" "	P.B.B., C.
The Squire's Door; and The Farmer's Door	B. Duterrau .	199 10 0	" "	C.
Children Fishing; and Children gathering Blackberries	P. Dawe . . .	105 0 0	" "	C.
The Fruits of Industry; and Effects of Extravagance .	W. Ward . .	33 12 0	" "	C.
The Corn Bin; and the Horse Feeder	J. R. Smith .	15 15 0	" "	O. L. P.
The First Pledge of Love . .	W. Ward . .	7 17 6	May 15 "	C.
A Party Angling . . . . .	G. Keating .	12 1 6	" "	

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
The Woodcutter . . . .	W. Ward . . . .	11	0	6	May 15, 1902	
Children playing at Soldiers Variety; and Aurora (after Guido)	G. Keating . . . . W. Ward . . . .	51	9	0	" "	O.L.P.
Industry . . . . .	C. Knight . . . .	5	5	0	" "	In bistre.
The Pledge of Love . . . .	W. Ward . . . .	14	3	6	June 16	" "
The Gipsies' Tent . . . .	J. Grozer . . . .	16	5	6	" "	O.L.P.
Louisa . . . . .	T. Gaugain . . . .	20	9	6	" "	A pair, C.
The Thatcher . . . . .	W. Ward . . . .	10	10	0	" "	" "
The Farmer's Stable . . . .	W. Ward . . . .	11	0	6	July 8	" "
The Warrener; The Shepherds	W. Ward . . . .	12	12	0	July 23	" "
A Visit to the Child at Nurse; A Visit to the Boarding School	W. Ward . . . .	21	0	0	" "	Proofs.
The Alehouse Kitchen . . . .	R. S. Syer . . . .	5	15	6	" "	C.
The Warrener . . . . .	W. Ward . . . .	8	8	0	" "	C.
The Last Litter . . . . .	W. Ward . . . .	5	5	0	" "	C.
Gathering Fruit; Gathering Wood	Meadows . . . .	21	0	0	" "	" "
The Return from Market . . . .	J. R. Smith . . . .	39	18	0	" "	" "
Evening . . . . .	W. Ward . . . .	6	16	6	" "	" "
St. James's Park; and A Tea Garden	F. D. Soiron . . . .	25	4	0	" "	" "
The Last Litter; Interior of a Stable	W. Ward . . . .	13	13	0	" "	" "
Domestic Happiness . . . .	W. Ward . . . .	5	0	0	" "	" "
The Farmyard . . . . .	W. Ward . . . .	6	10	0	" "	" "
Breaking the Ice . . . . .	J. R. Smith . . . .	19	8	6	Nov. 13	C.
The Cottager's Wealth . . . .	G. Keating . . . .	8	8	0	" "	O.L.P.
The Corn Bin . . . . .	J. R. Smith . . . .	16	16	0	" "	O.L.P.
Credulous Innocence; Seduction (a pair)	J. Young . . . .	14	3	6	" "	" "
Interior of an Alehouse . . . .	W. Ward . . . .	9	9	0	" "	C.
The Thatchers . . . . .	W. Ward . . . .	22	1	0	" "	C.
Peace; War . . . . .	J. Hogg and G. Graham	27	6	0	" "	C.
Guinea Pigs . . . . .	T. Gaugain . . . .	24	3	0	" "	C.
Summer; Winter . . . . .	Barnard . . . .	16	5	6	" "	C.
Nurse and Children in the Fields	G. Keating . . . .	53	11	0	" "	C.
Trepanning a Recruit; Recruit Deserted; Deserter taking leave of his Wife; Deserter Pardoned	G. Keating . . . .	96	12	0	Nov. 25	C., set of four.
The Sportsman's Return . . . .	W. Ward . . . .	33	12	0	" "	C.
A Visit to the Child at Nurse; A Visit to the Boarding School	W. Ward . . . .	131	5	0	" "	C.

## APPENDIX

Title.	Engraver.	Price. £ s. d.	Sale.	Remarks.
Children Nutting . . . .	E. Dayes . . . .	12 12 0	Nov. 25, 1902	C.
The Barn Door . . . .	W. Ward . . . .	11 11 0	" "	C.
Gipsies . . . . .	W. Ward . . . .	18 18 0	" "	C.
Delia in the Country . . .	M'Cormack . . . .	5 15 6	Dec. 3 "	Artist's proof.
Nurse and Children in the Field; The Kite En- tangled (pair)	Ward and Keating	55 13 0	Dec. 9 "	
A Party Angling; The Angler's Repast . . . .	Ward and Keating	15 4 6	" "	C.
The Soldier's Farewell . . .	Graham . . . .	6 16 6	" "	In bistre.
Girl and Calves; Girl and Pigs	W. Ward . . . .	9 9 0	" "	C.
The Farmer's Door . . . .	B. Duterrau . . . .	13 2 6	Dec. 16 "	
The Sportsman's Return . . .	W. Ward . . . .	44 2 0	" "	P.B.L.
Innocence Alarmed . . . .	R. Smith . . . .	75 12 0	" "	B.P.L.
Children Nutting . . . .	E. Dayes . . . .	70 7 0	" "	O.L.P., untrimmed margin.
The Contented Waterman; Jack in the Bilboes (a pair)	W. Ward . . . .	23 2 0	" "	
St. James' Park; A Tea Garden	F. D. Soiron . . . .	194 5 0	" "	C.
Story of Lætitia . . . .	J. R. Smith . . . .	288 15 0	" "	C., set of six.
Inside of a Country Alehouse	W. Ward . . . .	49 7 0	Jan. 13, 1903	C.
Slave Trade and African Hospitality	J. R. Smith . . . .	13 13 0	" "	C.
Rural Amusement . . . .	J. R. Smith . . . .	47 5 0	" "	C.
St. James's Park; and A Tea Garden	F. D. Soiron . . . .	37 16 0	" "	P.B.B.
Gipsies' Tent . . . . .	J. Grozer . . . .	11 11 0	" "	C.
A Visit to the Donkeys . . .	W. Ward . . . .	11 11 0	Jan. 29 "	C.
The Rustic Hovel; and The Cottage Sty	E. Bell . . . .	8 18 6	" "	A pair, C.
A Farmer's Visit; and Com- panion	Blake . . . .	25 4 0	" "	C.
The Barn Door . . . .	W. Ward . . . .	5 5 0	" "	C.
Playing at Dominoes; and Playing with a Monkey	J. R. Reynolds	9 9 0	" "	C.
The Farmyard; and The Farmer's Stable	W. Ward . . . .	24 3 0	" "	C.
A Visit to the Child at Nurse	W. Ward . . . .	17 17 0	Feb. 12 "	
Pheasant and Partridge Shoot- ing	T. Rowlandson	8 18 6	" "	A pair, aquatints.
The Marriage; and the Happy Family	J. Dean . . . .	12 12 0	" "	C.
Fishermen going Out . . . .	S. W. Reynolds	18 18 0	" "	O.L.P.
Sailor's Return . . . . .	P. Dawe . . . .	38 17 0	Feb. 25 "	C.
Pleasures of Retirement . . .	W. Ward . . . .	15 4 6	" "	C.
Rustic Employment . . . .	J. R. Smith . . . .	13 2 6	" "	
A Carrier's Stable . . . .	W. Ward . . . .	8 18 6	" "	

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
The Turnpike Gate . . .	W. Ward . . .	13	13	0	Feb. 25, 1903	C.
Guinea Pigs . . . . .	T. Gaugain . . .	9	19	6	Mar. 11 "	
Mutual Confidences . . .	E. Bell . . . . .	36	15	0	" "	C.
The Turnpike Gate . . .	W. Ward . . . . .	87	3	0	" "	O.L.P.
Morning Employment . . .	J. R. Smith . . .	27	6	0	" "	C.
History of Lætitia . . . .	J. R. Smith . . .	98	14	0	" "	C., set of six.
Guinea Pigs; and Dancing Dogs	T. Gaugain . . . .	44	2	0	" "	Pair, P.B.L.
Rabbits . . . . .	J. R. Smith . . . .	10	10	0	" "	Proof.
The Storm . . . . .	W. Ward . . . . .	7	7	0	Mar. 25 "	O.L.P.
Mutual Joy; or, The Ship in Harbour	P. Dawe . . . . .	26	5	0	Mar. 31 "	
Soldier's Farewell; and Sol- dier's Return	G. Graham . . . . .	24	0	0	" "	In bistre.
Children gathering Nuts . .	W. Ward . . . . .	9	19	6	" "	C.
Inside of Country Alehouse (and Outside of ditto by J. Ward)	W. Ward . . . . .	86	2	0	" "	C.
The same subjects in mezzo	W. Ward . . . . .	44	2	0	" "	
St. James' Park; and A Tea Garden	F. D. Soiron . . . .	183	15	0	" "	C.
A Party Angling; and The Angler's Repast	W. Ward and Keating	215	5	0	" "	C.
Visit to Boarding School; and A Visit to Child at Nurse	W. Ward . . . . .	73	10	0	" "	C.
The Country Butcher . . .	T. Gosse . . . . .	39	18	0	" "	C.
A Tea Garden . . . . .	F. D. Soiron . . . .	24	3	0	April 7 "	C.
Smugglers . . . . .	J. Ward . . . . .	8	8	0	" "	C.
Blindman's Buff . . . . .	W. Ward . . . . .	8	8	0	" "	C.
The Farmer's Stable . . .	W. Ward . . . . .	52	10	0	" "	C.
Gathering Wood; and Gather- ing Fruit	Meadows . . . . .	18	7	6	" "	C.
The Squire's Door; and The Farmer's Door	B. Duterrau . . . .	84	0	0	" "	C.
Cottagers . . . . .	W. Ward . . . . .	19	8	6	" "	O.L.P.
Children Nutting . . . . .	E. Dayes . . . . .	14	14	0	" "	C.
Juvenile Navigators . . .	W. Ward . . . . .	30	9	0	" "	C.
Children playing at Soldiers	W. Ward . . . . .	5	5	0	April 22 "	
Comforts of Industry; and Miseries of Idleness	H. Hudson . . . . .	44	2	0	" "	C.
Children Fishing; and Gathering Blackberries	P. Dawe . . . . .	26	5	0	" "	C.
Youth diverting Age; and Gathering Blackberries	J. Grozer . . . . .	12	12	0	" "	C.
Boy with Donkey and Pigs; and Feeding Pigs	—	16	16	0	" "	
Pigs Feeding . . . . .	W. Pether . . . . .	8	18	6	May 7 "	P.B.L.
Setters . . . . .	S. Reynolds . . . .	5	15	6	" "	



## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Children Nutting . . . .	E. Dayes . . . .	75	12	0	May 7, 1903	P.B.L.
Children playing at Soldiers	G. Keating . . . .	98	14	0	" "	P.B.L.
Juvenile Navigators . . . .	W. Ward . . . .	98	14	0	" "	P.B.L.
Blindman's Buff . . . .	W. Ward . . . .	89	5	0	" "	O.L.P.
Children Bird's-nesting . . . .	W. Ward . . . .	71	8	0	" "	
The Shepherd's Boy . . . .	W. Ward . . . .	15	15	0	" "	
The Farmer's Stable . . . .	W. Ward . . . .	44	2	0	" "	
The Country Stable . . . .	W. Ward . . . .	22	1	0	" "	
The Warrener . . . .	W. Ward . . . .	48	6	0	" "	
Feeding the Pigs ; and The Return from Market	J. R. Smith . . . .	141	15	0	" "	
Smugglers ; and Fishermen	J. Ward . . . .	52	10	0	" "	
Fighting Dogs ; and Dog and Cat	J. R. Smith . . . .	6	16	0	" "	
Rubbing down the Post- horse and Watering the Cart-horse	J. R. Smith . . . .	33	12	0	" "	
Gathering Wood ; and Gathering Fruit	R. M. Meadows . . . .	33	12	0	" "	Stipple.
The Farmyard ; and Farmer's Stable	W. Ward . . . .	68	5	0	" "	
The Storm ; and The Dram	W. Ward . . . .	33	12	0	" "	
The Horse Feeder ; and The Corn Bin	J. R. Smith . . . .	65	2	0	" "	
The Peasant's Repast ; The Labourer's Luncheon	C. Josi . . . .	24	3	0	" "	
Milkmaid and Cowherd ; Breaking the Ice	J. R. Smith . . . .	63	0	0	" "	
Selling Fish ; The Fisher- man's Hut	J. R. Smith . . . .	58	16	0	" "	
The Rabbit Warren ; Sports- men Refreshing	S. Alken . . . .	12	12	0	" "	Aquatint.
Alehouse Door ; Alehouse Kitchen	R. S. Dyer . . . .	30	9	0	" "	
Public-house Door ; Stable Amusement	W. Ward . . . .	69	6	0	" "	
The Country Butcher . . . .	J. Gosse (under J. R. Smith) } . . . .	69	6	0	" "	
Sailor's Conversation . . . .	W. Ward . . . .				" "	
Cottage Family ; Shepherd's Meal	J. R. Smith . . . .	56	14	0	" "	
A Conversation ; Peasant and Pigs	J. R. Smith . . . .	65	2	0	" "	
Fishermen on Shore ; Fisher- men going Out	W. Hilton and S. W. Reynolds . . . .	32	11	0	" "	
Dancing Dogs ; Credulous Assurance	Gaugain and Young . . . .	8	18	6	May 12 "	
Slave Trade ; and African Hospitality	J. R. Smith . . . .	4	14	6	" "	

## APPENDIX

Title.	Engraver.	Price.			Sale.	Remarks.
		£	s.	d.		
Dancing Dogs ; Guinea Pigs	T. Gaugain	21	0	0	May 12, 1903	In bistre.
Delia in Town . . . . .	J. R. Smith	94	10	0	" "	C.
Travellers . . . . .	W. Ward	12	1	6	" "	
Morning and Evening . . . . .	J. Murphy	71	8	0	May 19	"
The Gipsies' Tent . . . . .	J. Grozer	11	0	6	June 9	" P.B.L.
" " " (print state)	J. Grozer	10	10	0	" "	"
The Shepherds . . . . .	W. Ward	17	6	6	" "	"
Inside of a Country Alehouse	W. Ward	34	13	0	" "	Etched letter proof.
First of September . . . . .	W. Ward	29	8	0	" "	"
The Carrier's Stable . . . . .	W. Ward	33	12	0	" "	P.B.L.
Stable Conversation . . . . .	W. Ward	48	6	0	" "	P.B.L.
Contemplation . . . . .	W. Ward	45	3	0	" "	Proof.
Cottagers; Travellers . . . . .	W. Ward	24	3	0	" "	"
Return from Market . . . . .	J. R. Smith	7	17	6	" "	"
Children playing at Soldiers	G. Keating	11	11	0	" "	"
Blindman's Buff . . . . .	W. Ward	11	11	0	" "	"
Morning; and Evening . . . . .	J. Grozer	24	3	0	" "	O.I.P.
Alehouse Politicians . . . . .	W. Ward	27	6	0	" "	"
Squire's Door ; Farmer's Door	B. Duterrau	17	6	6	June 19	"
Fruits of Industry (and another)	W. Ward	23	2	0	" "	C.
Selling Peas ; Selling Cherries	E. Bell	115	10	0	" "	C.
The Strangers at Home . . . . .	W. Nutter	8	18	6	" "	C.
The Coquette at her Toilette	W. Ward	6	6	0	June 23	"
The Horse Feeder . . . . .	J. R. Smith	6	16	6	" "	C.
The Sportsman's Return . . . . .	W. Ward	5	5	0	" "	C.
The Kite Entangled . . . . .	W. Ward	14	14	0	" "	C.
A Tea Garden . . . . .	F. D. Soiron	60	18	0	July 7	" P.B.B. ; C.
The Public-house Door . . . . .	W. Ward	26	5	0	July 15	"
The Country Butcher . . . . .	T. Gosse and J. R. Smith	26	5	0	" "	C.
St. James Park ; and A Tea Garden	D. Weiss	27	6	0	July 20	"
The First of September: Morning	W. Ward	5	5	0	" "	"
Rustic Courtship . . . . .	—	8	8	0	" "	C.
Morning; and Evening . . . . .	J. Grozer	52	10	0	" "	C.
The Post-boy's Departure; and Post-boy's Return	—	19	8	6	" "	C.
Morning; and Evening . . . . .	Ward	11	0	6	" "	C.

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