

Nurturing Genius in a Pigsty: George Morland and the Making of the Modern Artist

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Volume II: Illustrations

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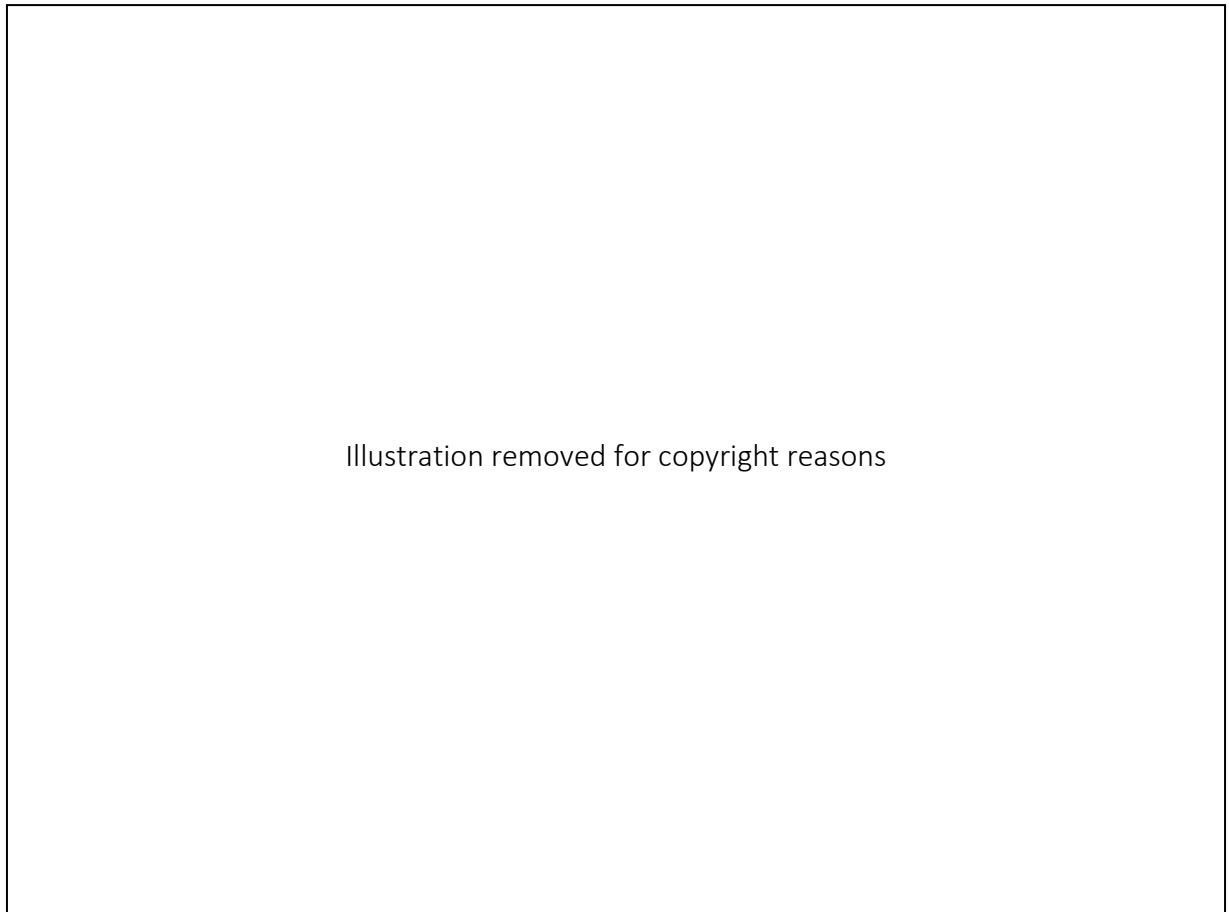


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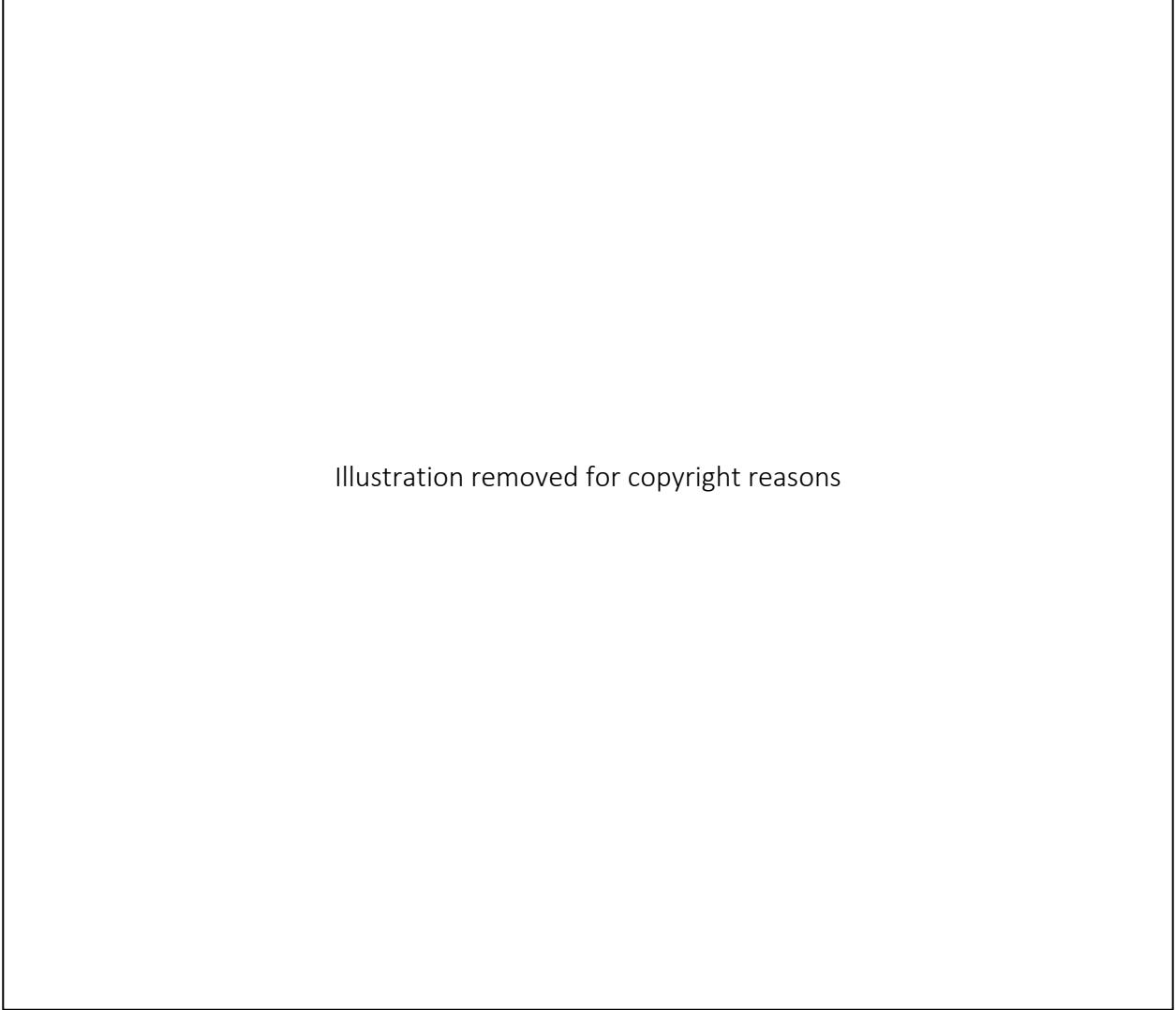


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Fig 6. George Morland, *Four Studies of Heads of Cattle*, oil on canvas, 63.5 x 76.2 cm,
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Fig 7. William Hogarth, *Heads of Six of Hogarth's Servants*, c. 1750-5, oil on canvas, 63 x 75.5 cm, © Tate, Photo © Tate, Image released under Creative Commons CC-BY-NC-ND 3.0 (Unported), <https://www.tate.org.uk/art/artworks/hogarth-heads-of-six-of-hogarths-servants-n01374>.



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Fig 10. Sir Anthony Van Dyck, *Triple Portrait of Charles I*, 1635-6, oil on canvas, 84.4 x 99.4 cm, Royal Collection Trust / © Her Majesty Queen Elizabeth II 2018.

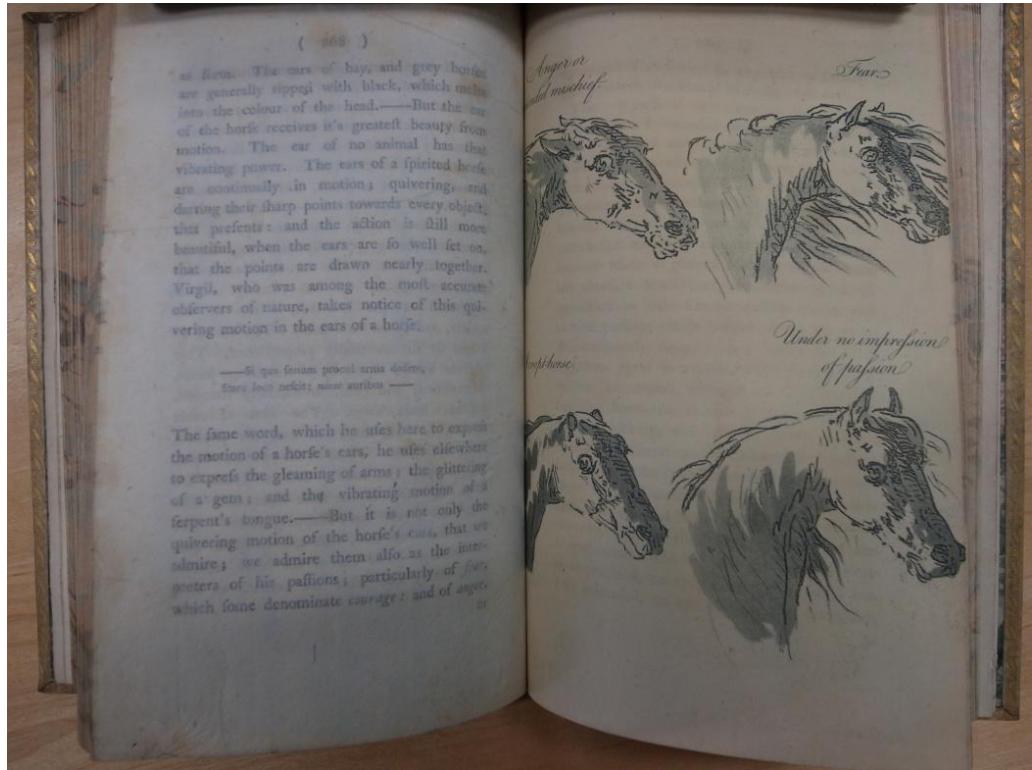


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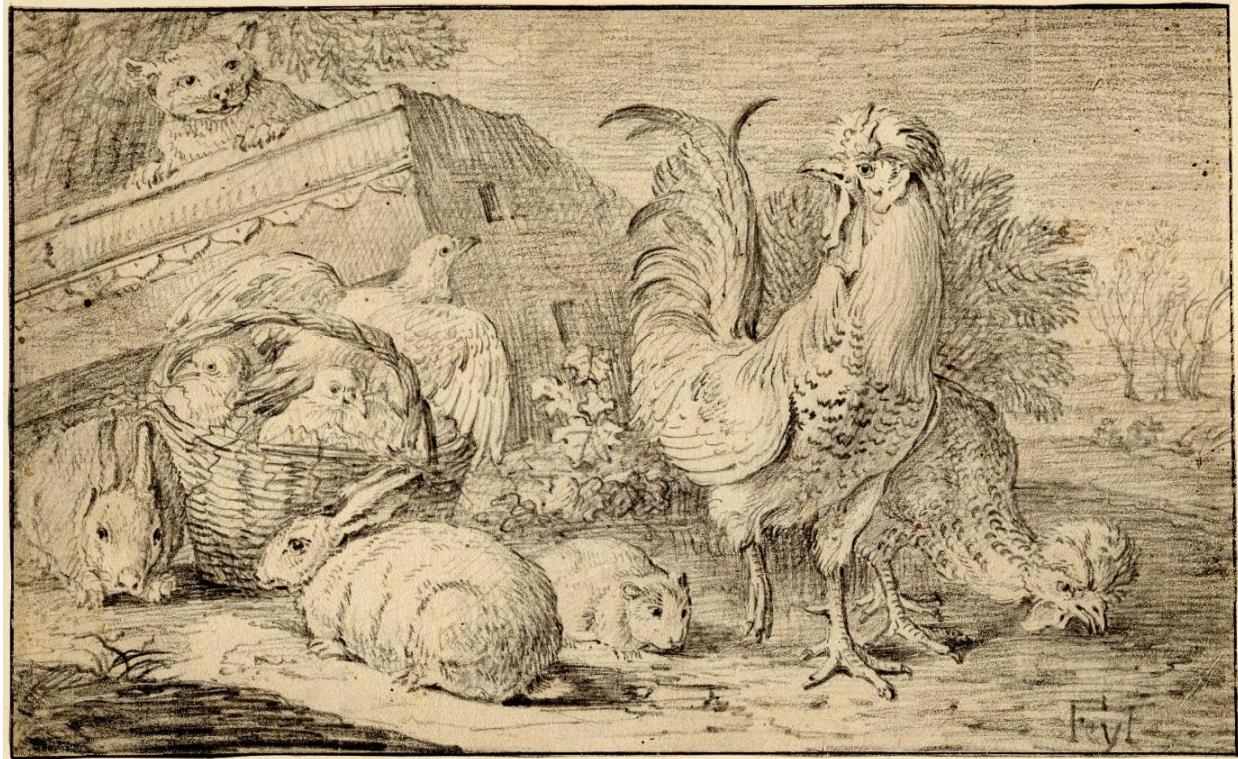


Fig 14. Attributed to Jan Fyt, *Farm-yard Study*, 1626-1661, black chalk drawing, 17 x 27.6 cm, © Trustees of the British Museum.

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Fig 15. David De Coninck, *Guinea Pigs, Rabbits and Fowls*, Breamore Manor House, Breamore.

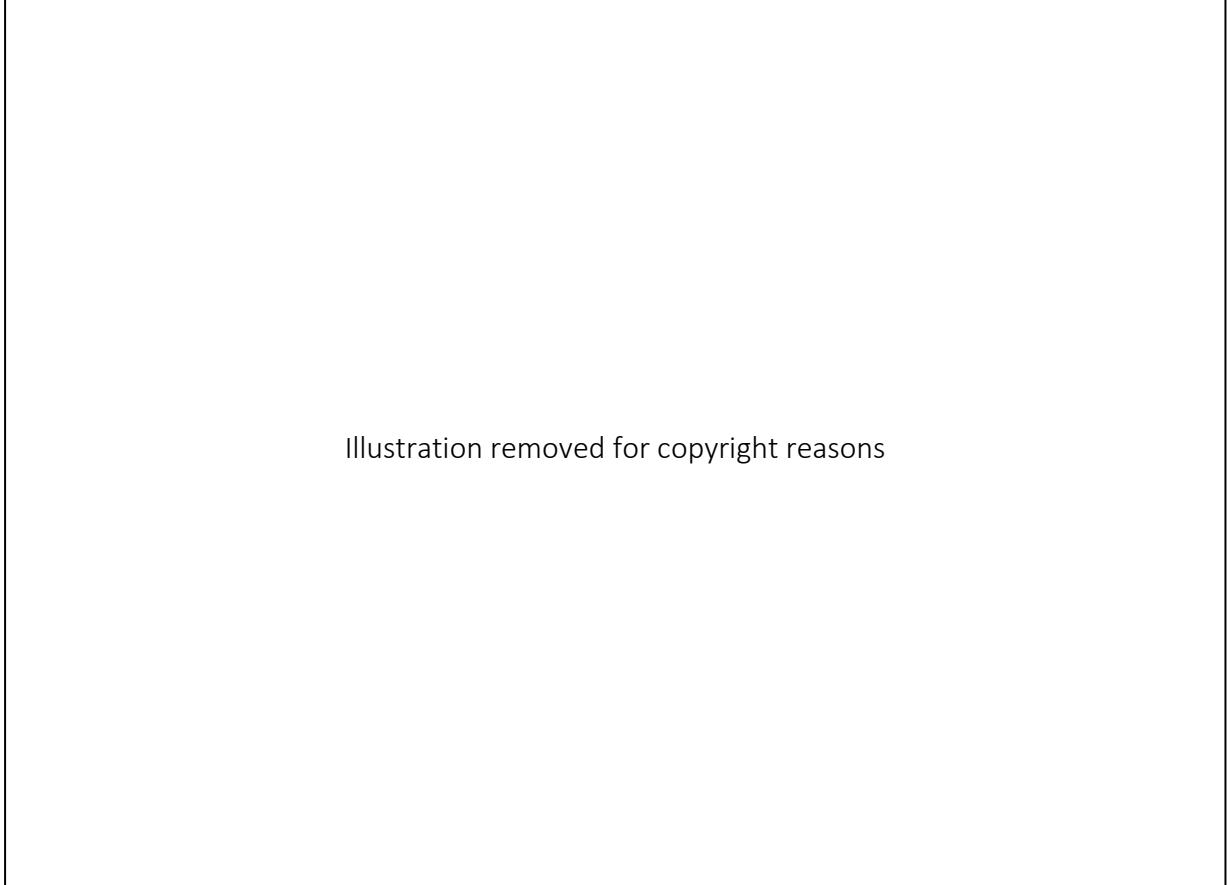


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Fig 16. George Morland, *Horses in a Stable*, 1791, oil on canvas, 86.4 x 117.5 cm, Victoria and Albert Museum, London.

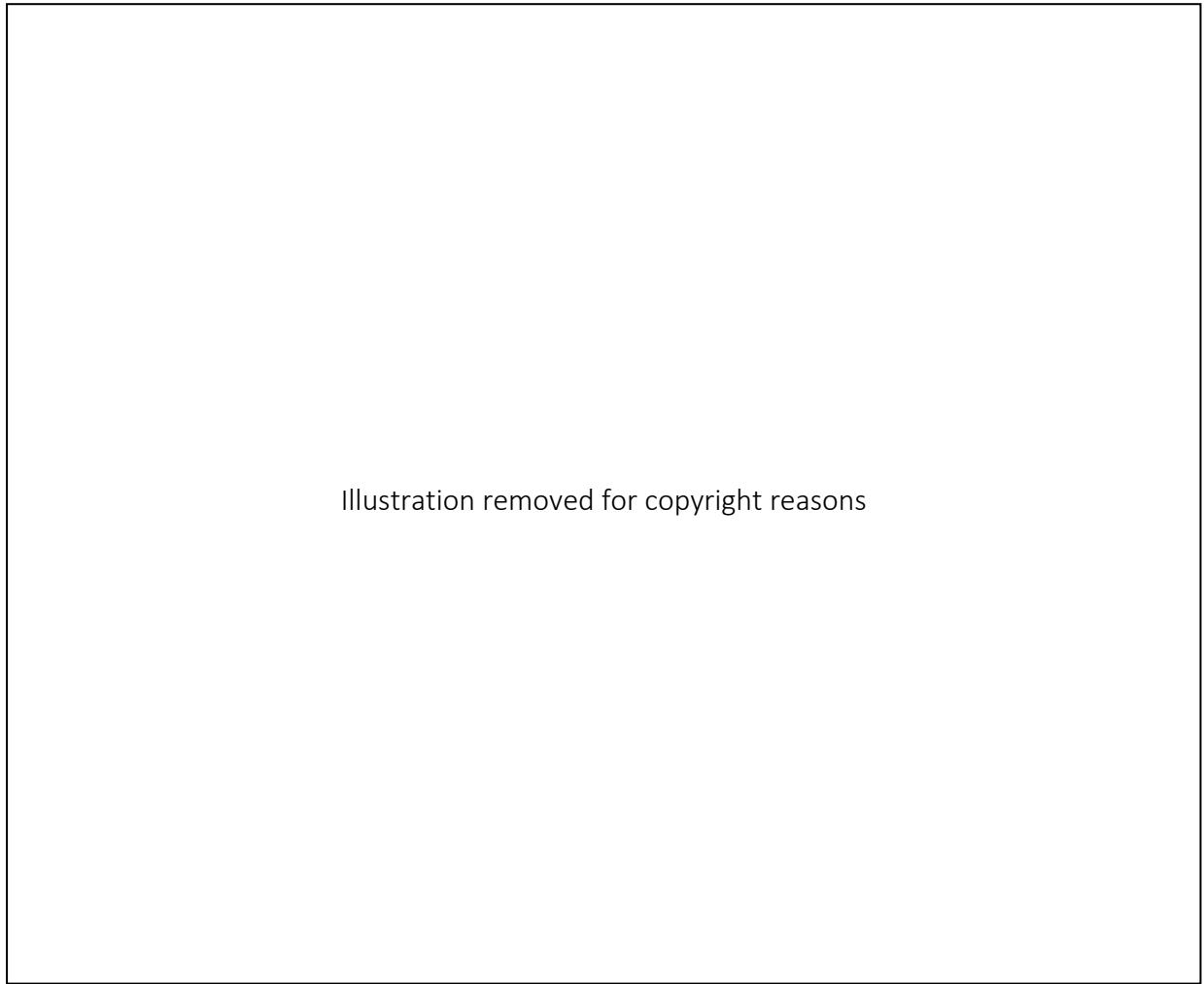


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Fig 19. William Hogarth, *Second Stage of Cruelty* from *The Four Stages of Cruelty*, published in 1751, etching and engraving, 37.9 x 31.9 cm, © Trustees of the British Museum.



Fig 20. George Morland, *Cowherd and Milkmaid*, 1792, oil on canvas, 50.8 x 66 cm, © Tate, Photo © Tate, Image released under Creative Commons CC-BY-NC-ND 3.0 (Unported), <https://www.tate.org.uk/art/artworks/morland-cowherd-and-milkmaid-n02640>.

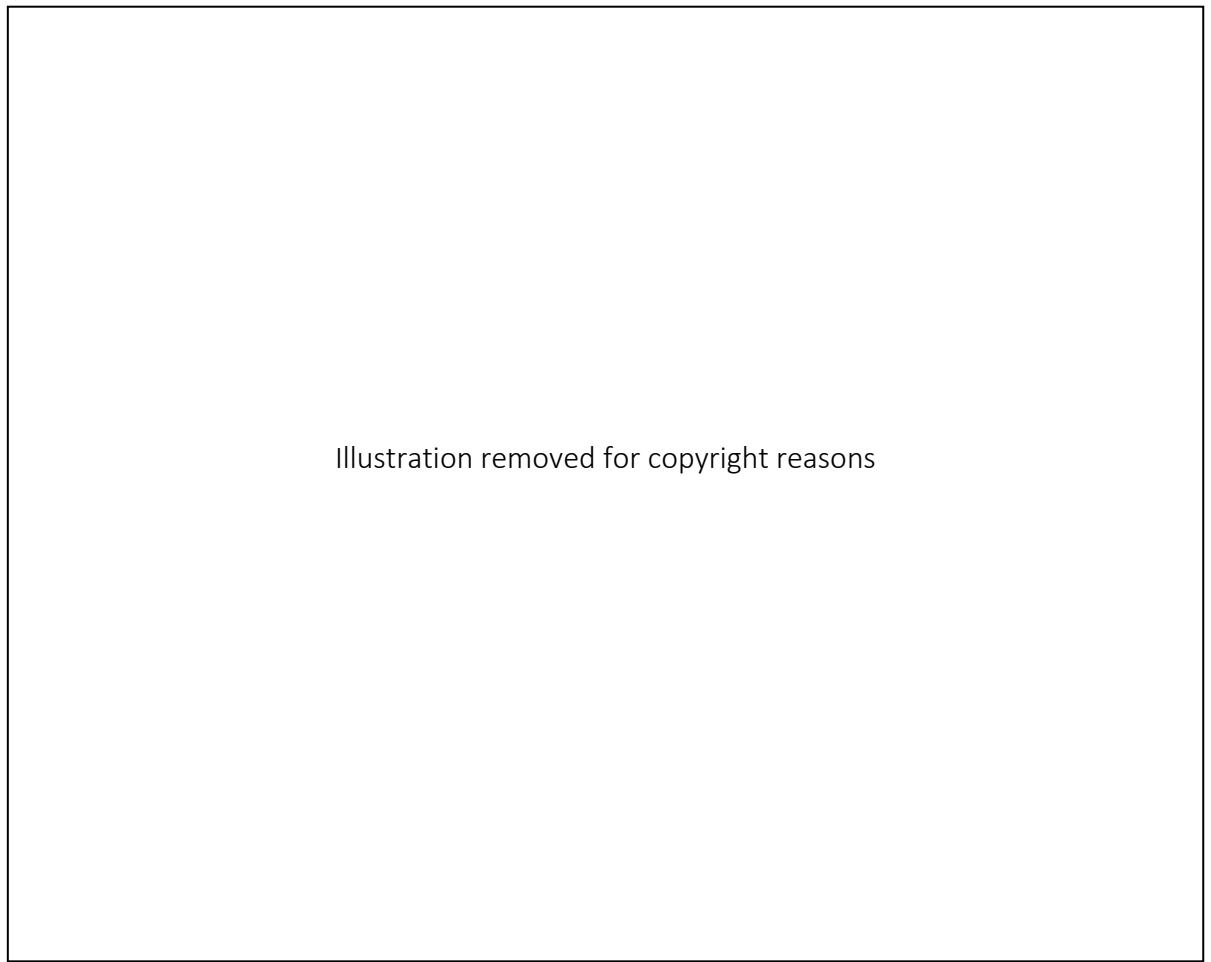


Fig 21. George Morland, *Stable Scene*, or, *The Country Stable*, 1791, Christie's London, 31 May 1935.



Fig 22. George Morland, *Bargaining for Sheep*, 1794, oil on canvas, 139.7 x 198.1 cm,
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Fig 23. William Hogarth, *O the Roast Beef of Old England ('The Gate of Calais')*, 1748, oil on canvas, 78.8 x 94.5 cm, © Tate, Photo © Tate, Image released under Creative Commons CC-BY-NC-ND 3.0 (Unported), <https://www.tate.org.uk/art/artworks/hogarth-o-the-roast-beef-of-old-england-the-gate-of-calais-n01464>.

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Fig 24. George Stubbs, *Lincolnshire Ox, Portrayed with John Gibbons and his Prize-Winning Gamecock*, 1790, oil on panel, 67.9 x 99 cm, Walker Art Gallery, Liverpool.



Fig 25. George Morland, *Morning, or, Benevolent Sportsman*, 1792, oil on canvas, 101.6 x 137.2 cm, © The Fitzwilliam Museum, Cambridge.

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Fig 26. George Morland, *The Traveller's Refreshment, or, The Country Butcher*, 1793?, Sotheby's London, 3 April 1996, lot 139.



Fig 27. Annibale Carracci, *The Butcher's Shop*, 1580s, oil on canvas, 190 x 272 cm, By Permission of the Governing Body of Christ Church, Oxford.

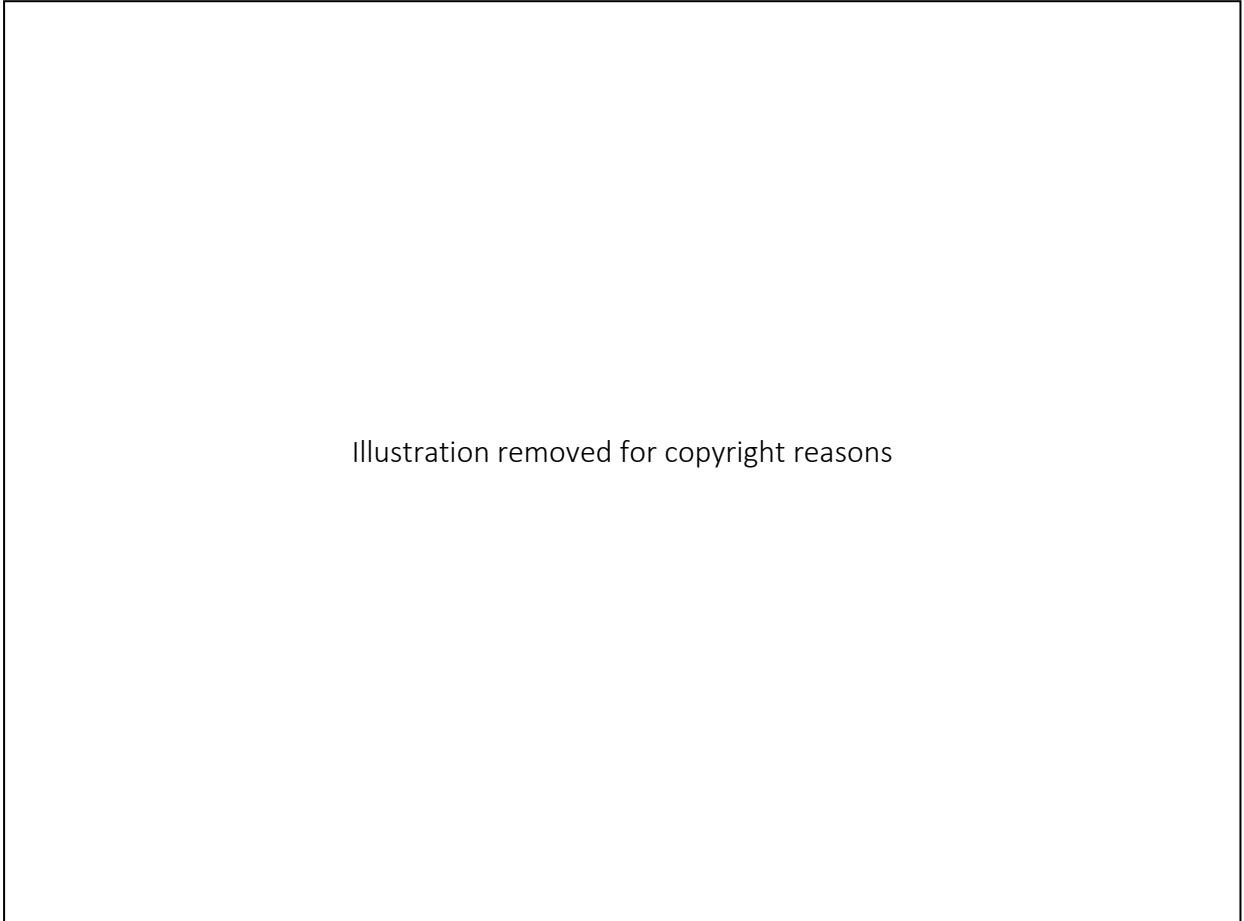


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Fig 28. George Morland, *The Watchful Butcher*, or, *The Butcher Chastising his Dog*, 1792,
Sotheby's London, 27 January 1954, lot 123.

Chapter 2



Fig 29. George Morland, *Leaving the Stable*, 1792, graphite touched with red chalk, 36 x 46 cm, © Trustees of the British Museum.

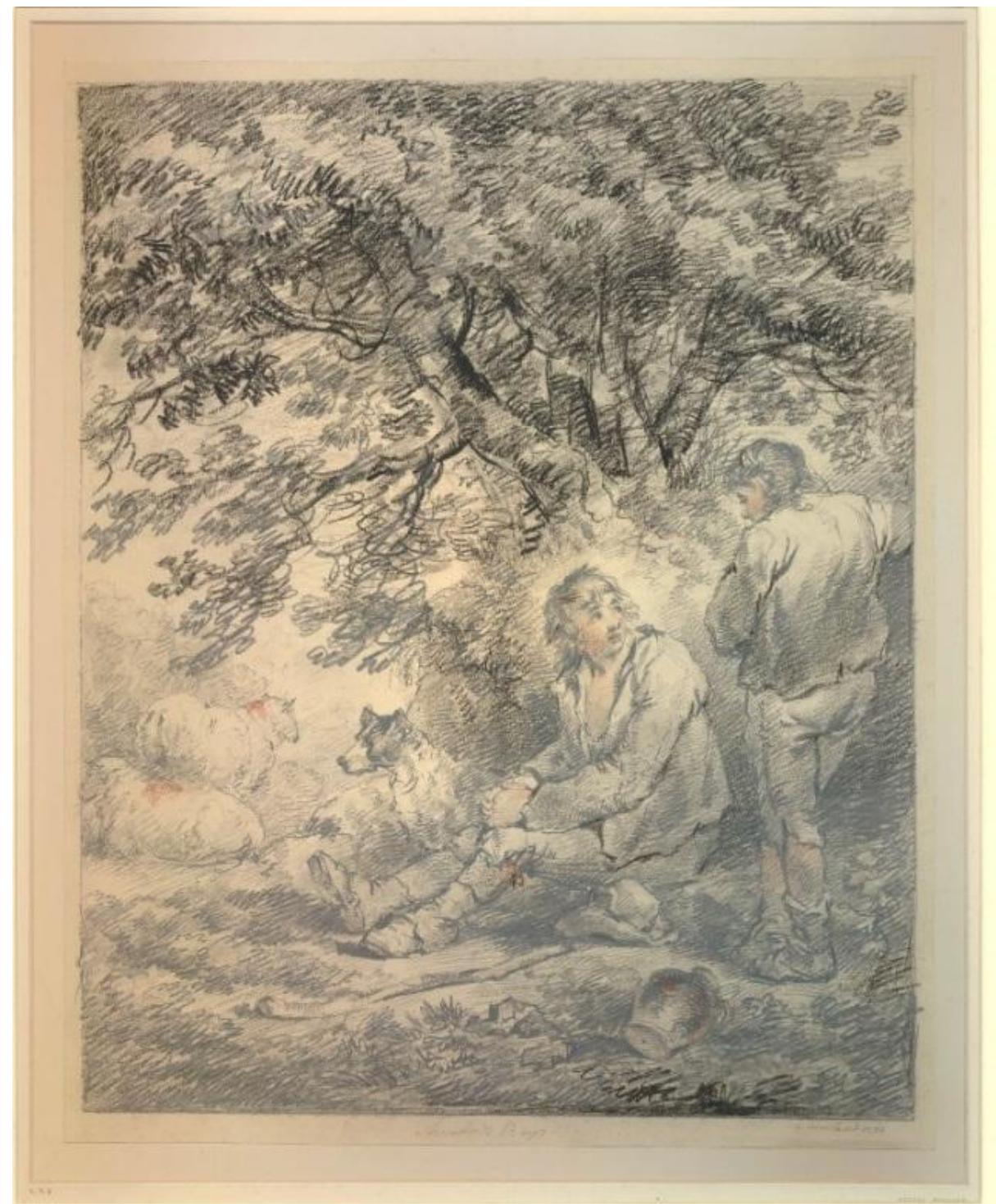


Figure 30. George Morland, *Shepherd Boys*, 1792, black chalk and graphite, with red chalk, 47 x 38 cm, © Trustees of the British Museum.



Fig 31. John Hamilton Mortimer, *Banditti on the Look Out* from *Fifteen Etchings Dedicated to Sir Joshua Reynolds*, published in 1778, etching, 30.2 x 20.2 cm, © Trustees of the British Museum.



Fig 32. Thomas Gainsborough, *Study of a Tree Trunk and Foliage*, 1750-55, graphite, 16 x 15 cm, © Trustees of the British Museum.



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Fig 33. George Morland, *Landscape with Figures*, drawn in pen and slightly tinted, 25 x 35 cm, Victoria and Albert Museum, London.



Fig 34. James Gillray, *Connoisseurs Examining a Collection of George Morland's (sic)*, published by Hannah Humphrey in 1807, hand-coloured etching and aquatint, 34 x 26 cm,
© Trustees of the British Museum.



Fig 35. Henry William Bunbury, *Morning, or The Man of Taste*, published by John Raphael Smith in 1781, stipple, 35 x 30 cm, © Trustees of the British Museum.



Fig 36. Henry William Bunbury, *Evening, or The Man of Feeling*, published by John Raphael Smith in 1781, stipple, 35 x 30 cm, © Trustees of the British Museum.

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Fig 37. Thomas Rowlandson, *The Cottage Door*, pen and watercolour, 18.1 x 20.6 cm, Huntington Library and Art Gallery, San Marino, California.



Fig 38. John Scott after Samuel Howitt, *A Fox-Hunting Breakfast*, published by J. Wheble (& Pittman) in 1798, etching and engraving, 16.7 x 12.5 cm, © Trustees of the British Museum.

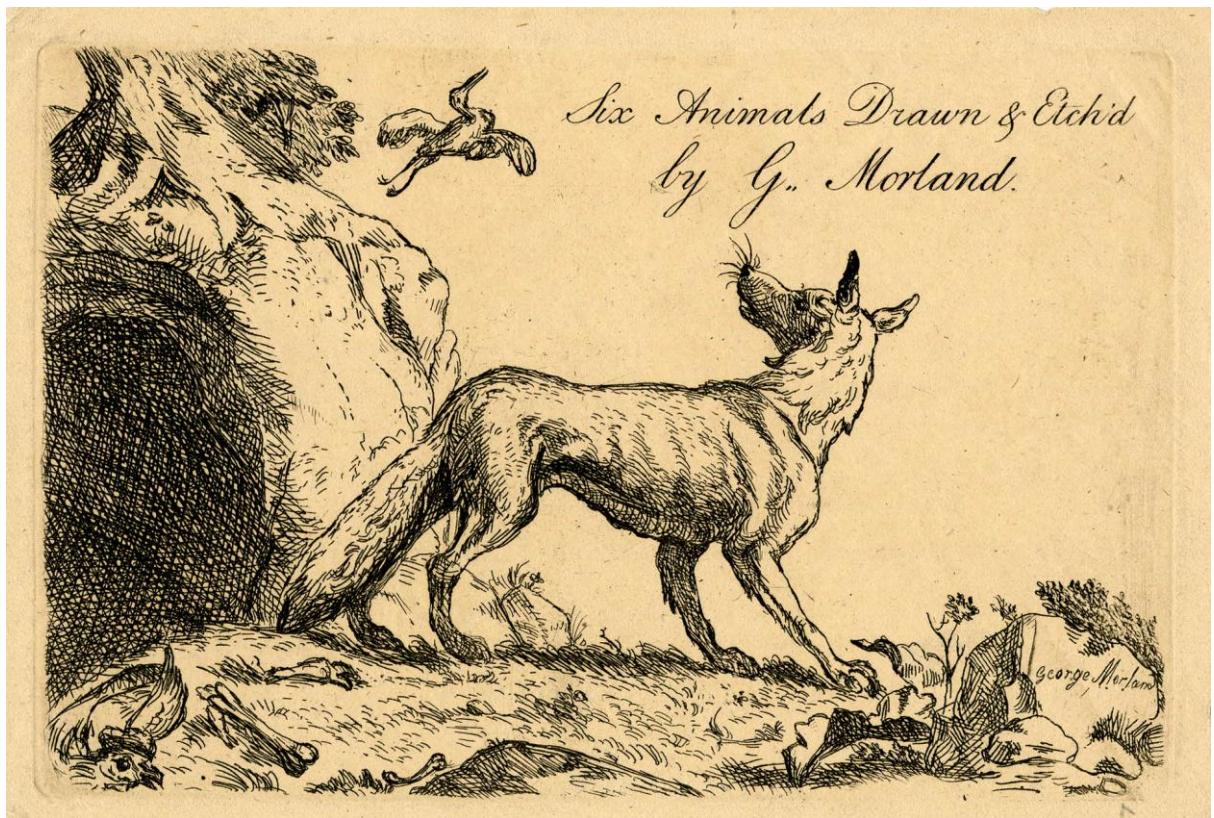


Fig 39. George Morland, *A Fox Standing Outside Its Lair* from *Six animals drawn & etch'd by G. Morland*, published by James Peake (?) in 1774, etching, 10 x 15 cm, © Trustees of the British Museum.



Fig 40. James Peake after George Morland, *A Bear Trying to Avoid a Bee* from *Six animals drawn & etch'd by G. Morland*, published by James Peake in 1774, etching, 10 x 15 cm, © Trustees of the British Museum.



Fig 41. George Morland, *Fox with Dead Bird* from *Six animals drawn & etch'd by G. Morland*, published by James Peake (?) in 1774, etching, 10 x 15.2 cm, Philadelphia Museum of Art, Philadelphia, The Muriel and Philip Berman Gift, acquired from the John S. Phillips bequest of 1876 to the Pennsylvania Academy of the Fine Arts, with funds contributed by Muriel and Philip Berman, gifts (by exchange) of Lisa Norris Elkins, Bryant W. Langston, Samuel S. White 3rd and Vera White, with additional funds contributed by John Howard McFadden, Jr., Thomas Skelton Harrison, and the Philip H. and A.S.W. Rosenbach Foundation, 1985-52-22359.



Fig 42. George Morland, *A Goat Standing to Right on a Rock with Kid* from *Six animals drawn & etch'd by G. Morland*, published by James Peake (?) in 1774, etching, 10 x 15 cm, © Trustees of the British Museum.

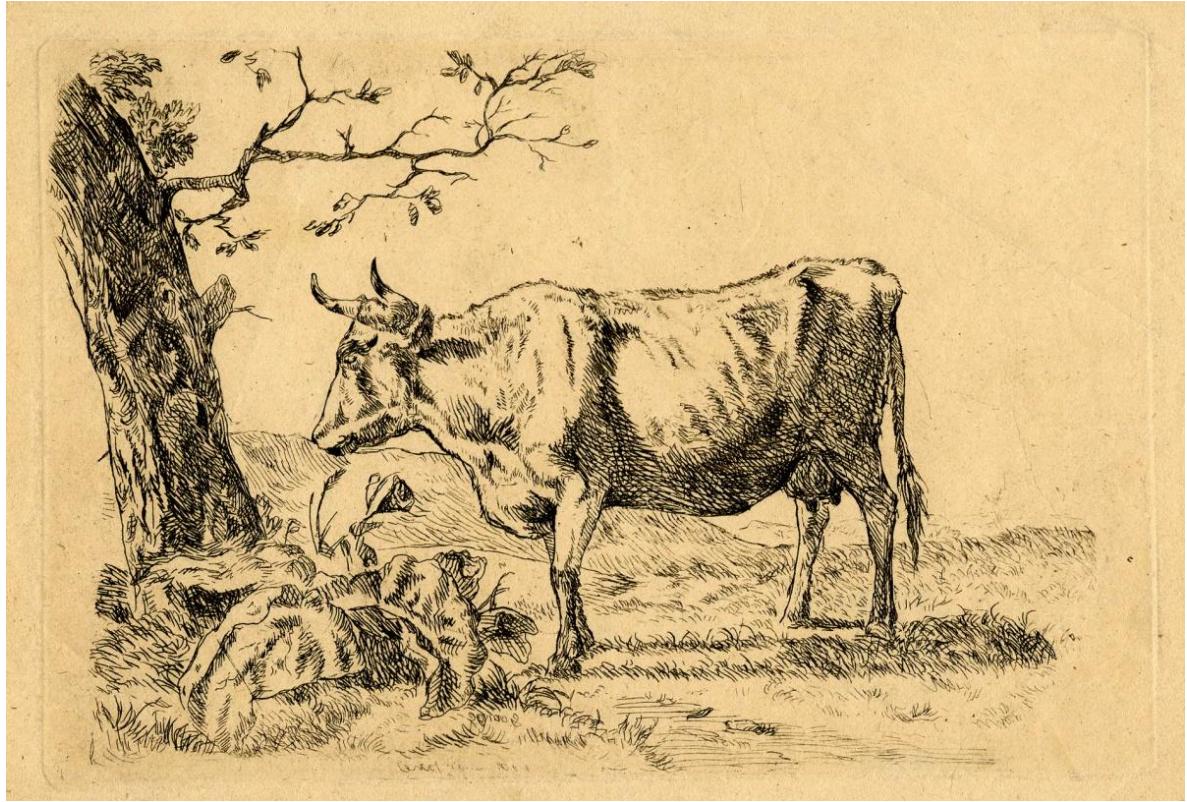


Fig 43. George Morland, *A Cow Standing in a Field, Facing Tree at Left from Six animals* drawn & etch'd by G. Morland, published by James Peake (?) in 1774, etching, 10 x 15 cm, © Trustees of the British Museum.



Fig 44. George Morland, *Two donkeys from Six animals* drawn & etch'd by G. Morland, published by James Peake (?) in 1774, etching, 10 x 15.3 cm, © Trustees of the British Museum.



Fig 45. James Kirk after Francis Barlow, *The Tyger and Fox* from *Illustrations to Aesop's Fables*, published in 1749 by Robert Sayer, etching, 16 x 16.8 cm, © Trustees of the British Museum.

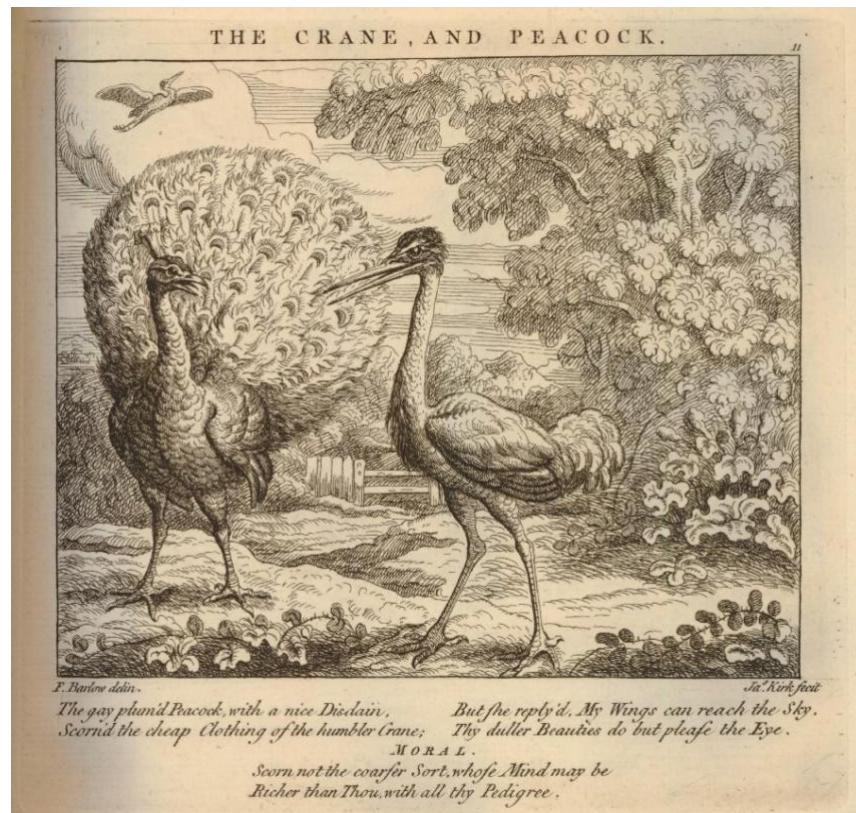


Fig 46. James Kirk after Francis Barlow, *The Crane, and Peacock* from *Illustrations to Aesop's Fables*, published in 1749 by Robert Sayer, etching, 16 x 16.8 cm, © Trustees of the British Museum.



Fig 47. James Kirk after Francis Barlow, *The Bear and Bee Hives* from *Illustrations to Aesop's Fables*, published in 1749 by Robert Sayer, etching, 16.1 x 16.8 cm, © Trustees of the British Museum.



Fig 48. Jan Griffier (?) after Francis Barlow, *Title Within Garland Cartouche from Variae Quadrupedum Species*, published in 1684-95 by Pierce Tempest, etching, 14 x 18 cm, © Trustees of the British Museum.

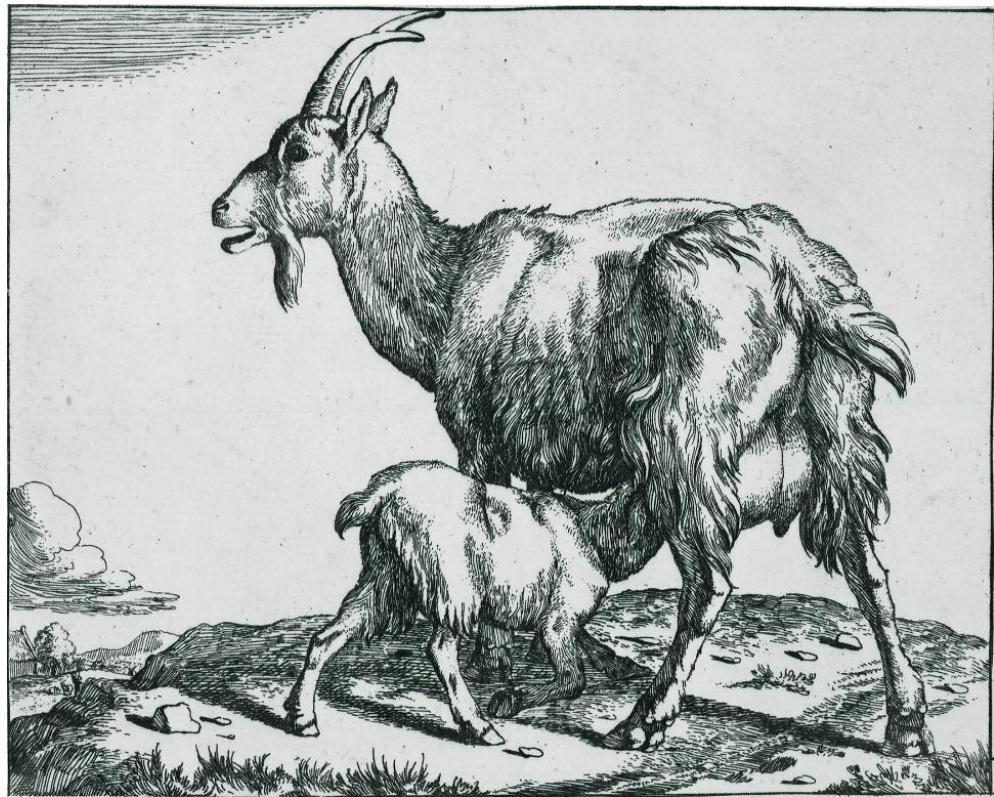


Fig 49. Marcus de Bye after Paulus Potter, *A Nanny Goat Suckling Her Goatling from Goats*, published by Nicolaes Visscher I in 1654-1688, etching, 11.7 x 14.5 cm, © Trustees of the British Museum.



Fig 50. Marcus de Bye after Paulus Potter, *A Cow Standing in a Landscape in Front of a Tree* from *Farm Animals*, published in ca. 1657, etching, 11.7 x 14.7 cm, © Trustees of the British Museum.



Fig 51. Print made by Marcus de Bye, *A Sheep Coming Out from a Stable at Left from Sheep*, published in c. 1664, etching, 11.8 x 14.7 cm, © Trustees of the British Museum.

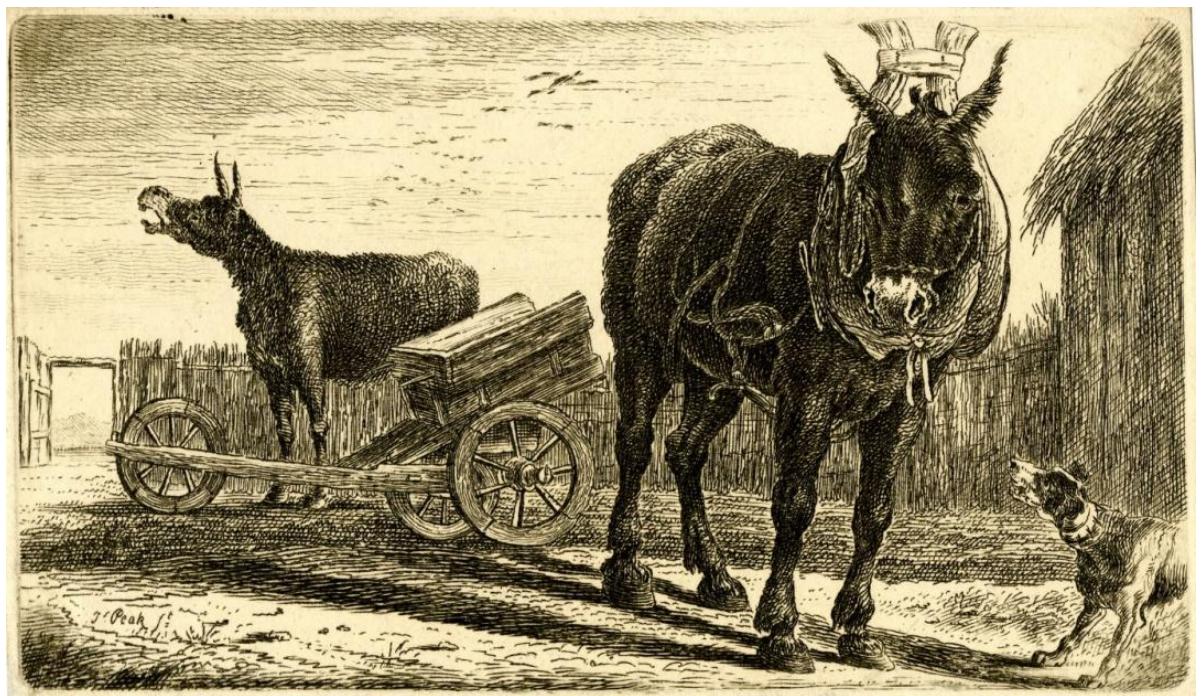


Fig 52. James Peake, *Two Donkeys Standing in a Farm from Animals*, published in 1744-82, etching, 10 x 17.4 cm, © Trustees of the British Museum.



Fig 53. Marcus de Bye after Paulus Potter, *A Leopard Supporting a Stone Slab* from *Leopards*, published by Nicolaes Visscher I in 1658, etching, 13.8 x 17.4 cm, © Trustees of the British Museum.



Fig 54. John Harris (?) after George Morland, *A Boy Pouring Slops for a Pig, a Man Beating a Dog, a Horse Rubbing Its Head on a Tree* from *Sketches by G. Morland* (4th sheet of the 7th instalment), published by John Harris on 24 March 1794, crayon-manner, 56.2 x 45.4 cm, © Trustees of the British Museum.



Fig 55. John Harris (?) after George Morland, *Three Studies of a Man in Coat with Hat and Stick, a Boy Standing, a Man Leaning on a Surface* from *Sketches by G. Morland* (3rd sheet of the 7th instalment), published by John Harris on 24 March 1794, crayon-manner, 45.5 x 56.5 cm, © Trustees of the British Museum.



Fig 56. George Morland, *The Reckoning: A Farmer Paying the Ostler and Pot-Boy of an Inn*, c. 1800, oil on canvas, 74 x 99 cm, Victoria and Albert Museum, London.

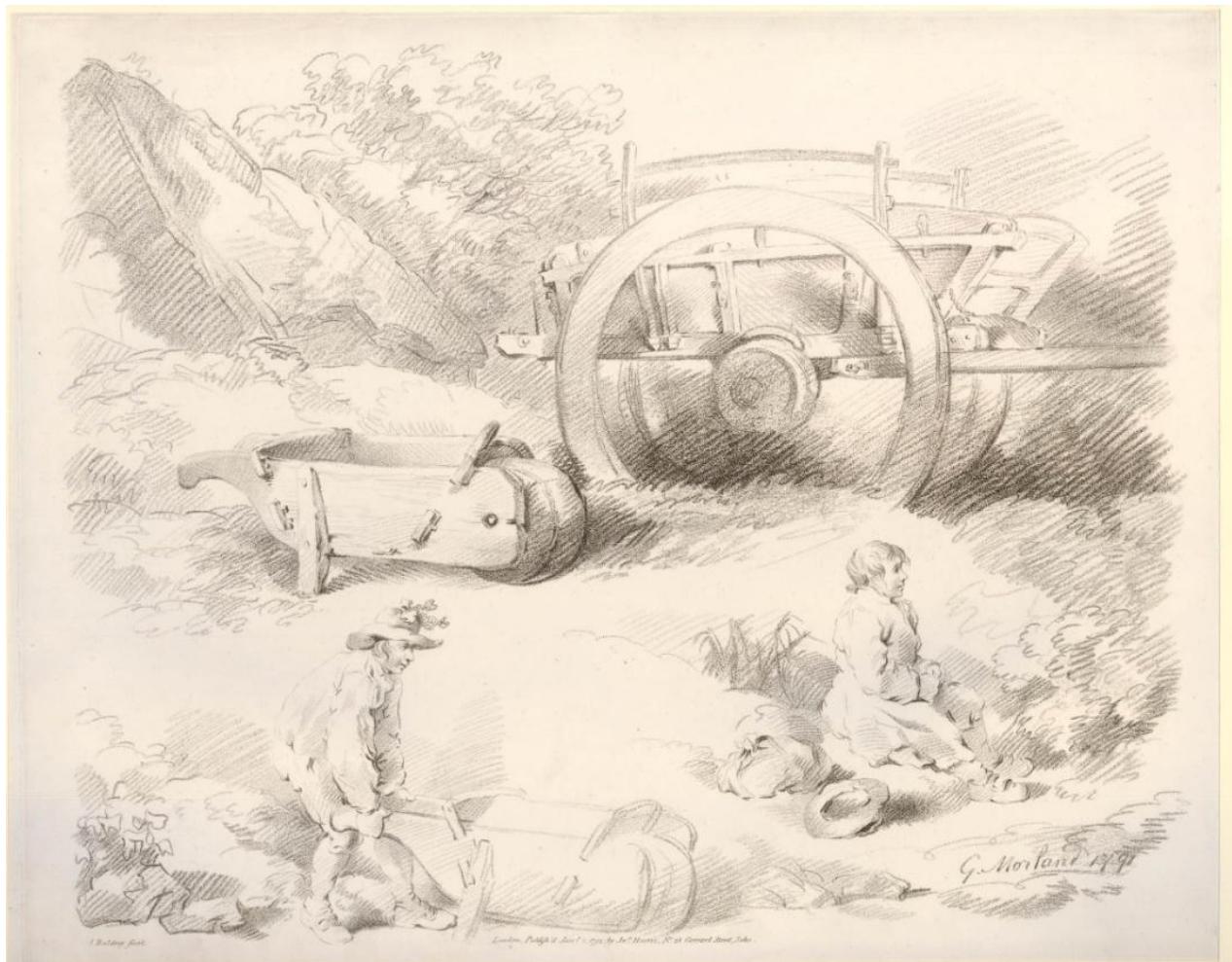


Fig 57. Joshua Kirby Baldrey after George Morland, *Studies of a Barrow and Cart, a Man Pushing a Barrow, a Boy Sitting with Pack and Hat* from *Sketches by G. Morland* (4th sheet of the 1st instalment), published by John Harris on 1 January 1792, crayon-manner, 45.7 x 56.7 cm, © Trustees of the British Museum.

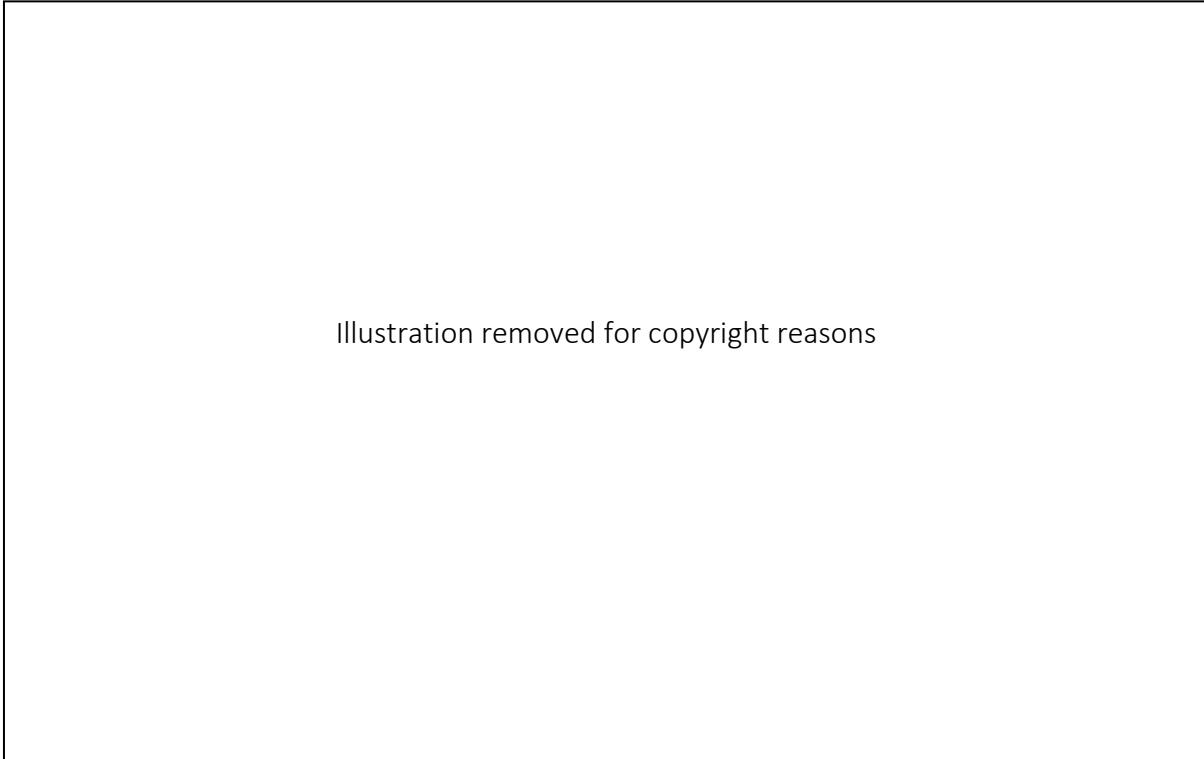


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Fig 58. George Morland, *A Sketch for the Angry Farmer*, oil on canvas, 12 x 19 cm, Spink & Sons London, 1963.

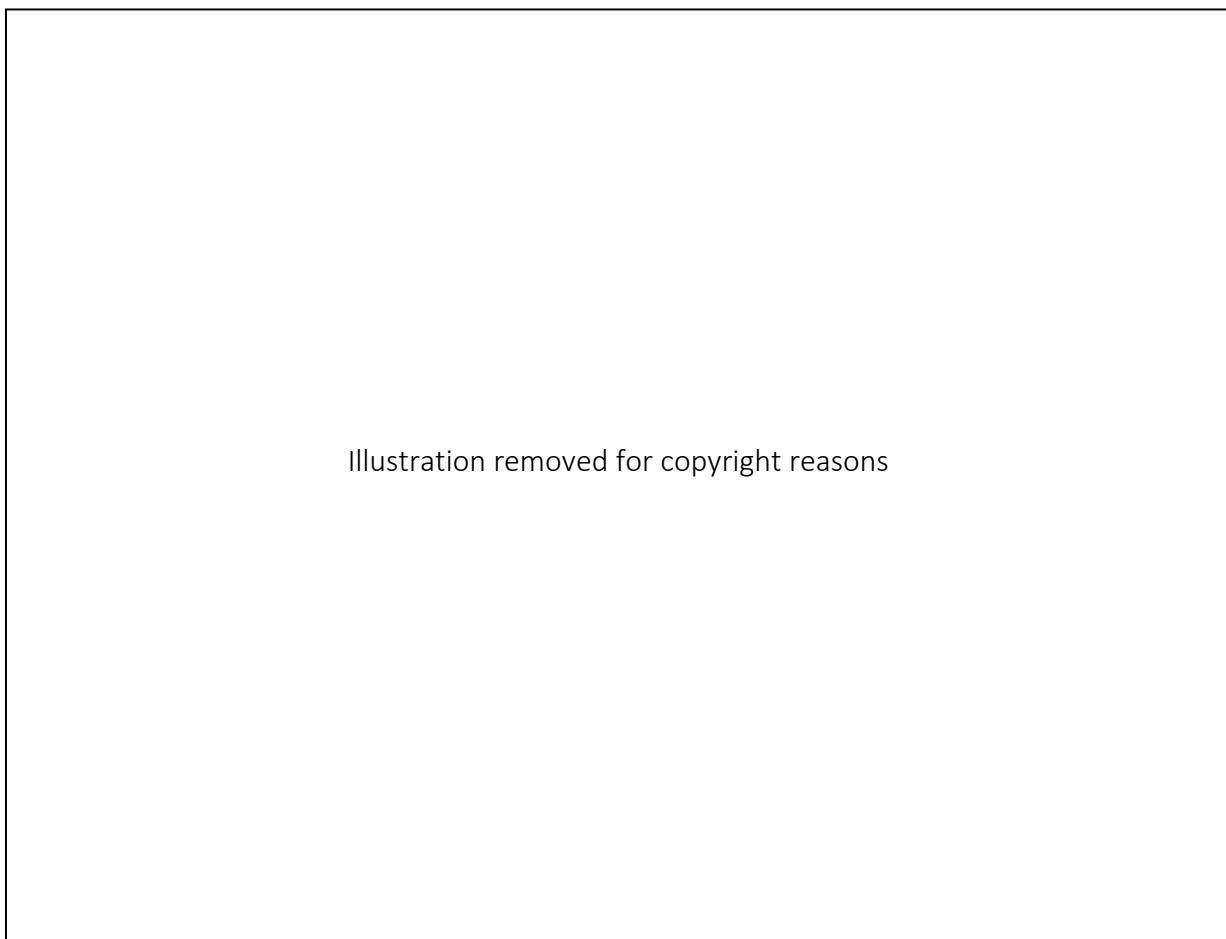


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Fig 59. George Morland, *The Angry Farmer*, 1788, oil on canvas, 70 x 90 cm, location unknown.

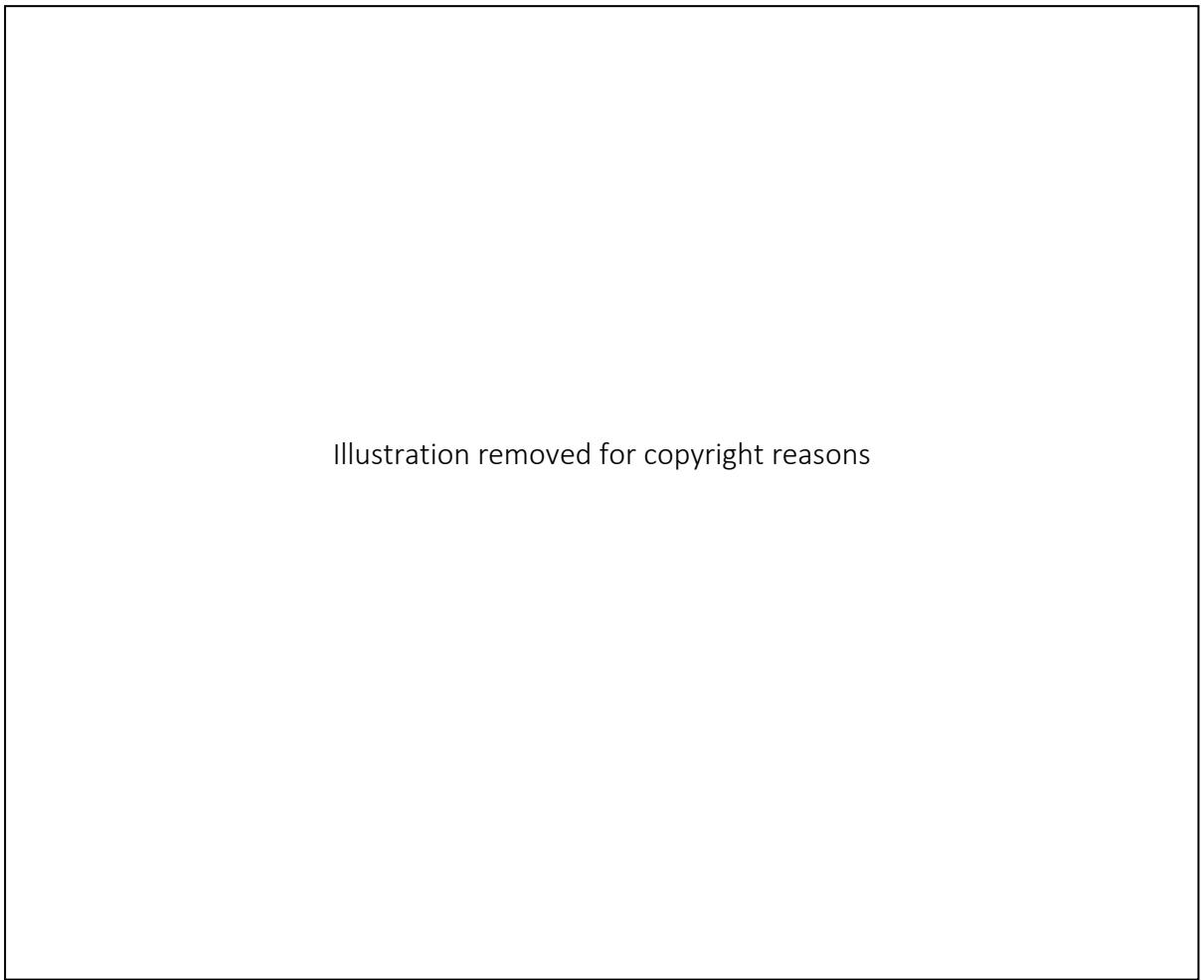


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Fig 60. George Morland, *Sketch of Three Calves Heads*, or, *Study of Heads of Calves*, oil on canvas, 22.8 x 26.7 cm, Sotheby's London, 13 November 1991, lot 179.

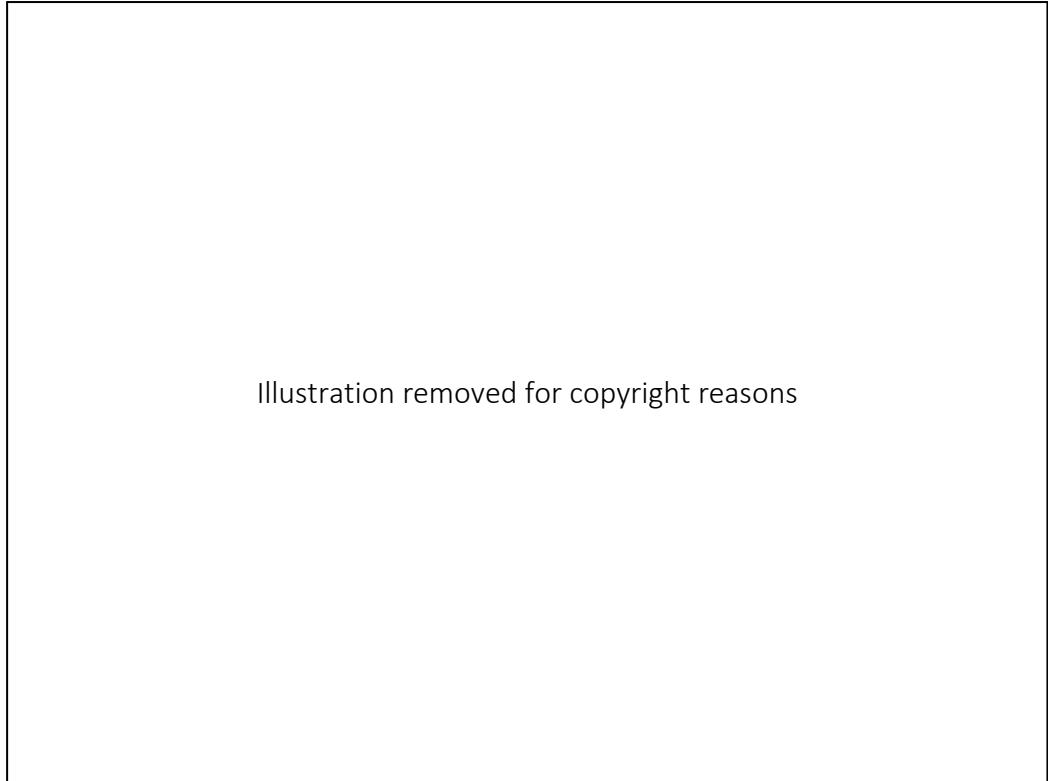


Fig 61. George Morland, *Study of Rustics, a Cart and a Wheelbarrow* (original drawing corresponding to Fig. 57, 4th sheet of 1st instalment from *Sketches by G. Morland*, published by John Harris on 1 January 1792), 1791, black chalk, 43.7 x 54.6 cm, Collection of Cecil Higgins A. G., Bedford.



Fig 62. George Morland, *Sheet of Studies* (original drawing corresponding to 2nd sheet of 3rd instalment from *Sketches by G. Morland*, published by John Harris on 1 November 1792), 1791, black chalk, with red chalk, 39.4 x 52.7 cm, © Trustees of the British Museum.



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Fig 63. George Morland, *Peasants and Horses* (original drawing corresponding to 3rd sheet of 3rd instalment from *Sketches by G. Morland*, published by John Harris on 1 November 1792), black and red pencil, 28.9 x 51.8 cm, Huntington Library and Art Gallery, San Marino, California.



Fig 64. Joshua Kirby Baldrey after George Morland, *Sheet with Studies of Animals* from *Sketches by G. Morland* (1st sheet of the 1st instalment, published by John Harris on 1 January 1792), crayon-manner, 45.5 x 56.7 cm, © Trustees of the British Museum.

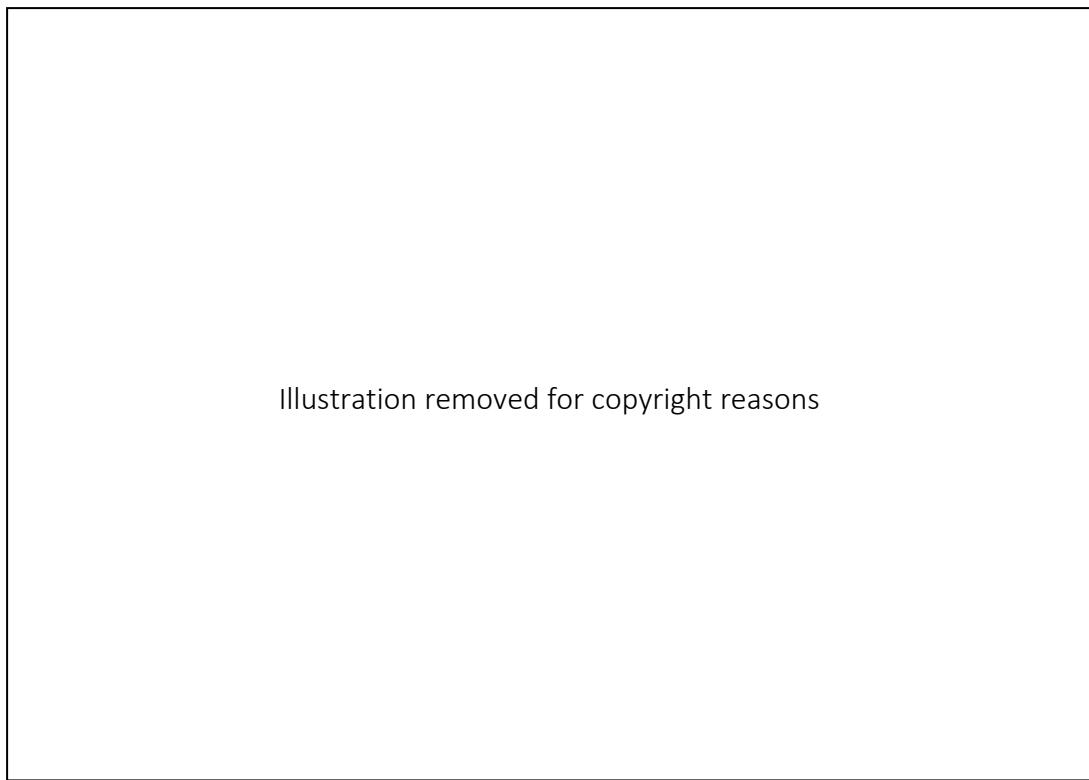


Fig 65. Illustration from *The Compleat Drawing Master* (London: Henry Parker, 1766).

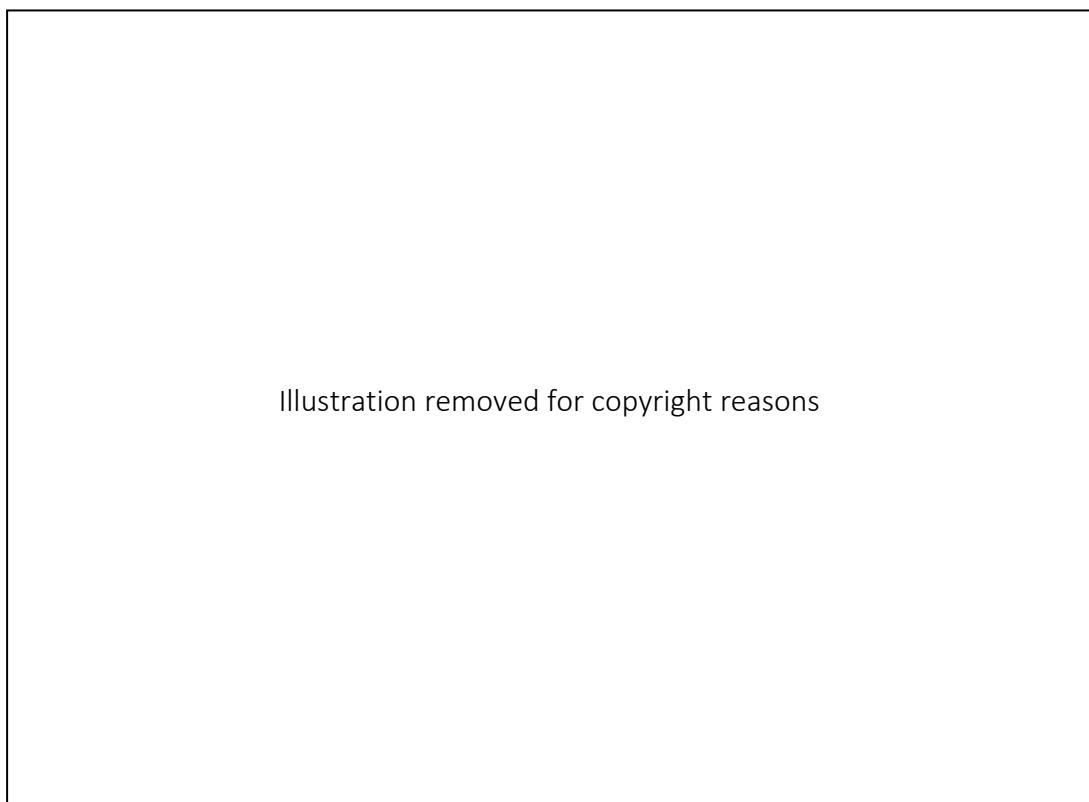


Fig 66. Illustration from Gerard de Lairesse, *The Principles of Drawing* (London: Thomas Bowles, 1752).

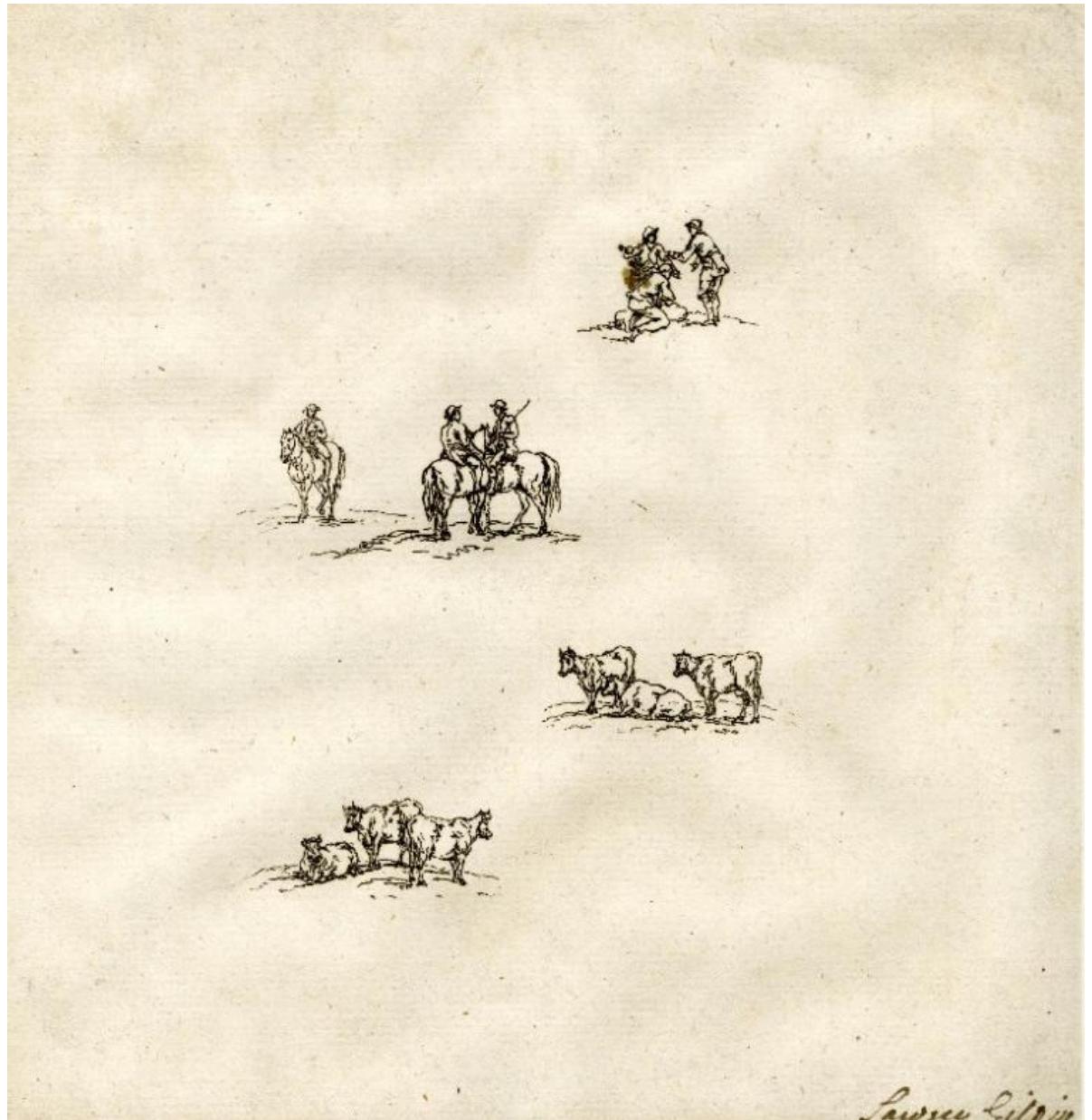


Fig 67. Sawrey Gilpin, *Sheet with Four Small Sketches of Men and Cows*, 1790-1800, etching, 23.8 x 23.8 cm, © Trustees of the British Museum.



Fig 68. John Harris (?) after George Morland, *Sheet with Four Rural Figure Studies from Sketches by G. Morland* (1st sheet of the 10th instalment, published by John Harris on 2 April 1795), crayon-manner, 40.3 x 45.3 cm, © Trustees of the British Museum.

Chapter 3

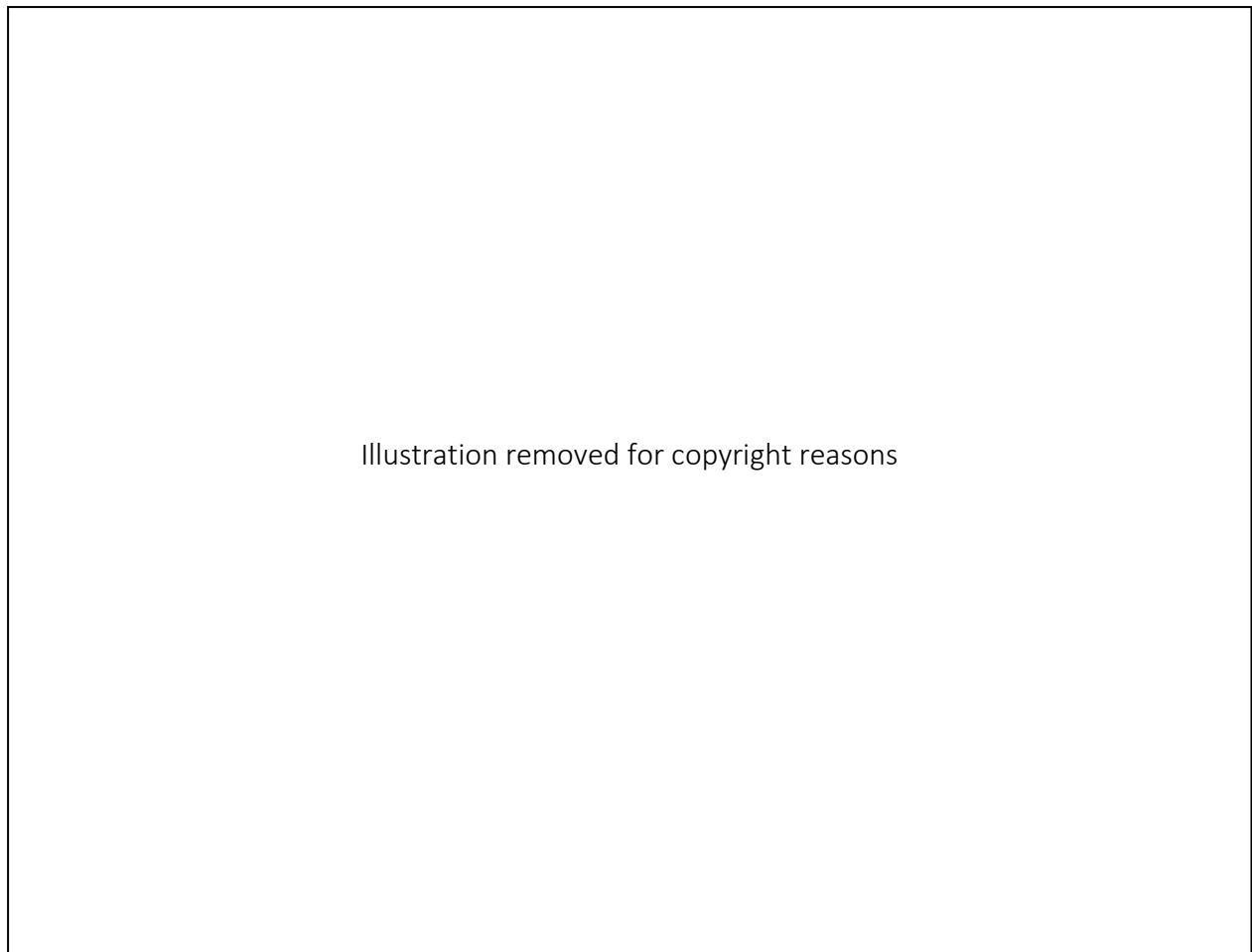


Fig 69. George Morland, *The Farmyard*, 1792, oil on canvas, 100.3 x 141 cm, Huntington Library and Art Gallery, San Marino, California.

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Fig 70. George Morland, *The Interior of a Stable with Asses, Peasants and Dog*, Lord Lansdowne Collection.



Fig 71. George Morland, *Inside of a Stable*, 1791, oil on canvas, 148.6 x 203.8 cm, © Tate, Photo © Tate, Image released under Creative Commons CC-BY-NC-ND 3.0 (Unported), <https://www.tate.org.uk/art/artworks/morland-inside-of-a-stable-n01030>.



Fig 72. Charles Reuben Ryley, 'The Vicar of Wakefield', Vol. I, Chap. VIII: *Dining in the Hayfields' (Surprised by Mr Thornhill's Chaplain)*, 1786, oil on canvas, 27.9 x 34.9 cm, Yale Center for British Art, New Haven.



Fig 73. William Redmore Bigg, *A Lady and Her Children Relieving a Cottager*, 1781, oil on canvas, 75.2 x 90.5 cm, Philadelphia Museum of Art, Gift of Mr. and Mrs. Harald Paumgarten, 1947, 1947-64-1.



Fig 74. Thomas Gainsborough, *Girl with Pigs*, date painted unknown but before 1782, oil on canvas, 125.6 x 148.6 cm, From the Castle Howard Collection, York. Reproduced by kind Permission of the Howard family.



Fig 75. Thomas Gainsborough, *Wooded Landscape with Peasant Family at a Cottage Door and Footbridge over a Stream*, 1780, oil on canvas, 148 x 120 cm, Huntington Library and Art Gallery, San Marino, California.

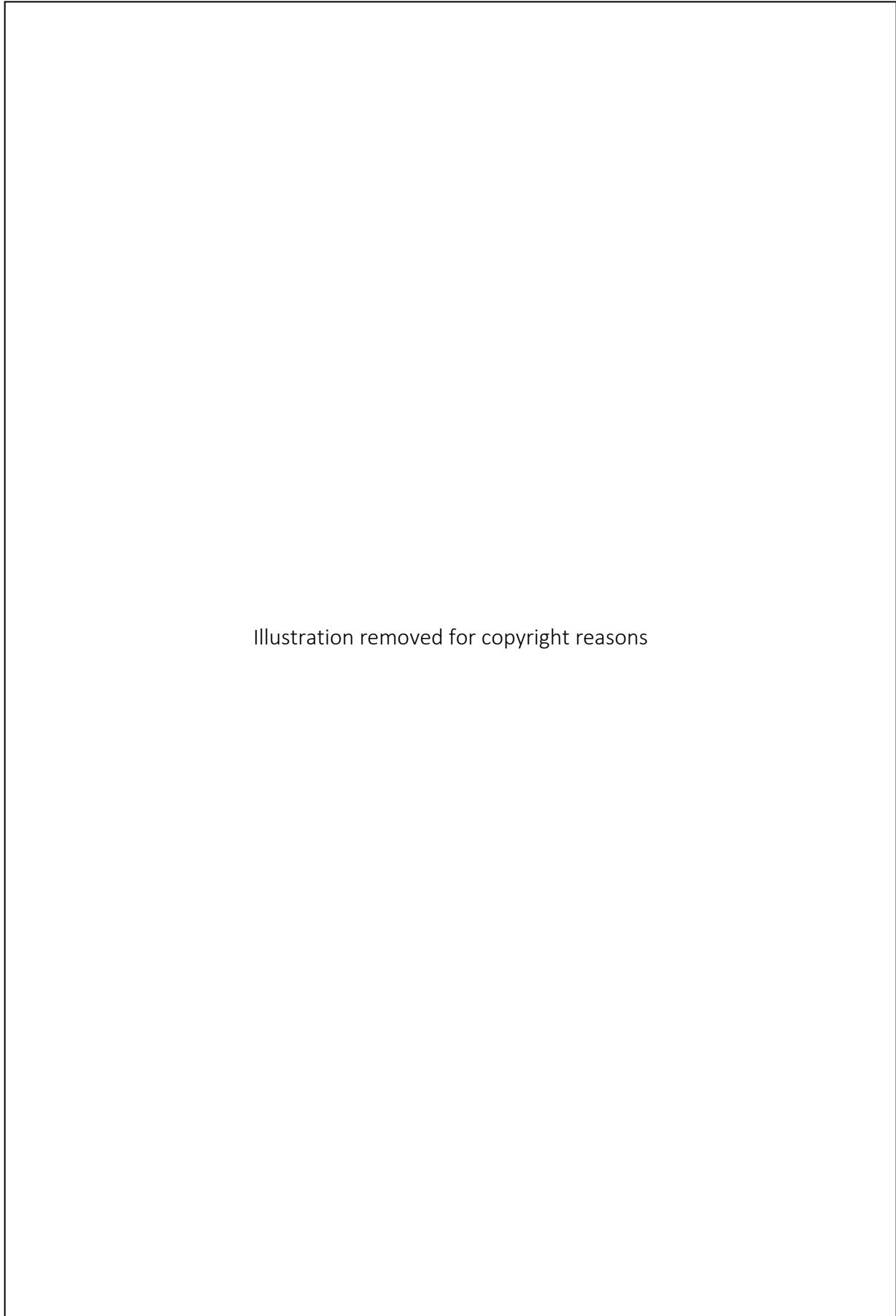


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Fig 76. Thomas Gainsborough, *Shepherd Boys with Dogs Fighting*, 1783, oil on canvas, 222.5 x 155.1 cm, Kenwood House, London.

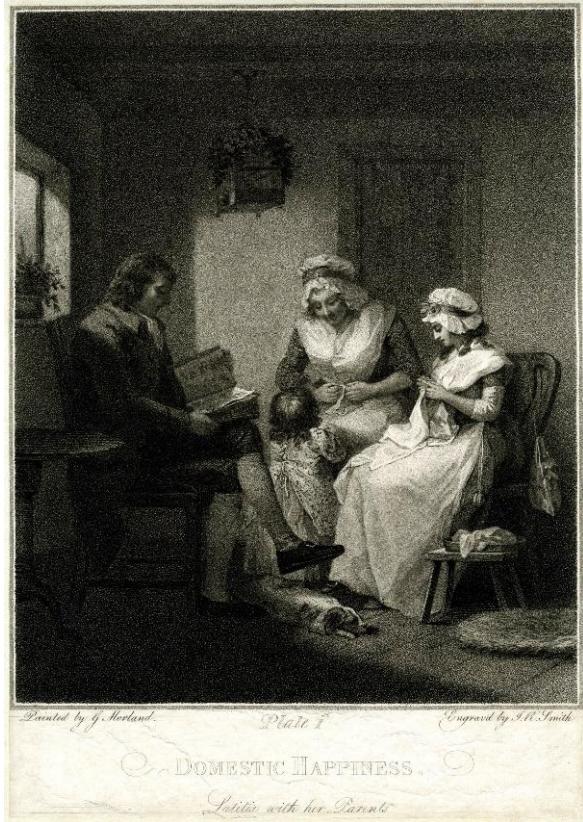


Fig 77. John Raphael Smith after George Morland, *Domestic Happiness; Laetitia with Her Parents* from *Laetitia*, published by John Raphael Smith in 1789, stipple, 40 x 28 cm, © Trustees of the British Museum.

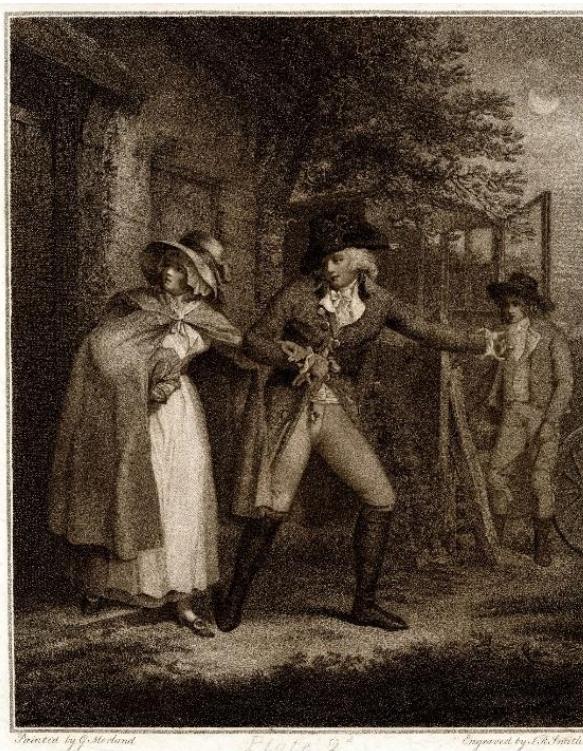


Fig 78. John Raphael Smith after George Morland, *The Elopement: Lydia Seduced from Her Friends Under a Promise of Marriage* from *Laetitia*, published by John Raphael Smith in 1789, stipple, 47 x 35.3 cm, © Trustees of the British Museum.

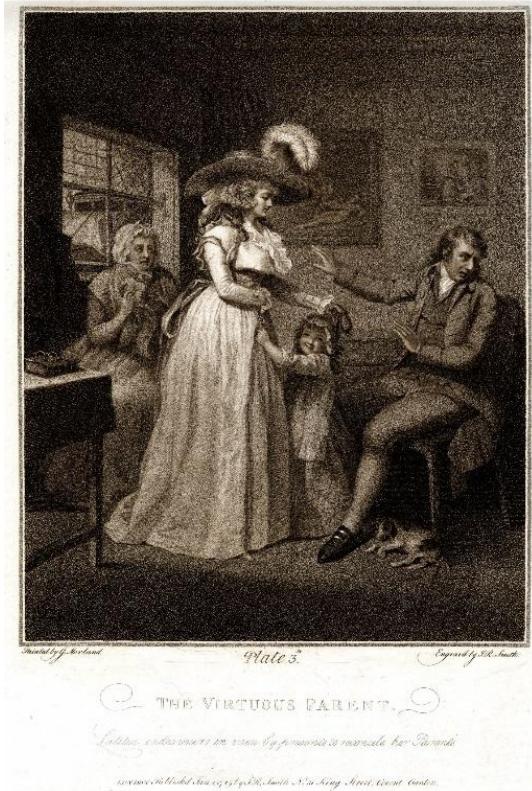


Fig 79. John Raphael Smith after George Morland, *The Virtuous Parent; Laetitia Endeavours In Vain by Presents to Reconcile Her Parents* from *Laetitia*, published by John Raphael Smith in 1789, stipple, 46.7 x 35.5 cm, © Trustees of the British Museum.



Fig 80. John Raphael Smith after George Morland, *Dressing for the Masquerade; Laetitia Flies from Reflection to Public Entertainments* from *Laetitia*, published by John Raphael Smith in 1789, stipple, 46.3 x 35.2 cm, © Trustees of the British Museum.

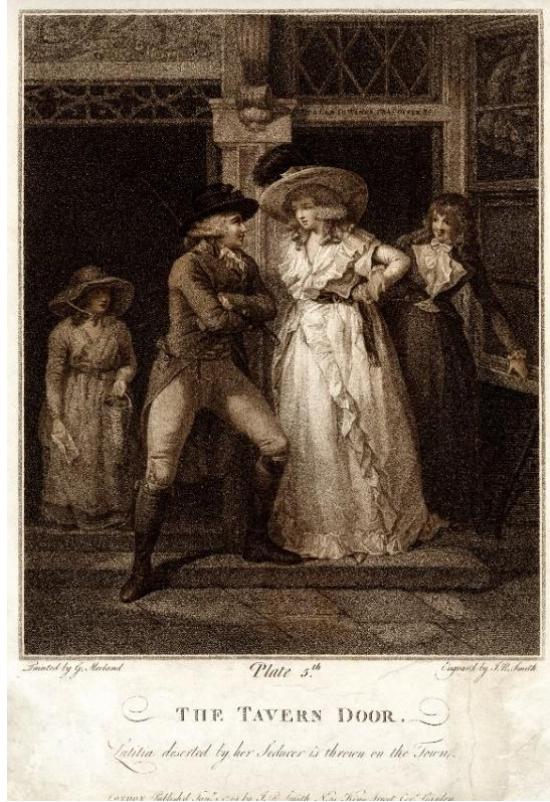


Fig 81. John Raphael Smith after George Morland, *The Tavern Door; Laetitia Deserted by Her Seducer is Thrown on the Town* from *Laetitia*, published by John Raphael Smith in 1789, stipple, 46 x 34.2 cm, © Trustees of the British Museum.

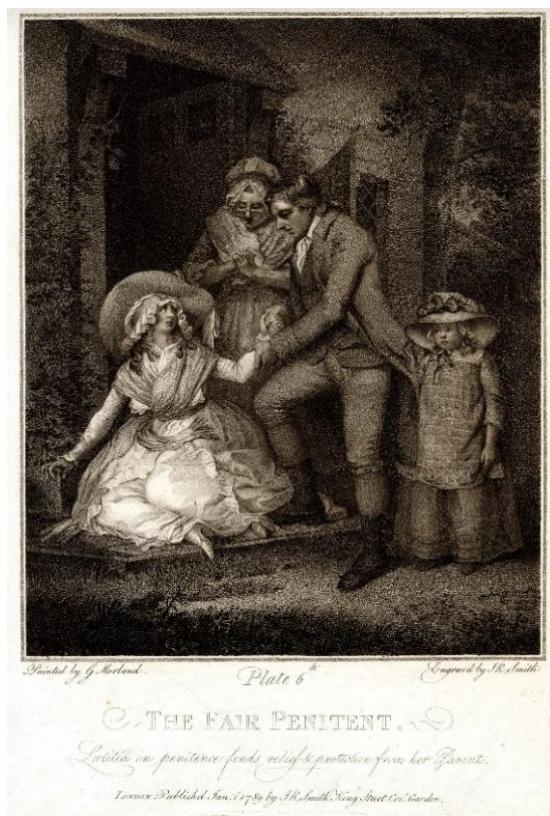


Fig 82. John Raphael Smith after George Morland, *The Fair Penitent; Laetitia in Penitence Finds Relief & Protection from Her Parents* from *Laetitia*, published by John Raphael Smith in 1789, stipple, 46.5 x 35.3 cm, © Trustees of the British Museum.



Fig 83. John Raphael Smith after George Morland, *Slave Trade*, published by John Raphael Smith in 1791, mezzotint with some etched lines, 48 x 65 cm, © Trustees of the British Museum.



Fig 84. John Raphael Smith after George Morland, *African Hospitality*, published by John Raphael Smith in 1791, mezzotint, 48 x 65.5 cm, © Trustees of the British Museum.



Fig 85. George Morland, *The Public House Door*, 1792, oil on canvas, 62.9 x 77.5 cm, Scottish National Gallery, Edinburgh. Presented by Lord and Lady Craigmyle 1944.



Fig 86. George Morland, *Selling Fish*, 1792, oil on canvas, 62.2 x 74.9 cm, Minneapolis Institute of Art, Gift of the Paintings Council 2001.44, Photo: Minneapolis Institute of Art.



Fig 87. George Morland, *Rabbiting*, 1792, oil on canvas, 86.4 x 116.8 cm, © Tate, Photo © Tate, Image released under Creative Commons CC-BY-NC-ND 3.0 (Unported), <https://www.tate.org.uk/art/artworks/morland-rabbiting-n01497>.



Fig 88. George Morland, *Alehouse Door*, 1792, oil on canvas, 34.9 x 27.3 cm, © Tate, Photo © Tate, Image released under Creative Commons CC-BY-NC-ND 3.0 (Unported), <https://www.tate.org.uk/art/artworks/morland-outside-the-ale-house-door-n02639>.



Fig 89. Francesco Bartolozzi after Mather Brown, *The Departure of the Sons of Tippoo from the Zenana*, published by Daniel Orme in 1793, stipple and etching, 48 x 60.6 cm, © Trustees of the British Museum.



Fig 90. Daniel Orme after Mather Brown, *The Delivery of the Definitive Treaty by the Hostage Princes into the Hand of Lord Cornwallis*, published by Daniel Orme in 1793, stipple, 51.4 x 64.5 cm, Yale Centre for British Art, New Haven.

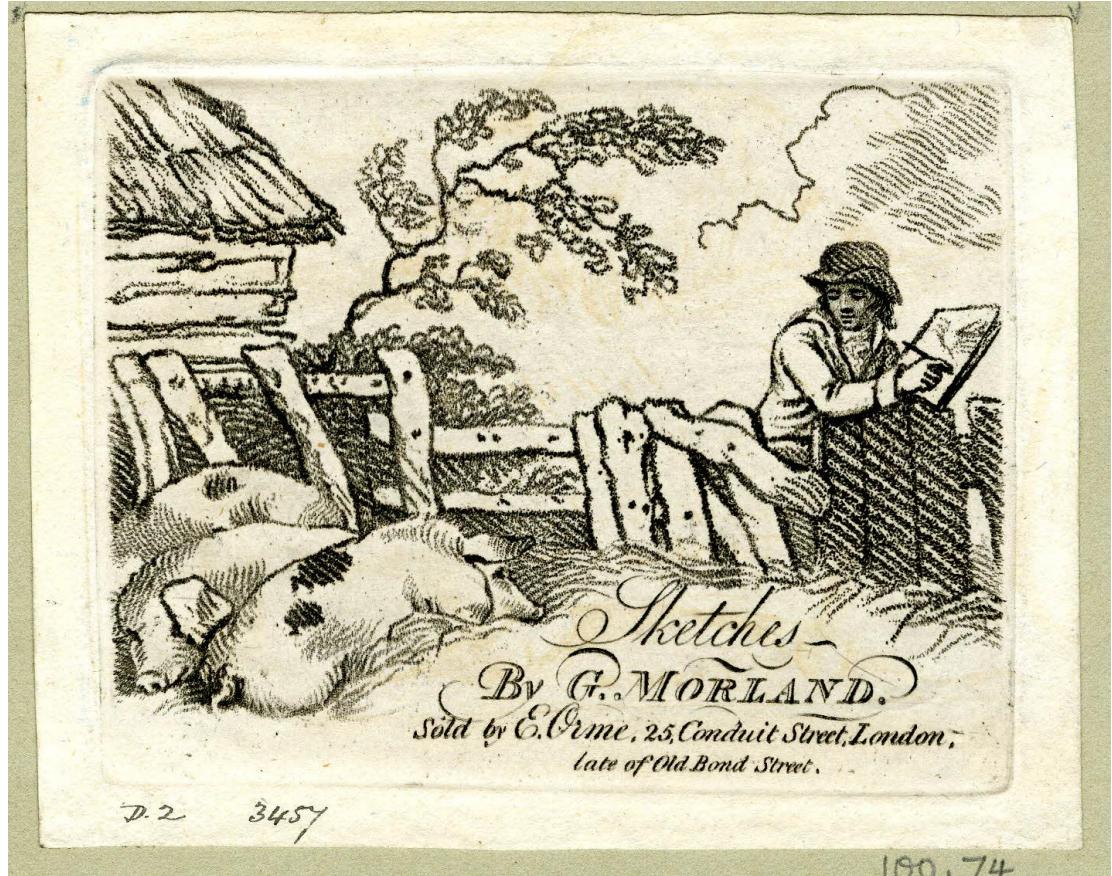


Fig 91. After George Morland (?), *DRAFT Trade card of E. Orme, Printseller*, 1800, © Trustees of the British Museum.



Fig 92. After George Morland, *Six Vignette Sketches of Farmyard Animals, Printed on One Sheet From Separate Plates from Sketches by G. Morland* (3rd sheet of the 3rd instalment, published by Daniel Orme on 1 January 1794), stipple, 42.7 x 56.3 cm, British Museum, London.



Fig 93. After George Morland (?), *Title-page from Original Sketches from Nature by Various Masters*, published by Thomas Simpson in 1793, crayon-manner, 27 x 39.7 cm, © Trustees of the British Museum.



Fig 94. After George Morland, *A Woman Sitting with Infant in Lap and Child Standing, a Girl Standing On a Stool, Held by a Woman* from *Original Sketches from Nature by Various Masters* (2nd instalment, published by Thomas Simpson on 9 April 1793), crayon-manner, 23,4 x 32,5 cm, © Trustees of the British Museum.



Fig 95. Attributed to George Morland, *A Boy at Right Working a Pump* from *Original Sketches from Nature by Various Masters* (1st instalment, published by Thomas Simpson on 1 January 1793), crayon-manner, 26,8 x 40 cm, © Trustees of the British Museum.

Chapter 4



Fig 96. Henry Robert Morland, *George Morland*, c. 1779, oil on canvas, 53.3 x 41.3 cm, Yale Center for British Art, Paul Mellon Collection, New Haven.



Fig 97. Sir Joshua Reynolds, *Sir Joshua Reynolds*, c. 1747-1749, oil on canvas, 63.5 x 74.3 cm, © National Portrait Gallery, London.



Fig 98. Rembrandt Harmenszoon van Rijn, *Old Man Shielding His Eyes*, c. 1639, unfinished etching, 13.8 x 11.5 cm, © Trustees of the British Museum.



Fig 99. Rembrandt Harmenszoon van Rijn, *Self-Portrait*, c. 1629, etching, 5.7 x 4.7 cm, © Trustees of the British Museum.

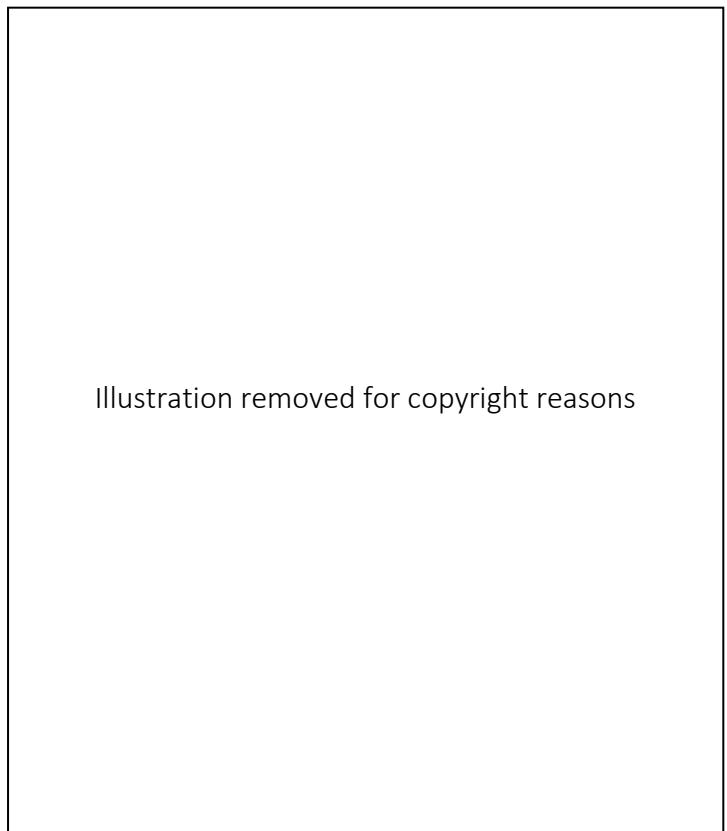


Fig 100. Henry Robert Morland (?), *George Morland*, Christie's, 20 June 1969, lot 68.

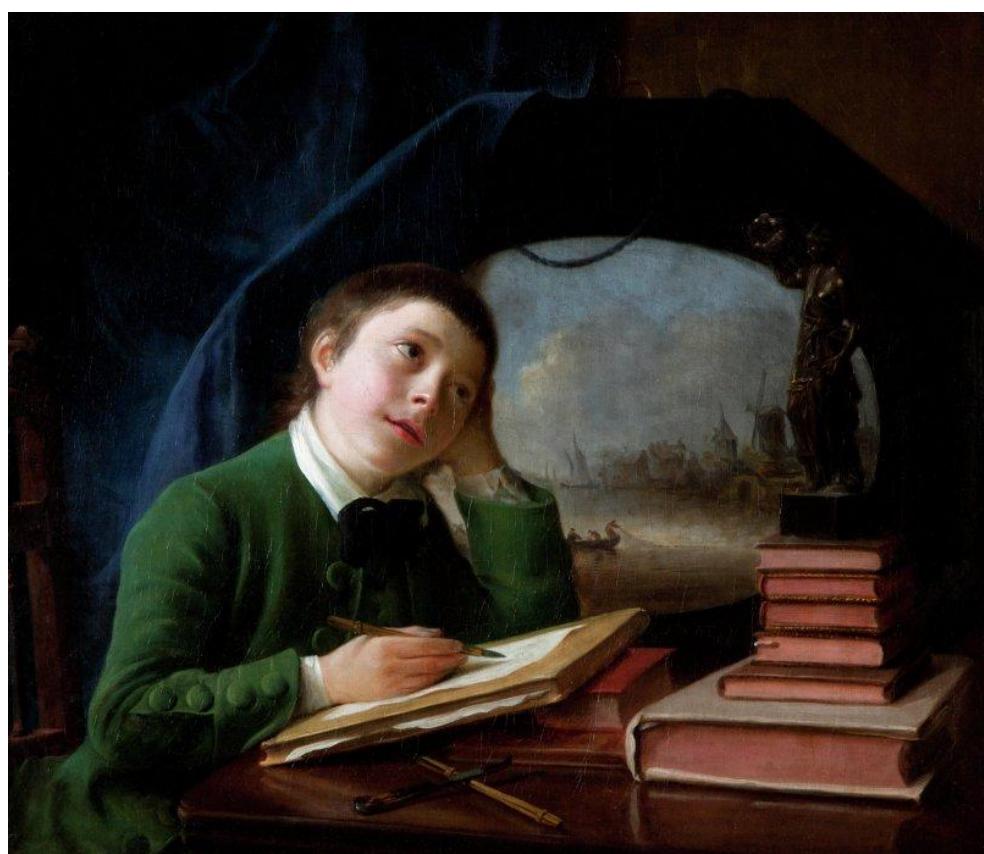


Fig 101. Nathaniel Hone, *A Boy Deliberating on His Drawing*, oil on canvas, 63.5 x 76 cm,
Image Courtesy of Ulster Museum, Belfast.



Fig 102. George Morland, *George Morland*, c. 1795, chalk, 47 x 33 cm, © National Portrait Gallery, London.



Fig 103. Henry Edridge (?), *Portrait of Henry Robert Morland*, 1794-5 (?), chalk and watercolour, 37.5 x 23.6 cm, © Trustees of the British Museum.

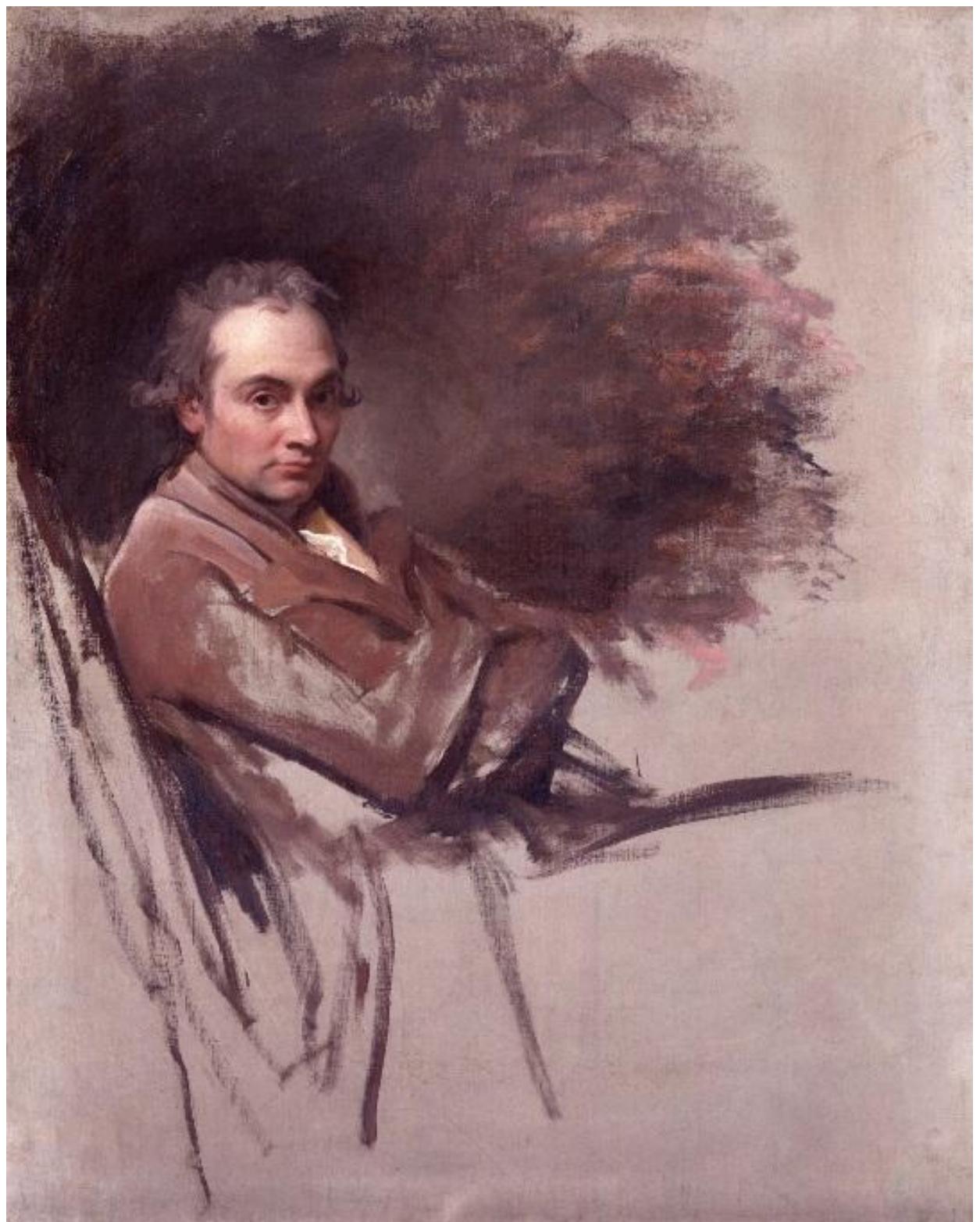


Fig 104. George Romney, *George Romney*, 1782, oil on canvas, 125.7 x 99.1 cm, © National Portrait Gallery, London.



Fig 105. George Morland, *A Woman Called Ann, The Artist's Wife*, c. 1795, oil on canvas, 29.7 x 24.6 cm, Yale Center for British Art, Paul Mellon Collection, New Haven.



Fig 106. Robert Muller, *Mrs. George Morland*, c. 1792-5, oil on canvas, 76.3 x 63.5 cm, By Permission of Dulwich Picture Gallery, London.



Fig 107. After (?) Robert Muller, *George Morland*, c. 1792-5, oil on canvas, 77.5 x 65.5 cm, Lady Lever Art Gallery, Liverpool.

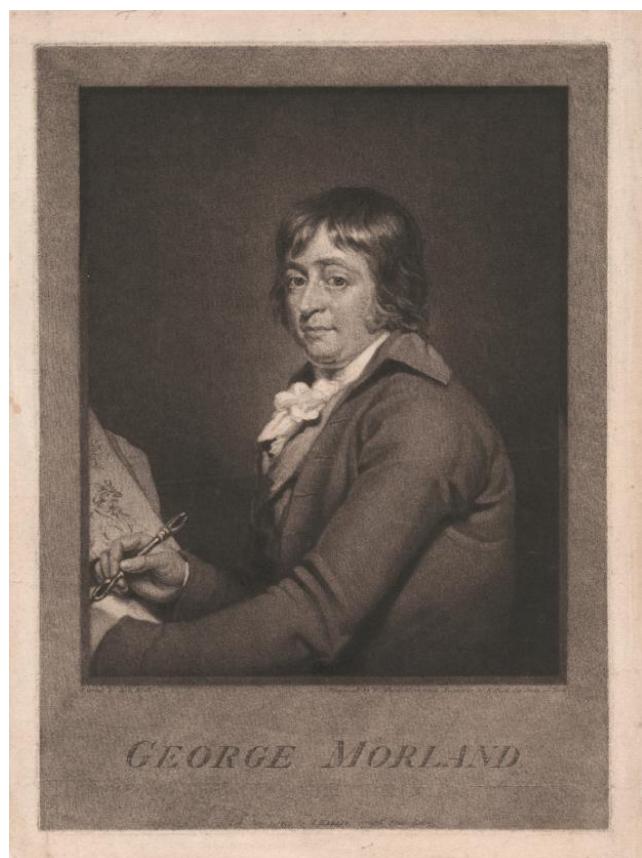


Fig 108. William Ward after Robert Muller, *George Morland*, published by John Harris in 1805, mezzotint, Yale Center for British Art, New Haven.



Fig 109. Thomas Hand, *George Morland on His Hunter*, 1794, oil on canvas, 60.3 x 80 cm, Yale Center for British Art, Paul Mellon Collection, New Haven.

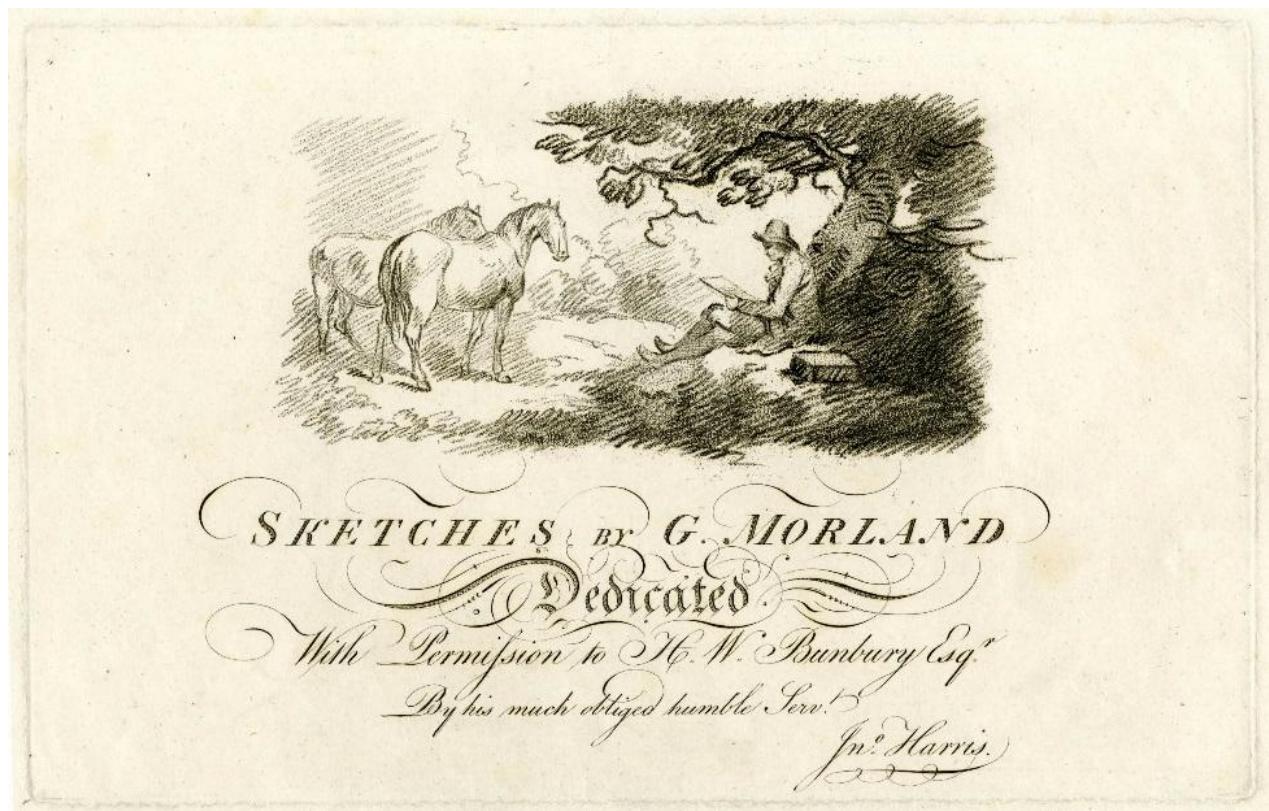


Fig 110. After George Morland, *Title-Page* from *Sketches by G. Morland*, published by John Harris in 1792, soft-ground etching and crayon manner, 22 x 35 cm, © Trustees of the British Museum.

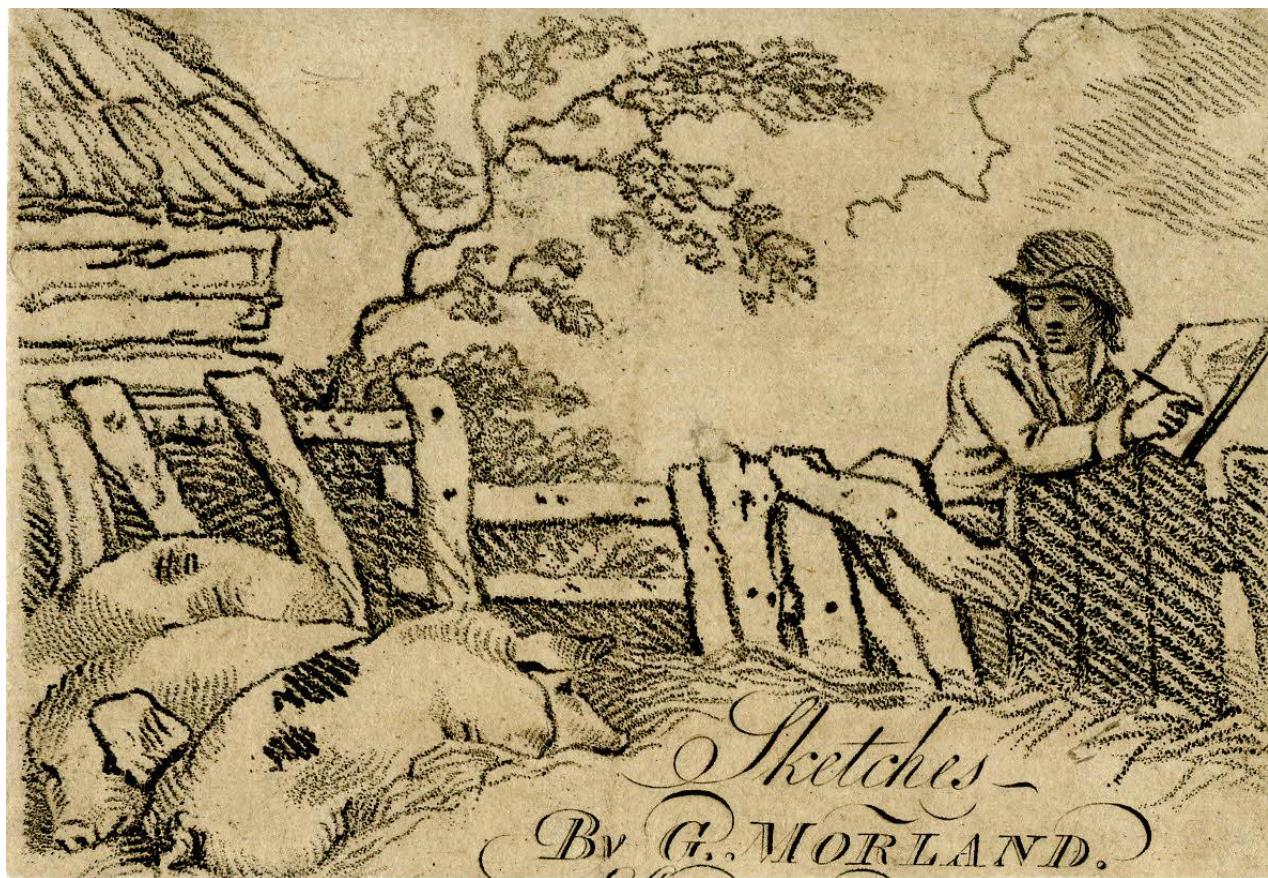


Fig 111. *Label from Sketches by G. Morland*, published by Daniel Orme in 1793, soft-ground etching, 7 x 10.1 cm, © Trustees of the British Museum.



Fig 112. Edward Orme after Henry Singleton, *The Death of Chatterton*, published by Daniel Orme in 1794, stipple and etching, 40.7 x 50.4 cm, © Trustees of the British Museum.



Fig 113. William Hogarth, *The Distrest Poet (sic)*, published in 1737, this state 1740, etching, 35.8 x 40.8 cm, © Trustees of the British Museum.



Fig 114. George Morland, *The Artist in His Studio with His Man Gibbs*, c. 1802, oil on canvas, 63.5 x 76.2 cm, Image Courtesy of Nottingham Castle Museum and Art Gallery, Nottingham.



Fig 115. William Ward after George Morland, *The Effects of Youthful Extravagance and Idleness*, published by Thomas Simpson in 1789, mezzotint, 62.5 x 47.5 cm, © Trustees of the British Museum.



Fig 116. William Ward after George Morland, *The Fruits of Early Industry and Economy*, published by Thomas Simpson in 1789, mezzotint, 62.5 x 47.5 cm, © Trustees of the British Museum.



Fig 117. William Hogarth, *Noon* from *The Four Times of Day*, published in 1738, etching and engraving, 48.2 x 38.8 cm, © Trustees of the British Museum.



Fig 118. John Raphael Smith, *George Morland*, 1792, oil on canvas, 36.5 x 29.2 cm, © National Portrait Gallery, London.



Fig 119. John Raphael Smith, *George Morland*, published in 1805, mezzotint, 42.4 x 30.9 cm, © Trustees of the British Museum.

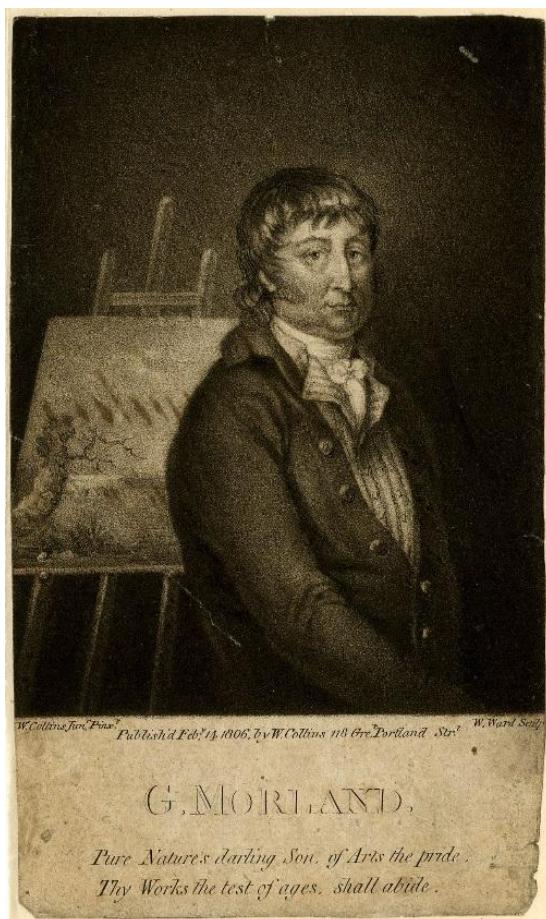


Fig 120. William Ward after William Collins, *George Morland*, published by William Collins in 1806, mezzotint, 17 x 10 cm, © Trustees of the British Museum.



Fig 121. Mackenzie after Sophia Jones, *George Morland*, published in 1805(?), stipple and line engraving, 25.3 x 21 cm, © National Portrait Gallery, London.

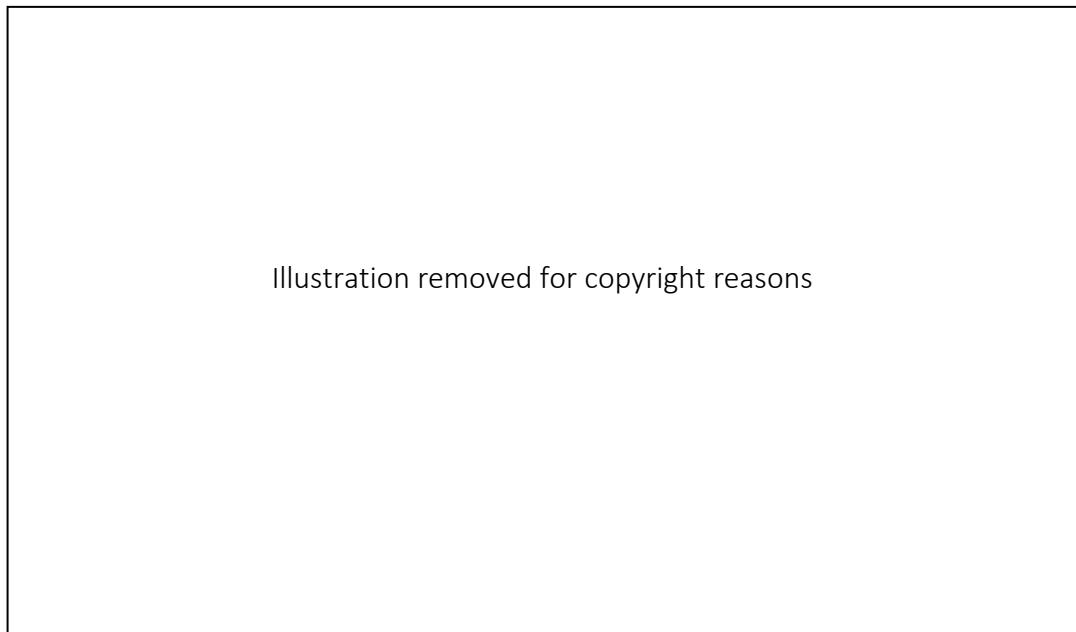


Fig 122. Mackenzie after Sophia Jones, and, Mackenzie after George Morland, inside cover of John Hassell, *Memoirs of the Life of the Late George Morland; with Critical and Descriptive Observations on the Whole of His Works Hitherto before the Public* (London: Albion Press, 1806).



Fig 123. Sophie Jones, *George Morland*, 1805, pencil and chalk, 14 x 12.7 cm, © National Portrait Gallery, London.



Fig 124. Thomas Vivares after George Morland, *George Morland Outside the Bell Inn*, published by Edward Orme in 1805(?), stipple and line engraving, 36.5 x 44.3 cm, © Trustees of the British Museum.