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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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.

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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.

Fig 59. George Morland, *The Angry Farmer*, 1788, oil on canvas, 70 x 90 cm, location unknown.
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.
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 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.
Fig 69. George Morland, *The Farmyard*, 1792, oil on canvas, 100.3 x 141 cm, Huntington Library and Art Gallery, San Marino, California.
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.
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.

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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.
Fig 96. Henry Robert Morland, *George Morland*, c. 1779, oil on canvas, 53.3 × 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 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 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 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.