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George Morland (1763-1804) and the representation of social types

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**UNIVERSITY OF
PLYMOUTH**

GEORGE MORLAND (1763-1804) AND THE REPRESENTATION OF SOCIAL TYPES

by

HEATHER YEOMANS

A thesis submitted to the University of Plymouth
in partial fulfilment to the degree of

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Author's Declaration

At no time during the registration for the degree of Research Masters has the author been registered for any other University award without prior agreement of the Doctoral College Quality Sub-Committee.

Work submitted for this research degree at the University of Plymouth has not formed any other degree either at the University of Plymouth or at another establishment.

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George Morland (1763-1804) and the Representation of Social Types

Heather Yeomans

Abstract

George Morland was an eighteenth century artist, who was very popular not only during his lifetime, but in the following hundred years as well. He then fell out of popularity after changes in fashion and trends following the First World War. His paintings contain scenes of rural communities, families, animals, travellers, seaside communities as well as the slave trade, they cover a wide range of eighteenth century social types. Morland lived a 'bohemian' lifestyle which allowed him to get to know the people he depicted, living within the communities.

His paintings have been analysed in detail in only a few texts from the last fifty years, whereas he had numerous books and articles written on his life and works in the immediate years after his death and into the early twentieth century. A lot of scholarly work on Morland has been based on his biography rather than more modern research methods, which have only been applied in a few texts since 1980. I will be using these texts, new and old to analyse paintings which have been well researched as well as those which have often been overlooked. I hope to show that Morland represented a wide range of subjects, that his images are more than simple images of rural peasants and that they deserve more scholarly attention.

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“Ye Sons of Genius, pause one moment here,
And pay the tribute of a kindred tear;
A gifted Brother rests beneath this stone,
Whom Nature smil’d on, and proclaim’d her own ...”
“Adieu, ill-fated Morland! Foe to gain;
Curs’d be each sordid wretch that caus’d thy pain;
Spite of detraction, long thy envied name
Shall grace the annals of immortal fame.”¹

Introduction

George Morland (1763-1804) was a genre painter of the long eighteenth century. During his short lifetime, he created hundreds of works depicting the English countryside, as well as portraits, fashionable images of the leisured class, and less fashionable images of those on the edges of society. He painted images of soldiers, sailors, travellers and even slaves, in addition to the scenes of country people and animals for which he is known. His works depict almost every type of person in society and they were popular at the time despite some of the shortcomings of his personality. He was a heavy drinker, constantly in debt and a brusque man who had no time for those of wealth or status. Many of his paintings were made into engravings, Morland being one of the first artists to make use of print dealers. These were then bought by people not only in Britain but on the continent too.²

Morland was born in 1763 and lived until 1804, during which time British society was affected by the American Revolutionary War (1775-1783), the French Revolution (1789) and Britain’s war with France (1793-1815), as well as the Atlantic Slave Trade (c. 1500s-1833).

Morland’s biographers offer little on his opinions or views of these events, or on other social

¹ William Collins, *Memoirs of a Picture: Being a genuine biographical sketch of that celebrated original and eccentric genius, the late Mr. George Morland*. Vol.2 (London: C. Stower, 1805), 159-160. The emphasis is Collins’s own.

² Martin Hardie, “George Morland: 2. The Engravings,” *The Connoisseur: An Illustrated Magazine for Collectors*, Vol. IX (May-August 1904): 200. Hardie specifically mentions France and Germany as places where Morland’s prints had “an unparalleled sale”.

problems even though he engaged with social themes in his paintings. Thus, we are left with only Morland's images, and the anecdotes of his biographers to help us understand his output.

The purpose of this dissertation is to offer a more complete view of Morland and his work, using methodologies drawn from the social history of art, postcolonialism and the critical reception of the artist to rethink the breadth of his engagement with eighteenth-century themes and questions. The first chapter will look at Morland's legacy, by discussing the early biographies from c. 1804-1911, followed by an account of works by Morland in museums and sold at auction. The second chapter will look at specific case studies from Morland's images of the rural realm, of animals and rural communities. Finally, the third chapter will examine Morland's paintings of seaside communities, travellers ('Gypsies') and African slaves. The last two chapters aim to give an overview of the range of subjects Morland portrayed, those both familiar and exotic.

A Literature Review of George Morland

After his death in 1804, Morland's popularity continued. Four biographies were written in the immediate years of 1805-1807, with a couple of further works during the nineteenth century. However, Morland has been having a small revival in scholarly work. A PhD was written on him in 2018 by Francesca Bove, Karen Junod dedicated a chapter of her book on artist's biographies to him and The Stanley & Audrey Burton Gallery at the University of Leeds had a recent exhibition on the artist's work. Part of the reason for the increase in interest, is due to new research methodologies, such as Marxism, social history, postcolonialism and feminism which appeared in the last few decades of the twentieth century.

Most of the scholarly work on Morland has been based on his biography, only in the last 40 or 50 years has social history been applied to his paintings, and in the last 20 years has his work undergone postcolonial analysis. It is these three methods that I will make use of in the dissertation, each with its own chapter, as described above.

There are some central and well used texts on Morland's work using these methods. John Barrell's 1980 book, *The dark side of the landscape: The rural poor in English painting, 1730-1840*,³ is one of the first scholarly works to use social history to analyse Morland's paintings. The text includes chapters on Thomas Gainsborough and John Constable, but the middle chapter is dedicated to Morland. Barrell uses historical events, such as the agricultural revolution, Poor Laws, Enclosure Acts, as well as the revolutions in France and America, and the war with France, to provide a contextual framework for the artist's paintings. He focuses on the fears of a peasant revolt amongst the upper classes and concludes that Morland's work represented a form of "radical politics".⁴ However, many later scholars disagree with Barrell's assessment, one going as far as to argue that "he sees what he wants to see."⁵ Jonathan Wordsworth in a review of the book argues that Barrell alters the description of images to suit his agenda, arguing that in the description of *The Alehouse Door*, Barrell sees two labourers discussing politics, while Wordsworth himself sees "one labourer, and a rather differently dressed landlord, who has just bought him a pint of beer."⁶ Wordsworth also disagrees on numerous statements Barrell makes about Gainsborough and Constable's paintings. He argues that Barrell says all three artists' show resentment and anger in the labouring poor, but that there is not enough evidence provided in the book to back up Barrell's findings. Barrell does focus only on Morland's images of the rural poor, not including many of his earlier didactic works as well as those focusing on other perspectives. Barrell's chapter on Morland provides good arguments and analysis of the work, and a good assessment of the contextual background behind Morland's images. However, not all his theories are backed up with evidence, nor do Barrell's descriptions always match what is in the image. Ann

³ John Barrell, *The dark side of the landscape: The rural poor in English paintings, 1730-1840* (Cambridge: Cambridge University Press, 1980).

⁴ Barrell, *The dark side of the landscape*, 114.

⁵ Jonathan Wordsworth, "Review: The Dark Side of the Landscape: The Rural Poor in English Painting, 1730-1840 by John Barrell," *The Review of English Studies*, Vol. 34, No. 133 (1983): 85.

⁶ Wordsworth, "Review: The Dark Side of the Landscape," 86.

Wyburn-Powell discusses these issues with Barrell in her article 'George Morland (1763-1804): beyond Barrell: re-examining textual and visual sources'.⁷ Here she focuses on the early biographies and Barrell's use of them and examines their validity; "This article will focus on what has been written about Morland by his contemporaries and by more recent researchers, particularly John Barrell in his study of 1980."⁸

Another important text in Morland scholarship is a chapter in Karen Junod's *Writing the Lives of Painters: Biography and Artistic Identity in Britain 1760-1810*, from 2011.⁹ Her chapter dedicated to Morland and his early biographies, primarily focuses on William Collins's *Memoirs of a Picture* (1805).¹⁰ Here she links Collins's work to other literary texts and artistic biographies, in the context of the history of artistic Lives. She concludes that many of Morland's biographers included "a few of the extraordinary aspects of the painter's existence" in order to satisfy their readers' appetite and to sell their books.¹¹

The most recent and exhaustive work on Morland comes from Francesca Bove, who wrote her PhD, 'Nurturing Genius in a Pigsty: George Morland and the Making of the Modern Artist',¹² in 2018, as well as publishing an article entitled 'The Myth of the Artist in George Morland's Studio'¹³ in the same year. Bove gives insight into the creation of a range of Morland's work, but the focus of the text is on his self-portraits and the portraits of him made by others. She argues that Morland's persona was a combined construction of the artist, dealers, publishers, and his biographers in order to increase the popularity of Morland's name and work for financial gain. She

⁷ Ann Wyburn-Powell, "George Morland (1763-1804): beyond Barrell: re-examining textual and visual sources," *The British Art Journal*, Vol. 7, No. 1 (Spring/Summer 2006): 55-64.

⁸ Wyburn-Powell, "George Morland (1763-1804)," 55.

⁹ Karen Junod, *Writing the Lives of Painters: Biography and Artistic Identity in Britain 1760-1810* (Oxford: Oxford University Press, 2011).

¹⁰ Collins, *Memoirs of a Picture: Being a genuine biographical sketch of that celebrated original and eccentric genius, the late Mr. George Morland*, Vol. 2 (London: C. Stower, 1805).

¹¹ Junod, *Writing the Lives of Painters*, 183.

¹² Francesca Bove, "Nurturing Genius in a Pigsty: George Morland and the Making of the Modern Artist," (PhD Thesis, University of East Anglia, 2018).

¹³ Francesca Bove, "The Myth of the Artist in George Morland's Studio," *Studies in Eighteenth-Century Culture*, Vol. 47 (2018).

analyses the creation of persona in relation to the creation of his work, while engaging with the opinions of Barrell and others in the field of eighteenth-century landscape and genre paintings. Finding that his persona and images were a combination of commercial, exhibition and artistic strategies designed to make his work stand out in the crowded London art world.

While there are these large, dedicated chapters and texts from recent scholarship, there are many smaller sections and articles that have also been written on Morland. Meredith Gamer wrote a chapter on Morland's slavery paintings in 2012, discussing their abolitionist sentiments, while Sarah Thomas discussed them at length in her chapter 'Visual Culture and Abolition' in 2019. There are a few less known books like The Camden History Society's *George Morland: A London artist in eighteenth-century Camden*¹⁴ from 2008, which aims to rekindle interest in Morland. Marian Kamlish quotes a range of texts, especially his biographers to provide contextual information, not only on Camden during the eighteenth century but also on Morland's life and paintings. While the book does not offer fresh research, the references quoted do provide good source material on Morland.

Another book called *George Morland: Art, Traffic and Society in Late Eighteenth Century England*¹⁵ is the catalogue for an exhibition, entitled *George Morland: In the Margins*, at The Stanley & Audrey Burton Gallery at the University of Leeds in 2015. Within the catalogue there are brief introductions to different themes in Morland's work and on his persona and lifestyle and a catalogue of the exhibited works at the end. This uses historical geography and research into eighteenth century print culture to provide new perspectives on Morland's paintings, such as who and where was deemed marginal in the eighteenth century and the parallels between Morland's life and those he painted.

¹⁴ Marian Kamlish, *George Morland, a London artist in eighteenth-century Camden* (London: Camden History Society, 2008).

¹⁵ Layla Bloom and Nicholas Grindle, *George Morland: Art, Traffic and Society in Late Eighteenth Century England* (Leeds: Jeremy Mills Publishing, 2015).

On the centenary of Morland's death in 1904, there was a revival of interest in Morland's life and work, but this then fell away during the middle of the twentieth century. However, there were a few mentions, such as Andrew McFarlane's article discussing Morland's depictions of English Gypsy life in 1954,¹⁶ and the Detroit Institute of Arts article on Morland's painting *Blind Man's Buff* in 1937.¹⁷ There was also a PhD in 1977 by David Winter,¹⁸ a life and works of the painter, which contained a brief catalogue on a select number of Morland's works. I will be engaging more with Barrell and others throughout the chapters.

¹⁶ Andrew McFarlane, "George Morland as an Illustrator of English Gypsy Life," *Journal of the Gypsy Lore Society*, Vol. 33, No. 1-2 (1954): 1-14.

¹⁷ John S. Newberry, "'Blind Man's Buff' By George Morland," *Bulletin of the Detroit Institute of Arts of the City of Detroit*, Vol. 16, No. 7 (April 1937): 113-116.

¹⁸ David Winter, "George Morland (1763-1804)," (PhD Thesis, Stanford University, 1977).

Chapter 1 – George Morland and his Life and Legacy

A Biography of George Morland (1763-1804)

George Morland was born into a middle-class family in Haymarket, London, on the 26th of June 1763. His father, Henry Robert Morland, had practiced as a portrait painter in oils and pastels, and was considered an excellent connoisseur and collector.¹⁹ While, his mother Maria, is described as a “French lady who had artistic gifts” but was scrupulous and kept the children with “more than ordinary restraint”.²⁰ He was one of six, but the only one who showed true promise as an artist. It is still debated whether Morland’s mother or sister, also named Maria, showed a few paintings at The Royal Academy of Arts; it is known that his brother Henry went on to become one of George’s primary dealers. Not much is known of the other children, only that the other sister married, and that one of the sons went to sea and was never heard of again.²¹ The artist’s parents nurtured his talent and in 1773 when he was still a child, Morland went on to show drawings at the Royal Academy and twice at the Free Society of Artists, in 1775 and 1776.²²

At the age of 14, he was apprenticed to his father and sent many drawings and paintings to various exhibitions around London. His father’s connections to artists like Sir Joshua Reynolds and his work as a restorer allowed the child artist to copy from not only the Old Masters but current ones as well. The senior Morland’s experience with and history of collecting Dutch and Flemish art caused Morland to be influenced by it throughout his education²³ and into his adult career. His father worked him rigorously during his apprenticeship. Many of Morland’s biographers state that

¹⁹ George C. Williamson, *George Morland: His Life and Works* (London: George Bell and Sons, 1907), 2.

²⁰ David Henry Wilson, *George Morland* (London: The Walter Scott Publishing Co. Ltd, 1907), 17-19.

²¹ Williamson, *George Morland*, 5.

²² Layla Bloom and Nicholas Grindle, *George Morland: Art, Traffic and Society in Late Eighteenth Century England* (Leeds: Jeremy Mills Publishing, 2015), 65. The text contains a chronology for Morland from the numerous biographies printed after his death.

²³ Many of Morland’s biographers as well as those who have studied his work have commented on the Dutch or Flemish influence in his work.

the artist was only allowed to leave the house for a walk with his parents on a Sunday afternoon, or with his father's other apprentice Philip Dawe, the father of Morland's biographer George Dawe. This arduous experience caused Morland to turn down an offer from John Gresse, the Drawing Master to the Royal Family, as well as a similar offer from George Romney, who offered to pay him a salary of £300 a year.²⁴

Morland began to make a name for himself within the London art world. However, he soon wished to escape his parents' house and moved to Margate under the patronage of a lady called Mrs Hill, who introduced him to new clients. For around six months, Morland created portraits in oil and pastel. One of these may be *Portrait of a Girl in a Garden*, c. 1786 (The Yale Center for British Art) (Fig.1), which is believed to be painted the year he stayed in Margate. The painting shows a young lady in a bright white dress standing in a formal garden. She turns her head to look at the viewer, while her crossed arms direct you to the rest of the landscape behind her. The richness of her dress, the frills and pink bows show that she is of wealth, most likely from the leisured classes. The painting reflects the style of Sir Joshua Reynolds and the Academy's conventions for portraits. However, he soon lost interest in portrait painting and returned to London in 1786. After moving in with the family of William Ward (the engraver), he married Ward's sister Anne (also known as Nancy) and Ward marries Morland's sister, Maria.²⁵

By all accounts Morland's early married life was productive and cheerful, sending works to exhibitions and creating connections with new engravers and dealers. The new couple set up home together and Morland took on three new pupils. However, Anne soon gave birth to a still-born son, and they were told that any other pregnancy could cause the end of Anne's life as well as that of the child.²⁶ After this event Morland began to spend more and more time away from

²⁴ B. L. K. Henderson, *Morland and Ibbetson* (London: Philip Allan & Co., 1923), 12-13.

²⁵ William Collins, *Memoirs of a Picture: Being a genuine biographical sketch of that celebrated original and eccentric genius, the late Mr. George Morland*. Vol.2 (London: C. Stower, 1805), 21-22.

²⁶ Collins, *Memoirs of a Picture*, 28-29.

home, travelling as well as spending his days and nights with those of 'low company' in "The Britannia Tavern, Mother Red Cap's Tea Gardens, the Castle Tavern, and Assembly Rooms at Kentish Town".²⁷

Morland not only threw himself into public houses, but also his work. During this period of his career, he was creating moralising works such as his *Laetitia* series, a subject inspired by William Hogarth's *Harlot's Progress*, but with a happier ending.²⁸ The series follows a young country girl who is seduced and runs away with her wealthy, soldier lover, she then returns to offer her parents money, which the father refuses; eventually she is spurned by her lover and has to become a prostitute, at which point she returns to her family home and throws herself on the mercy of her parents, who accept and welcome her, whereas Hogarth's poor Moll dies in poverty. In the years leading to 1790, he painted numerous moralising subjects, often didactic paintings which often showed a virtue and vice, such as praising the industrious poor whilst condemning the idle. This includes a pair of abolitionist paintings, which will be discussed in the third chapter, as well as *Fruits of Early Industry and Economy*, 1789 (Philadelphia Museum of Art) and its partner *Effects of Extravagance and Idleness*, (A. C. Cooper and Related Archives). During this period, he was influenced by Hogarth and his industry and idleness motif, making numerous pairs of paintings inspired by the modern moral subjects of Hogarth's images. Through his art and the new print market, he was now earning up to twelve guineas a week and living a much more lavish lifestyle.²⁹ As his debts began to grow, he entered the best years of his career, considered to be between 1790 and 1793.

During these years he struggled financially but the move from moralising images to those of the English countryside, and all who lived within it, proved to be a smart choice. In 1791 he

²⁷ Collins, *Memoirs of a Picture*, 29.

²⁸ Walter Armstrong, "George Morland," in *The Portfolio: An Artistic Periodical*, ed. Gilbert Hamerton (London: Seeley & Co., 1885), 5.

²⁹ Bloom and Grindle, *George Morland*, 66.

exhibited *Inside of a Stable* (Tate) at the Royal Academy, which is now deemed to be his masterpiece.³⁰ Morland's work, and reputation were growing during the period. Daniel Orme, a printmaker, publisher, and painter, bought nearly a hundred works by Morland, which in 1792, he displayed in a custom made building he called the Morland Gallery. With this there was a marked increase in not only the demand for Morland's work but also in the price.³¹ He was commissioned to paint a room of pictures for the Prince of Wales, which he rejected.³² However, his debts grew continually to nearly £4,000³³ and Morland's lawyer Mr Wedd managed to secure a letter of licence, to allow him to work and pay off £3,700 of his debts in monthly payments of £120.³⁴ After he defaulted on these, he fled to Enderby, Leicestershire for six months, living on a farm surrounded by those he would have termed 'Gypsies'.³⁵

In the years leading up to 1796, a second Morland Gallery was opened by John Raphael Smith (the printmaker and dealer) and Morland received three more letters of licence. In George Dawe's biography he states that by the last letter Morland was paying his creditors around 9s. 5d. each month and owed his lawyer around £1,500 in fees.³⁶ He was making smaller and simpler pictures in order to pay off his debts and drinking habits and was now moving house every few months. When his wife Anne's health began to decline, she removed herself to the Isle of Wight on doctors' orders. The artist soon followed but was arrested for spying for the French after being caught in suspicious taverns and being seen painting and sketching along the coast. This forced the

³⁰ This work will be discussed in detail in chapter two.

³¹ Francis W. Blagdon, *Authentic Memoirs of the Late George Morland, with remarks on his Abilities and Progress as an artist: In which are interspersed A variety of anecdotes never before published; together with A Fac-Simile of his writing, specimens of his hieroglyphical sketches &c. The whole collected from numerous manuscript communications* (London: Barnard & Salter, 1806), 9.

³² George Dawe and J. J. Foster, *The Life of George Morland* (London: Dickinson, 1904), 51.

³³ According to the National Archives currency convertor £4,000 in 1790 is worth approximately £307,044.40 in today's currency.

³⁴ Bloom and Grindle, *George Morland*, 66.

³⁵ MacFarlane, "George Morland as an Illustrator of English Gypsy Life," 6.

³⁶ Dawe and Foster, *The Life of George Morland*, 72.

couple to return to London where he voluntarily had himself arrested for debt, to escape a different creditor.

Once detained he was given the rules of the Bench, allowing him to live outside the jail and work to pay off his debts. He was given a house on Lambeth Road, St George's Fields, along with his wife, her maid and his manservant, Gibbs. Soon after he began working for his brother Henry, who became his only dealer. The last eight years of his life proved to be extremely industrious; during this time Dawe states that Morland finished 492 paintings for his brother Henry, alongside around 300 pictures for others and 1000 drawings.³⁷ In 1802 he had an apoplectic fit which removed the use of his legs and created a permanent shake in his hands. It is believed that many of his pictures after this date are "à la Morland"; where his dealers employed his pupils to paint them and had Morland touch them up or sign them, in order to sell them as genuine works.³⁸ In 1803, he began to move again, often only in one place for a few weeks, leading to more frequent fits and his health declined greatly with each move. In the September of 1804, he was once again arrested for a £10 debt and taken to a sponging-house, where he was given canvas and oils in order to pay off his debts. He soon had another fit, in which he damaged his head and remained delirious, in a state of mental and physical debility for around eight days, before passing away on the 29th of October.³⁹ His wife Anne, who had always claimed that the pair could not live without the other, passed away just days after hearing the news of her husband's death on the 1st of November.⁴⁰

³⁷ Dawe and Foster, *The Life of George Morland*, 86.

³⁸ Wilson, *George Morland*, 141.

³⁹ Dawe and Foster, *The Life of George Morland*, 91.

⁴⁰ Dawe and Foster, *The Life of George Morland*, 91. The early biographies offer the 1st or the 2nd of November as the date of Anne's death, but the 1st is in the majority, thus I have chosen it here.

Biographies of George Morland from his Death to 1911

As seen from my biography of Morland, he was a popular artist during his lifetime, and this did not change for some time. Immediately after his death in 1804, the poet William Sandos published *Tears of Nature: An Elegy on the Death of that Celebrated Artist Mr. George Morland*. In which he says, "Lament! Ye rocks of our much envied shore, / Morland is fled! Your copier's no more".⁴¹ He consistently asks the question of who will follow Morland's path; "Say, Nature! who shall next thy paths explore? / Thy foundling's fled, thy pupil is no more"⁴² and

"Ye persevering artists! you whose skill
Would e'en to trace the universal scene,
Yet failing to pourtray your wond'rous will,
Go, copy Morland, be, what he has been".⁴³

The elegy is a warming tribute to an artist whose character was not one to emulate. Sandos does not discuss the problems of Morland's life only lamenting on behalf of Nature, who was Morland's primary subject. He had also written an elegy on Thomas Gainsborough's passing in which he asked a similar question of who would take over painting Nature's charm. He clearly believed that Morland succeeded Gainsborough as Nature's copier.

This was simply the beginning of the literary praise of Morland. Between 1805-1807, four biographies were published. The first, by William Collins in 1805, was a fictional story (one he had been writing before the artist's death) named *Memoirs of a Picture*. The story follows a stolen painting through various hands and characters of the modern art world, including a character much resembling Morland. The character is taken advantage of by "ignorant auctioneers ... usurious tradesmen" and a "race of money lenders" who use the artist for their own gains and to

⁴¹ William Sandos, *Tears of Nature; an Elegy, on the death of that celebrated Artist, Mr. G. Morland, with Anecdotes, Observations, &c. on that very eccentric Character* (London: T. Jones, 1804), 6.

⁴² Sandos, *Tears of Nature; an Elegy*, 13.

⁴³ Sandos, *Tears of Nature; an Elegy*, 20.

his disadvantage (Morland is not named, but the allusion is clear).⁴⁴ This fictional story makes up the first and third volume of the book, while the second contains the biography of Morland.

Collins's work is considered the more reliable account of Morland's life, due to his "intimate acquaintance with him [Morland], his family, and connections for more than twenty years".⁴⁵ Collins states that he feels obligated to correct some of the "scurrilous attacks and malicious stories" that appeared in newspapers and periodicals in the months after the artist's death.⁴⁶ He copies a response published in the journal, *the British Press*, which was responding to an article published the month before, within which many unfounded stories were copied, such as the tale that Morland was once found "in a garret at Somers' Town, with his infant, who had been a fortnight dead, in a cradle".⁴⁷ The author responds saying, "there is not one syllable of truth in the said fabricated anecdote ... nor in several other malicious stories respecting Morland and his garret, which, have been foisted upon the public".⁴⁸ Numerous news outlets reported the artist's death, often praising him and his eccentric character. *Jackson's Oxford Journal* wrote that his "uncommon genius... will for ever place him in the first class of Painters" and that he was a "faithful copier of nature" and that it was accepted that "none could exceed him".⁴⁹ It is the stories, anecdotes, and the descriptions of his character like the one in *the British Press* that Collins was trying to combat.

While Collins seemed to want to rescue his late friend's reputation, he is not full of praise for the artist either. He expresses some of his frustrations at the artist's shortcomings throughout the *Life*; "for of all his many other harmless foibles, that of being fond of new acquaintances was not one of the least."⁵⁰ While he uses a lot of personal stories to give the *Life* authenticity, there

⁴⁴ Karen Junod, *Writing the Lives of Painters: Biography and Artistic Identity in Britain 1760-1810* (Oxford: Oxford University Press, 2011), 192.

⁴⁵ Collins, *Memoirs of a Picture*, 2.

⁴⁶ Collins, *Memoirs of a Picture*, 4.

⁴⁷ Collins, *Memoirs of a Picture*, 203-204.

⁴⁸ Collins, *Memoirs of a Picture*, 204.

⁴⁹ "London, October 30. Died.," *Jackson's Oxford Journal*, November 3, 1804, British Library Newspapers.

⁵⁰ Collins, *Memoirs of a Picture*, 30.

are still anecdotes included that differ from the succeeding accounts. Karen Junod believes that the variety of different stories told by each of the biographers had more to do with commercial matters than celebrating the life of the artist.⁵¹ Junod says that “commercial reasons certainly encouraged the insertion and acceptance of such lively, yet speculative anecdotes” and that “many anecdotes regarding Morland made entertaining reading, whilst at the same time sensationalizing the artist’s scandalous and unconventional behaviour.”⁵² The more interesting stories created more interest in the artist, and meant more people would buy biographies on Morland. While Collins knew Morland well, and said he wanted to combat the fake stories surrounding the artist’s biography, Junod argues that some of Collins’s anecdotes are also false, included to help the book sell.

The next biography to appear after Collins’s was by John Hassell, a topographical painter, engraver and drawing master.⁵³ *Memoirs of the Life of the Late George Morland (1806)*⁵⁴ contains a biography of the artist, as well as critical remarks on a collection of the works which were available to the public. Hassell makes no mention of a relationship between himself and Morland, but a later account states that he was one of Morland’s picture-dealers whose book is “full of nonsense and crammed with falsehoods.”⁵⁵ Hassell’s biography only lasts for 47 pages, while others are well over 200. The main body of the book is dedicated to a catalogue of prints after Morland, which differs to Collin’s text where the paintings are only briefly mentioned.

Hassell discusses the stories which were already available to the public, along with the major influences, changes, and important moments in Morland’s life. He does not offer many personal opinions on the artist, but when he does, they are still relatively subdued compared to

⁵¹ Junod, “*Writing the Lives of Painters*,” 183.

⁵² Junod, “*Writing the Lives of Painters*,” 183.

⁵³ Hassell’s dates and professions are due to the Royal Academy’s database on their website.

⁵⁴ 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: J. Cundee, 1806).

⁵⁵ B. L. K. Henderson, *Morland and Ibbetson* (London: Philip Allen & Co., 1923), 5.

other's; "Morland, in his temper, was inclined to be peevish, fretful, and vindictive; he had, nevertheless, a degree of pride about him, which, in many instances, was mortified."⁵⁶ Hassell seems more comfortable when discussing Morland's works, the text as a whole is an interesting early example of a catalogue raisonné. The biography was only allotted 47 pages of text, whereas Morland's works were given 117 pages of description, with a further 12 offering the precise details of the size, form, engraver, and style.

When discussing Morland's painting *The Public-House Door*, Hassell states:

"The lights are broad, with-out being cut by any extraneous shadows; and, on the other hand, the effect of the shadows is not diminished by the introduction of any paltry heightenings [sic]; whilst the harmony of the middle tints unites and renders agreeable the whole subject, - an excellence which will rank this picture amongst the best productions of this artist."⁵⁷

Hassell's praise of the artist's work and his ambivalence towards Morland as a person, reflects many people's attitudes towards the artist during the eighteenth century. While his work was praised, copied, and sought after Morland and his foibles were tolerated due to a taste for his paintings and the idea that he was a 'Genius'. Hassell's text while still a 'Life of the Artist', is more of a celebration of the work than of the artist himself. This is more in keeping with the later biographies.

The third biography, Francis Blagdon's *Authentic Memoirs of the Late George Morland* (1806),⁵⁸ appeared in the same year as Hassell's. Like Hassell's text this is a relatively light account of the life of Morland accompanied by a large collection of prints and engravings of Morland's work which are illustrated at the end of the book. The biography is very brief and brushes over the important facts of the artist's life, giving small details to certain aspects, such as his family life and childhood, as well as his habits as a painter:

⁵⁶ Hassell, *Memoirs of the Life of the Late George Morland*, 24.

⁵⁷ Hassell, *Memoirs of the Life of the Late George Morland*, 133.

⁵⁸ Francis W. Blagdon, *Authentic Memoirs of the Late George Morland, with remarks on his Abilities and Progress as an artist: In which are interspersed A variety of anecdotes never before published; together with A Fac-Simile of his writing, specimens of his hieroglyphical sketches &c. The whole collected from numerous manuscript communications* (London: Barnard & Salter, 1806).

“if the purchaser, who had previously advanced a considerable part of the purchase-money, did not stand by till the picture was finished, and carry it away with him, it was sure to fall into the possession of some low parasite.”⁵⁹

Blagdon is critical of Morland’s artistic practice of selling the work straight off the easel before the original patron can collect it. He discusses it regularly throughout the text, but praises Morland’s speed and execution in creating works. The catalogue of prints and engravings at the end is also lacking in detail, simply listing the names and engravers of each work, there are no description or details given. Blagdon does include a few mentions of paintings in the text but not all are related to the works illustrated.

The original edition of George Dawe’s biography of Morland was published in 1807.⁶⁰ However, the 1904 edition with an introduction and notes by Joshua Foster is the one I will be using. Dawe’s biography is copied word for word by Foster, except for the original preface, Foster includes his own introduction and appendices including illustrated plates and the auction prices obtained by Morland’s works at Christies between 1893 and 1903. George Dawe was a painter and member of the Royal Academy, he also created engravings and mezzotints.⁶¹ His biography is also considered one of the more reliable texts, Dawe’s father Philip was an apprentice to Morland’s father during the artist’s childhood. Foster asserts that George Dawe was a “friend of the artist”⁶² most likely through the father’s relationship. However, as David Wilson points out, while he may have heard of the artist through his father, there is little to show that Dawe had known him closely.⁶³ There is however, a portrait by Morland of George Dawe as a child: *Portrait of George Dawe as a Child*, c. 1784 (Museum of New Zealand) (Fig.2).

The biography itself is similar to Collins’s, using many of the same anecdotes and facts. The main difference between the two is that Dawe seems to have a larger knowledge of the early

⁵⁹ Blagdon, *Authentic Memoirs of the Late George Morland*, 9.

⁶⁰ George Dawe and J. J. Foster, *The Life of George Morland* (London: Dickinson, 1904).

⁶¹ Again, his dates and association with the RA is from their own website.

⁶² Dawe and Foster, *The Life of George Morland*, xxiii.

⁶³ Wilson, *George Morland*, 4.

years of Morland's life, whereas Collins offers more on the end. This is understandable as Dawe's connection to the artist is through his father, who knew Morland predominantly in his early years, while Collins befriended Morland in his adulthood. Dawe mentions the works of Morland, using them to move through time, or to prove where he was living during that period. Foster adds in descriptions and opinions on a select few works in his introduction in 1904. The text lacks some of the personal opinions that Collins offers, but it does give many of the facts and details of Morland's life.

Modern research methods tend to avoid using historical biographies as empirical sources in their analysis of artist's and their work, as they tend to rely on anecdotal evidence, often similar in style to Giorgio Vasari's *Lives*. Using a historical biography is often only made valid depending on the authors relationship with the artist, such as Northcott's relationship with Joshua Reynolds, as his student he had an intimate knowledge of who he was, his traits and foibles. William Collins was a close friend of Morland's for around twenty years, giving his account of the artist's life more credibility than the others. However, these works still have limitations, as Junod states, many anecdotes in the biographies were most likely made up and added to provide interest or for monetary gain.⁶⁴ Even John Barrell, the methodological Marxist scholar uses the biographies to provide the reader with an understanding of Morland's life and personality. Barrell states at the beginning of his Morland chapter that "an awareness of a number of aspects of Morland's life is of great importance in understanding his work".⁶⁵ He goes on to explain many aspects of Morland's life and personality and uses the biographies as his sources throughout. Morland seems to be a special case when it comes to the use of historical biographies, you cannot escape mention of them when discussing the artist or his work. His personality and life are so entwined with his images, that without understanding who the man was you cannot understand his work.

⁶⁴ Junod, *Writing the Lives of Painters*, 183.

⁶⁵ Barrell, *The Dark Side of the Landscape*, 94.

During the nineteenth century there were quite a few mentions of Morland more broadly in print. In 1812, he was named in the *General Biographical Dictionary*⁶⁶ as well as in Clarke's monumental 1832 text *The Georgian Era: Memoirs of the most Eminent persons, who have flourished in Great Britain*.⁶⁷ He received a few mentions in earlier journals, such as Walter Armstrong's article from 1885,⁶⁸ and Ralph Richardson and John Nettleship's books *George Morland: Painter, London (1895)*⁶⁹ and *George Morland: And the Evolution from him of some Later Painters (1898)*⁷⁰ respectively. There are many articles and books from the nineteenth-century that are either dedicated to or mention Morland, but they differ from the early biographies as Morland's life is discussed less and his artworks are brought into focus.⁷¹ This matches with the trend among art historians and critics towards a visual connoisseurship and away from biographical analyses in the latter parts of the nineteenth century.

On the centenary of Morland's death in 1904, there was fresh interest in the artist. As we have seen Foster republished Dawe's biography, while numerous other books dedicated to him were issued in the next few years: J. T. Baily's *George Morland: A Biographical Essay (1906)*⁷²; Walter Gilbey and E. D. Cuming's *George Morland: His Life and Works (1907)*⁷³; George

⁶⁶ Alexander Chalmers, *The General Biographical Dictionary: Containing a Historical and Critical Account of the Lives and Writings of the Most Eminent Persons in Every Nation, Particularly the British and Irish*, Vol. 22 (London: J. Nichols, 1812), 410-413

⁶⁷ Clarke, *The Georgian Era: Memoirs of the most Eminent Persons who have flourished in Great Britain, from the Accession of George the First to the Demise of George the Fourth, in four volumes. Volume IV: Political and Rural Economists; Painters, Sculptors, Architects, and Engravers; Composers; Vocal, Instrumental, and Dramatic Performers* (London: Vizetelly, Branston and Co., 1832-1834), 119-121.

⁶⁸ Walter Armstrong, "George Morland," in *The Portfolio: An Artistic Periodical*, ed. Gilbert Hamerton (London: Seeley & Co., 1885).

⁶⁹ Ralph Richardson, *George Morland, Painter, London (1763-1804)* (London: E. Stock, 1895).

⁷⁰ J. T. Nettleship, *George Morland: And the Evolution From him of some Later Painters* (London: Seeley and Co. Ltd., 1898).

⁷¹ Elizabeth Prettejohn, "Aesthetic Value and the Professionalization of Victorian Art Criticism 18337-78," *Journal of Victorian Culture*, Vol. 2 (Spring 1997). Prettejohn discusses the difference between amateur and professional art criticism in Britain during the mid-nineteenth century. She presents the move from a biographical approach to writing about an artist and their work, to a more visual approach. As well as the formation and evolution of technical language and ideas being used, as critics moved away from storytelling and towards an increased attention on the visual qualities.

⁷² J. T. Herbert Baily, *George Morland: A Biographical Essay* (London: Otto Limited, 1906).

⁷³ Walter Gilbey and E. D. Cuming, *George Morland: His Life and Works* (London: Adam and Charles Black, 1907).

Williamson's *George Morland: His Life and Works* (1907)⁷⁴; David Wilson's *George Morland* (1907)⁷⁵; E. D. Cuming's *George Morland: Sixteen Examples in Colour of the Artists Work* (1907)⁷⁶ and a volume from Gowans and Gray's series of artistic masterpieces: *The Masterpieces of Morland, 1763-1804* (1911).⁷⁷ Alongside these books, a biography was included in Hubert Garle's *A Driving Tour in the Isle of Wight* (1905),⁷⁸ somewhere Morland spent time, as well as more mentions in periodicals and articles about his work.

This influx of interest in the artist is likely due to the centenary of his death but shows that while the public had lost interest in his 'bohemian' lifestyle, his art still gained attention. During the rest of the twentieth century his scholarly reputation fluctuated. After the First World War, he began to disappear from texts, and only a few books and articles were dedicated to him until the end of the twentieth century, when, as stated earlier, the rise of the social history of art allowed for a broader discussion of his paintings.

Auction House Sales, and Museum Acquisitions of works by George Morland

As previously shown, during Morland's lifetime, and in the following hundred years he was and remained popular. While many of his paintings were turned into prints (with the original works now lost) some are still in public collections and entered them in the years soon after Morland's death, whereas other collections have been acquired more recently. For this part of my research, I will only be focusing on paintings, etchings and drawings/sketches made by Morland himself, and not on the engravings or works made after the artist, see Appendices one and two submitted alongside this thesis. My research comes from ART UK,⁷⁹ which provides access to the

⁷⁴ George C. Williamson, *George Morland: His Life and Works* (London: George Bell and Sons, 1907).

⁷⁵ David Wilson, *George Morland* (London: The Walter Scott Publishing Co. Ltd., 1907).

⁷⁶ E. D. Cuming, *George Morland: Sixteen Examples in Colour of the Artists Work* (London: A & C Black, 1907).

⁷⁷ *The Masterpieces of Morland, 1763-1804* (London: Gowans & Gray, 1911).

⁷⁸ Hubert Garle, *A Driving Tour in the Isle of Wight with various legends and anecdotes; Also a short account of George Morland and his connection with the Island* (Newport, Isle of Wight: The County Press, 1905).

⁷⁹ ART UK website: <https://artuk.org/>

smaller, regional museums; the online collections of major museums in the UK and abroad, primarily in America; as well as Artstor⁸⁰ which shows works from some of the smaller museums abroad. While there was quite a popularity for Morland's prints on the continent during his life,⁸¹ not many of his paintings or drawings have made their way overseas, other than to America rather than the continent.

The British museum was one of the first national collections in England to gain works by Morland, receiving twelve sketches and drawings in 1824. This was the largest donation that the museum received of Morland's works, over the next century they gained a further fourteen sketches, drawings, and etchings from a variety of collectors, museums and donators. Many of the works owned by the British Museum feature animals, while the others resemble subjects or background scenes of other paintings by Morland. The last works donated to the British Museum were in 1967 by Sir Henry Dale. The last time they bought a work was in 1890 from the dealers Deprez and Gutekunst.

The Victoria and Albert Museum (V&A) and the Fitzwilliam Museum at Cambridge University are the next largest collections of works by Morland in the UK. The Fitzwilliam acquired their first works by Morland in 1834 with three paintings coming from Daniel Mesman and a drawing whose previous owner has not been named. The three paintings from Mesman were bequeathed along with the rest of his substantial collection, which was originally housed in the Pitt Press at the University known as The Mesman Museum from his death in 1834 until 1848.⁸² He was a large collector of paintings and drawings of the Dutch and Flemish schools, which had a considerable influence on Morland. During the rest of the nineteenth century the museum gained

⁸⁰ Artstor website: <https://www.artstor.org/>

⁸¹ Martin Hardie, "George Morland: 2. The Engravings," *The Connoisseur: An Illustrated Magazine for Collectors*, Vol. IX (May-August 1904): 200. Hardie specifically mentions France and Germany as places where Morland's prints had "an unparalleled sale".

⁸² Basil Herbertson, "The Mesman Museum, Cambridge 1834-1848," *Journal of the History of Collections*, Vol. 5, No. 2 (1993): 217.

only two more paintings by Morland, before the early twentieth century when they received a further four drawings and three paintings from a variety of benefactors. Their most recent works by Morland came in 1996 through a bequest from D. M. McDonald, which contained four new paintings, three of which arrived in 1992, and they received the final painting in 1996 once it was relinquished by McDonald's widow.⁸³ The Fitzwilliam has not bought a work by Morland since 1961 when they bought a small drawing depicting a farm labourer from Colnaghi's.

The Victoria and Albert Museum's first Morland painting came in 1862, nearly sixty years after his death and only ten years after the museum opened: *The Reckoning: A Farmer Paying the Ostler and Pot-Boy of an Inn*, c. 1800. The museum states that in their departmental file of 1862, the donor F. Peel Round was left the painting by his grandfather who had taken the work straight from the easel, while wet and thus the work was never engraved.⁸⁴ Between 1868 and 1882 the museum received a further twelve works, eight of which are paintings, the other four being drawings. The last work they received was bequeathed to them in 1962 by Claude D. Rotch, a page with four studies of cattle heads. In fact, all the works owned by the V&A since 1900 have either been gifted or bequeathed, the last works purchased by the museum were two paintings bought in 1879 from the Anderdon Collection.⁸⁵

While Morland is represented across many British art collections,⁸⁶ he is rarely on display. The Tate's online collection shows that they have twelve works by the artist, with only one on display at Tate Britain and one available to view by appointment. Of the remaining ten paintings, six have gallery labels from either 2002 or 2004, but are no longer on view, while the other four have only the basic captions.⁸⁷ ART UK lists over seventy venues containing works by Morland,

⁸³ The dates and numbers of works are all from the Fitzwilliam Museum's online collection.

⁸⁴ "The Reckoning: A Farmer Paying the Ostler and Pot-Boy of an Inn," Collections: V&A, Created December 15, 1999. <https://collections.vam.ac.uk/item/O13093/the-reckoning-a-farmer-paying-oil-painting-morland-george/>. The website also gives more information on the grandfather and donor of the work.

⁸⁵ Again, the dates of acquisition, names of works and previous owners are all from the V&A's online collections database.

⁸⁶ ART UK lists over two hundred works under the artist George Morland.

⁸⁷ The facts listed here are from the Tate's online collection.

with some collections like Museums Sheffield owning several works, and others like Wigan Arts and Heritage Service holding only one. As with the major collections, most of Morland's works are not on show and can only be seen through appointments. This lack of exhibited works reflects the general decline of interest in Morland since the late nineteenth century.

As discussed previously all Morland's early biographers note that he was popular on the continent, Dawe tells us that the "prints engraved from them [Morland's paintings] had unparalleled sale, not only in this country, but abroad, particularly in France and Germany."⁸⁸ However, very few paintings made it across the Channel. The Louvre holds only four paintings, one of which is a later copy of a work owned by the National Gallery of Scotland and is listed as 'After George Morland' and another which is attributed to Morland.⁸⁹

While America is not mentioned in the biographies, most likely due to its then recent beginnings as a nation, it now houses one of the largest public collections of Morland's work. The Yale Center for British Art boasts the largest collection of Morland works outside of Britain, owning eighteen paintings and twenty drawings/sketches. They also house a large collection of prints made after the artist. Once again, only one of their paintings is on display, a small work titled *Indian Girl* c. 1793. The Yale Center opened in 1977 but began acquiring Morland works a few years before in 1975 and some of their works by Morland came from the Paul Mellon collection which founded the Center. Their online collection does not list who the works were acquired from, but in 1975 they gained one painting and eight drawings, followed by two more paintings the following year and a further five drawings in 1977. Since 1980 they have acquired fifteen more paintings, two etchings and three drawings. In 2001 they received three drawings and eight

⁸⁸ Dawe and Foster, *The Life of George Morland*, 41.

⁸⁹ These are from the Louvre's online collection. The copy of the National Galleries of Scotland work is called *La Halte* ("The Public House Door") (c. 1775-1825) and the attributed work is called *Stable Interior* (c. 1775-1825).
<https://collections.louvre.fr/recherche?q=george+morland>

paintings and 2005 was the last time they acquired any new works, with them gaining the Georgian-style painting entitled *Portrait of a Girl in a Garden* which was mentioned earlier.

As for the other major art collections in America, the de Young Museum in San Francisco possesses a large collection of thirteen drawings gifted by Aldis Browne Fine Arts, another collection of sixteen drawings gifted by the Achenbach Foundation for Graphic Arts in 1963. The Philadelphia Museum of Art holds eight paintings and six etchings, three of the paintings are on show in their European Art galleries and The Arts Institute in Chicago also holds a collection of drawings gifted in 1922. Many of the American museums have been left or gifted works from private collections rather than buying the works outright. This again suggests that Morland's works are more commonly donated rather than being sought out by institutions.

Morland has achieved varying auction prices over the past couple of centuries. Many of the major British auction houses have their past sales listed on their websites, however they are not complete archives available online. Through the many books and biographies of Morland, I have compiled a list of auction prices from the appendices of the texts and the online archives. Richardson includes auction sales at Christies from 1888 to 1892,⁹⁰ Wilson includes sales from 1798-1907⁹¹ and Dawe and Foster include sales made at Christies from 1893-1903 including a list of engravings after Morland sold during the same period.⁹² The three texts cover the early period of Morland's auction sales, but they do not cover most of the nineteenth century. Sotheby's and Christies online sales catalogues only go as far back as the early 1990s.

Wilson lists the only sale I can find from Morland's lifetime in 1798, but does not list where the work was sold, only that a painting called *The Cottage Door* was sold for £73 10s 0d⁹³ assimilating or equating to £3,239.36 in modern money.⁹⁴ Blagdon tells us that during Morland's

⁹⁰ Richardson, *George Morland*, 112-124.

⁹¹ Wilson, *George Morland*, 194-197.

⁹² Dawe and Foster, *The Life of George Morland*, 158-194.

⁹³ Wilson, *George Morland*, 194.

⁹⁴ Again, this is based on the National Archives currency convertor.

peak in popularity “pencil sketches made in about an hour were sold at auctions for nine or ten guineas each.”⁹⁵ However, by 1798 Morland’s health was declining, and his debts were increasingly growing. Much of his works, at that time, were sold for whatever was offered to him to pay for his immediate debts or for that night’s drink. £73 at that time would have helped Morland pay off a good portion of his debts, however there is little to no evidence that Morland sold his works at auction often selling them to a friend or dealer who would then profit off the work at sales and auctions. Wilson does not list where the works were sold or by who, but it is safe to assume that the money did not go to Morland.

From the lists gathered by Wilson, Richardson and Dawe and Foster the largest sum earned by one of Morland’s works, *Evening: or, The Post-boys Return* achieved £1312 10s 0d in 1898 at a sale at Christies.⁹⁶ Dawe and Foster list the sale in their appendix on works sold between 1893-1903. Converted to modern money the painting, reached approximately £107,689.71. There were a few other paintings that reached high prices in the late nineteenth century; two paintings reached £1102 10s 0d and £987 0s 0d in 1895.⁹⁷ However in 1889, one of Morland’s paintings *Pigs* only made 12s 0d at Christies.⁹⁸ Admittedly such a low sale is not common for Morland’s paintings at that time, the majority were reaching around £100, while some were reaching closer to a £1000. Their prices stay steady throughout the nineteenth century before having an increase at the very beginning of the twentieth century. In 1903, the paintings were regularly achieving sums of over £1,000 in today’s money, unfortunately I do not have any data for the years between 1904-1991. This mirrors the biographical popularity around the end of the nineteenth century, with a high-water mark before the onset of modernism and the influx of impressionism transformed the market.

⁹⁵ Blagdon, *Authentic Memoirs of the Late George Morland*, 9.

⁹⁶ Dawe and Foster, *The Life of George Morland*, 162.

⁹⁷ Dawe and Foster, *The Life of George Morland*, 160.

⁹⁸ Richardson, *George Morland*, 115.

From the 1990s Morland's work has repeatedly been seen at auction, but often the works have failed to sell. From my data, only five works known to be by Morland were sold at Christie's, Sotheby's and Bonhams in the 1990s, the highest amount achieved was £4,025. However, since the year 2000 over 70 paintings by Morland have been sold at the three auction houses, with a few works reaching over £20,000. After 2020 the prices are not as high with them predominantly staying below £5,000. In 2013, Morland's painting *Peasants Gathering Wood in Winter* achieved £3,750 at auction, while a Francis Wheatley painting, *A Wooded river landscape with figures unloading barrels from a small ferry boat, a cottage and mountains beyond*, achieved £2,500. In the same year a small drawing by Thomas Gainsborough sold for £27,500. It seems that since the 1990's Morland's paintings have steadily earned between £1,000-£5,000, similar prices to that of his contemporaries, other than Gainsborough whose name has remained well-known with the public as well as with the art world.

Chapter 2 – George Morland’s Rural Realm

This chapter focuses on subjects that were common for genre and landscape painters of the time. These are scenes of the rural realm, of animals and communities. Many other artists of the time such as Thomas Gainsborough were creating paintings of similar compositions. These are the paintings expected of an eighteenth-century genre painter, the familiar English countryside and those who lived there.

Morland was working during a time of immense change in the English countryside. Enclosure Acts were carving up the land and changing small family farmers into “large scale capitalist tenants.”⁹⁹ These new, large farms began using machinery which would take jobs away from the rural poor, leaving them with little wages, rising food costs and no land to support their families. There was substantial inflation at the end of the eighteenth century and wages were rapidly falling behind.¹⁰⁰ In the 1820s a father would need “nearly “£1. 4s. 0d. a week to feed a family of five” but the average weekly wage for the poor would be around half this.¹⁰¹ While these figures are for the early nineteenth century at the height of inflation, the gap between wages and the cost of living was still profound at the end of the eighteenth century.

Morland lived in Paddington and Camden as well as a few other villages and towns around London (at the time these were rural communities). He was integrated within them, often spending time with their people, as he would use them as models for his paintings. He depicted them in everyday scenes from their lives, at work, home or around the farmyard and alehouses. Morland was also a prominent painter of animals, focusing on those often forgotten by other artists. He favoured horses, donkeys, and pigs, and would occasionally include cows, sheep and

⁹⁹ R. C. Allen, *Enclosure and the Yeoman: The Agricultural Development of the South Midlands 1450-1850* (Oxford: Clarendon Press, 1992), 265.

¹⁰⁰ Edward Royle, *Modern Britain: A Social History 1750-1985* (London: Edward Arnold, 1987), 157.

¹⁰¹ Royle, *Modern Britain*, 160.

dogs in farmyard or rural scenes. Sometimes he would make paintings solely of these animals, such as *Friend* (Cartwright Hall Art Gallery) (Fig.3) an image of a dog standing on the beach.

The paintings of Morland's career reflect a kinship with the poor. He saw himself amongst those he painted, he was in and out of debt for almost fifteen years, often needing a lawyer to step in to save him from being imprisoned. He never once saw himself in the wealthier parts of society, preferring to associate with the rural poor. This is also reflected in the animals he chose to paint, those that were tired, hard-working, and often not deemed suitable for paintings.

This chapter will look at Morland's images of the rural realm. It is divided into two sections, the first looking at Morland's animals, those that were unpopular with other artists, as well as his take on more fashionable animals like horses. The second part focuses on his paintings of rural communities, the men, women and children and their lifestyles, often shown resting, even when at work.

Representation of Livestock in Morland's Rural Scenes

George Morland was born just a year before the Royal Academy of Arts opened its doors and was working while Sir Joshua Reynolds was the President. During his management of the Academy, Reynolds gave numerous lectures, in which he taught that there was a hierarchy of art. History painting and portraiture were at the top, the finest forms; landscapes and genre painting occupied the middle tier, with still lives and animal painting occupying the lower ranks and considered the lowest forms of art.¹⁰² It may have been academically ranked as a low form of art, but paintings of animals were immensely popular not only with the general public, but also with

¹⁰² Elspeth Moncrieff, Stephen Joseph and Iona Joseph, *Farm Animal Portraits* (Woodbridge: Antique Collectors Club, 1996), 54.

the landed gentry.¹⁰³ Farmers and land owners would commission artists to paint portraits of their livestock, showing them in their “fattest and best condition.”¹⁰⁴

One of the few images of pigs in British art galleries by Morland is *Two Pigs in Straw (Barn with Pigs)* (Nottingham City Museums & Galleries) (Fig.4). The fluidity of the brushstrokes gives a sense that this was a painting that Morland made quickly in only a few hours. The scene shows two pigs lying in and surrounded by straw, with a wooden bucket in the bottom right corner and behind the two swine is a slightly worn wooden fence or gate. One of the pigs is sleeping while the other looks out at the viewer, making eye contact. Their spindly hair blends into the piles of straw surrounding them, with the shadows from the pigsty contrasting with the bright blue of the sky in the top left, which lights up the two pigs faces.

The image is like the majority of Morland’s pig paintings. *Pigs (The Wilson)* (Fig.5), is a darker image, again featuring two pigs, however this time one is laying while the other stands over it. Both are inside the pigsty looking out at the viewer. In front of them is a carrot and turnip, and another overturned wooden pail. There is little straw on the floor, but small amounts can be seen around the feet of the standing pig towards the back of the image. A light seems to shine in from the right, straight onto the two animals. The paint strokes are more precise, and the work is more detailed than the previous painting. Morland has meticulously painted their spindly hair, blending with their skin. While it is known that Morland studied George Stubbs’s anatomy of a horse, it is not known if he studied the anatomy of pigs or swine. However, many of his biographers state that as a child he would dissect mice, so delicately that none of the bones were damaged.¹⁰⁵ Therefore, he could have dissected and studied the anatomy of other animals, such as pigs. What is known though, is that Morland often owned pigs and kept them about his studio, providing him

¹⁰³ Moncrieff, Joseph and Joseph, *Farm Animal Portraits*, 54.

¹⁰⁴ Moncrieff, Joseph and Joseph, *Farm Animal Portraits*, 57.

¹⁰⁵ Walter Gilbey and E. D. Cuming, *George Morland: His Life and Works* (London: Adam and Charles Black, 1907), 14.

with live models.¹⁰⁶ The turnip and carrot not only provide a perspective to the animals' sizes, indicating that these two are most likely piglets,¹⁰⁷ but also work as a reminder of the pig's place on the farm. Their job is to eat the waste, the food no longer suitable for the farmer or cottager and their family.¹⁰⁸

In the eighteenth-century pigs were at the bottom of the animal order. They were not taken seriously as a viable producer of meat by breeders, and it was not until the mid-nineteenth century that they were being selectively bred.¹⁰⁹ During the Middle Ages, they were a favoured animal on farms, but changes in farming and the increase in populations, meant that cattle and sheep overtook them. While farmers often disliked the pig, smallholders were fond of theirs, not only would it dispose of their waste, but during winter when fresh food was scarce, the pig could be slaughtered for its meat. They needed little land to graze, nor expensive feed, meaning they were often one of the only animals that would be kept by families living in the cities, as they could live in the courtyards outside the houses and help keep the waste to a minimum. Francesca Bove tells us that they were often "left free to rummage for food in the streets."¹¹⁰ They were not however, a popular choice for farmers to commission as a portrait, or for painters to choose to depict. Hassell, however, made a point to say: "He [Morland] must be considered as the chosen painter of the swinish race".¹¹¹

It is hard to say whether Morland was commissioned to paint certain animals for their owners. Based on the way in which he depicts them compared to traditional animal portraits, there is little reason to believe that these works were commissioned to show off the animals best

¹⁰⁶ George Dawe and J. J. Foster, *The Life of George Morland* (London: Dickinson, 1904), 58-59.

¹⁰⁷ Francesca Bove, "Nurturing Genius in a Pigsty: George Morland and the Making of the Modern Artist" (PhD Thesis, University of East Anglia, 2018), 45.

¹⁰⁸ Moncrieff, Joseph and Joseph, *Farm Animal Portraiture*, 232-233.

¹⁰⁹ Moncrieff, Joseph and Joseph, *Farm Animal Portraiture*, 229.

¹¹⁰ Bove, "Nurturing Genius in a Pigsty," 41.

¹¹¹ Clarke, *The Georgian Era: Memoirs of the most Eminent Persons who have flourished in Great Britain, from the Accession of George the First to the Demise of George the Fourth, in four volumes. Volume IV: Political and Rural Economists; Painters, Sculptors, Architects, and Engravers; Composers; Vocal, Instrumental, and Dramatic Performers* (London: Vizetelly, Branston and Co., 1832-1834), 121.

qualities or their good breeding. Selective breeding was already common in horse-racing but had not been used in livestock farming until a Leicestershire farmer, Robert Bakewell began selectively breeding his cattle. The increase in population, the ever-growing demand for food, along with the war with France, created a drastic demand for larger yields. Bakewell took the techniques of selective breeding from horse-racing and applied them to his own herds of cattle. His purpose was to create a breed that could quickly produce more meat on less feed.¹¹² Bakewell's selective breeding took off and soon many other farmers were breeding their animals to establish a variety of new breeds. Farmers began commissioning artists to create portraits of their most desirable animals to be passed around between other farmers and breeders as promotional material, but as Bove points out the pictures were soon commissioned for reasons such as pride and rivalry.¹¹³

Hundreds of artists chose to make these works, often classed as easy money, but not many made a name for themselves within the art world, with the obvious exception of George Stubbs, who is still one of the most famous animal painters in Britain. His masterpiece *Whistlejacket*, c. 1762 (The National Gallery) (Fig.6), is on a scale with the grand history paintings of the eighteenth century. In general, Stubbs' animal paintings were not of the prize-winning cattle, but of the gentry's fine horses. He did make one cattle portrait, *The Lincolnshire Ox*, 1790 (Fig.7), which was exhibited at the Royal Academy. This was a promotional piece for the ox's exhibition at numerous venues across London, where prints after the portrait were sold to ticket holders.¹¹⁴ Like Stubbs' ox, most paintings would have the animal in profile and include a groomer or stable hand, to provide perspective and to exaggerate the size of the animals. These pictures were made to show off, to display the size, the coat, and the good breeding. It is not these images that Morland chose to make.

¹¹² Moncrieff, Joseph and Joseph, *Farm Animal Portraits*, 15.

¹¹³ Bove, "Nurturing Genius in a Pigsty," 39.

¹¹⁴ Bove, "Nurturing Genius in a Pigsty," 66-67.

Morland's animals are often worn down, and sometimes slightly skeletal. While his work vastly differs from the portraits of Stubbs, Hassell notes in his biography, that when a young Morland visited him, he saw "Mr. Stubb's work upon the anatomy of this animal [horses] accidentally caught his eye, and so strongly rivetted his attention, that he was induced to request the loan of it, which was readily granted."¹¹⁵ While Morland often painted cattle and farm animals, he chose to focus on the often-forgotten animals of pigs and donkeys, and when he chose to paint horses, they were not the grand, well-groomed and bred horses of the gentry, but the working animals of the farms. Blagdon in his biography of Morland, says:

"it has even been said, though with what truth I cannot pretend to determine, that he was never able to draw a beautiful horse, like those delineated by [George] Stubbs or [Sawrey] Gilpin. But it will never be disputed, that as a painter of old, ragged, and working cattle, together with all the localities of a farm-yard or stable, his equal does not nor never did exist."¹¹⁶

The work considered to be Morland's masterpiece is *Inside of a Stable*, c. 1791 (Tate) (Fig.8). It consists of a stable hand leading two horses, one of which is white, and a pony into a stable while another bends down to gather straw off the floor. There are a few objects placed around the scene such as the wheelbarrow in the bottom right, as well as a vase on the far windowsill and a lantern hanging by the door. The work is a glimpse into the stable, like so many of Morland's animal paintings it does not tell a story, it allows you to peer through a window into the rural realm. When this work was shown at the Royal Academy of Arts summer show, by Morland's pupil David Brown who had purchased the work after its completion, he listed it as for sale.¹¹⁷ However, Morland did not care for fetching high prices at sales, neither did he care for attracting patrons. David Winter believes that the purpose of showing this work at the Royal

¹¹⁵ 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: J. Cundee, 1806), 29.

¹¹⁶ Francis W. Blagdon, *Authentic Memoirs of the Late George Morland, with remarks on his Abilities and Progress as an artist: In which are interspersed A variety of anecdotes never before published; together with A Fac-Simile of his writing, specimens of his hieroglyphic sketches &c. The whole collected from numerous manuscript communications* (London: Barnard & Salter, 1806), 14.

¹¹⁷ Algernon Graves, *The Royal Academy of Arts: A Complete Dictionary of Contributors and their work from its foundation in 1769 to 1904* (London: Henry Graves and Co. Ltd., 1906), 295.

Academy was to make a statement. He states that in his opinion the work was shown to declare that Morland was now his own master, celebrating his independence not only in life but in what he chose to paint,¹¹⁸ freed from the conventions and rules of the Academy.

Two matching images *Horse and Dog in a Stable*, 1791 (The Holburne Museum) (Fig.9) and *Old Horses with a Dog in a Stable*, c. 1791 (Yale Center for British Art) (Fig.10) both include a white horse at the centre of the painting. Here the horse stands with its head towards the feed, while his back leg is raised off the ground, as if it is hurt. The horse while muscular is thin and worn down, its eyes reflect this tiredness. The white horse is a common motif in Morland's paintings, Hassell states that "In almost every subject of Morland's, where there are horses, one is sure to be a white one."¹¹⁹ Some of the biographers say that for many years Morland's favourite horse was white, and that this is the reason for the continued reference to white horses in his works.¹²⁰

Many of Morland's animal paintings take place in a farmyard or stable. *Donkey and Pigs*, 1789 (The Fitzwilliam Museum) (Fig.11), is a dark depiction of a farmyard, on the right is a small hut with a pig sticking its head out of the window to sniff the lying sow. Around her are a litter of piglets and on her right is a small donkey. To the left is a wooden fence, with stile and a small patch of blue sky shining through the almost black clouds. There is almost worry or fear in the eye of the young donkey as he seems to want to move inside, out of the oncoming weather. The farmyard itself seems in a sorry state, with the thatching on the roof falling off and becoming the straw the animals lie on. Bove writes that the majority of "Morland's images of animals encouraged the viewer to look sympathetically at farm creatures".¹²¹ This is often seen in the eyes of the animal, the piglet's wariness, the white horse's exhaustion and the donkey's fear all shine through the eyes. It gives them an almost human quality. Another work, *Visit to the Pig Sty* (Dallas

¹¹⁸ David Winter, "George Morland (1763-1804)" (PhD Thesis, Stanford University, 1977), 98.

¹¹⁹ Hassell, *Memoirs of the Life of the Late George Morland*, 6.

¹²⁰ Gilbey and Cuming, *George Morland*, 204-205.

¹²¹ Bove, "Nurturing Genius in a Pigsty," 45.

Museum of Art) (Fig.12) shows the same composition, except the colours are much brighter. The dark foreboding sky, and atmosphere of the previous work has disappeared. Here the sow is awake and seems to have a content look as she lets her young suckle. The young donkey no longer appears alarmed but calm and almost protective of the piglets around his hooves.

Morland made animal paintings more frequently towards the end of his life, often repeating compositions. The Fitzwilliam's painting is signed and dated, whereas the Dallas work is undated and left unsigned, indicating it is most likely a copy of the earlier work, made towards the end of Morland's life. The differences not only in colouring but the smoothness of the animals' coats and the straw in the Dallas work is a change to the roughness of the earlier works. As stated in the first chapter, many works by Morland at the end of his career were made by his assistants.

Morland's animal paintings were some of his most popular works with the masses. The middle classes and upper lower class would often buy prints and engravings of popular works to frame and hang in their homes as they seldom could afford to buy the original. Morland's work *Inside of a Stable* was a popular print for dealers and with the public.¹²² They would often make copies of the pictures or engravings to sell on subscription, making lots of money for themselves which Morland would never see.

Representation of Countryside Communities in Morland's Rural Scenes

During the end of the eighteenth century, due to the uncertainty around the possible uprising of the labouring poor, the consensus was to represent them at work, and to only show them resting when at home with their families. Morland's early works have a lot of sentimentality

¹²² Bove, "Nurturing Genius in a Pigsty," 155. Bove quotes Dawe when she points out the popularity of the work. Bloom and Grindle also mention this in their catalogue, referencing an article in the *St. James's Chronicle* (17 May 1971): "We think this performance the most perfect Picture, in all its parts, of any in the present Exhibition. We do not know which to admire most – the true, perfect, sober colour and effect of Nature; the simple, but pittoresque [sic] manner of grouping the horses and figures; the happy disposition of the light on the grey horse; or the captivating touch in the execution of the whole. (Bloom and Grindle, *George Morland*, 88).

to them, and through this it made his paintings of labourers or the poor resting acceptable.

However, not too long into his career he loses this, the moral lessons, on the good and bad poor, disappear from his work and his labourers at rest became contentious images, with Barrell writing that his “contemporaries were much disturbed by Morland’s images of idleness.”¹²³ He presents the idea that Morland’s images were radical at the time, due to their images of a resting poor, seeing the works as a social protest against the wealthier members of society. However, I believe that the paintings are more nuanced than this, that they show not only a socially acceptable poor, but also the sympathetic relationship that Morland had with them.

The use of the term ‘sympathy’ here is related to the eighteenth-century’s understanding of it: “We sympathise more with persons contiguous to us, than with persons remote from us”.¹²⁴ Morland was not an artist who sat at home in London and depicted what he thought of as the rural poor, showing hints of sympathy simply because they were of a lower class than him. We know empirically that Morland was friends with the rural poor, living amongst them and seemingly revelling in it. His sympathy for their plights not only grew from his day-to-day interactions with them, but also through his own struggles in life. He could see himself in them and thus chose to depict them in such a way as to represent this. My use of the term sympathy is based not only on my inherent readings of his works but also the empirical evidence we have of his life.

The Shepherd’s Rest (Dallas Museum of Art) (Fig.13), is a quite tonally dark image which shows a country path, with two sheep and a young calf in the centre. One sheep is reaching up to eat some vegetation from the large tree that covers the top of the image. The other sheep is laying on the ground at the foot of the calf that stands above it, which is a masterful delineation of the young animal. Curled up at the front is a dog, with a crook and hat by his side. Around the group

¹²³ John Barrell, *The dark side of the landscape: The rural poor in English painting 1730-1840* (Cambridge: Cambridge University Press, 1980), 92.

¹²⁴ David Hume, *A Treatise of Human Nature*, 2nd edition, (Oxford: Oxford University Press, 1978), p. 318. Quoted in Helga Schwalm, “Sympathy across Eighteenth-Century Worlds: Proximity against Global Vision,” *Postcolonial Studies*, Vol. 23, No. 3 (2020): 315.

are green bushes, with grey clouds filling the sky above them. The resting sheep and calf are lit separately from the others almost by a break in the clouds allowing the sun to fall only on them. On the left, is the shepherd asleep on the grass, he lies on his front with his head resting on his arms and his feet towards the animals in his care. This painting is an example of Morland's representations of labourers at rest, a common occurrence in his work.

This painting is also interesting from a connoisseurial viewpoint, this calf is like a large painted sketch in the V&A's collection, *Four Studies of Heads of Cattle* (Fig.14). Here Morland has sketched a cow from four different angles, from the left and right, another from slightly behind, while the fourth is straight on. The cattle's bodies seem to disappear almost into smoke, while the heads are exquisite representations of the animal. The cow looking off to the left resembles the young calf in the previous painting. Both looking out at the viewer with almost human expressions on their faces. What is especially strange about this work is the size, care and attention paid to it. The work is around 60 x 75 cm and painted on canvas, this is not the normal size nor materials for a simple personal sketch. The V&A believes that the work was not a preparatory sketch but a composition and was made to be sold as is.¹²⁵

Herdsmen with Cattle Crossing Bridge (The Box) (Fig.15) is another depiction of a working man at rest. Here the herdsman is leaning against the wall of the bridge while he talks to another man, the cattle mill about on the main path, one has turned to look back. The landscape around them is full of wilderness, the two men the only human figures in the painting. Above them the overcast sky seems to billow, while the long grasses at the front of the work are thrown in all directions. Morland rarely painted rural people at work, and if they were then someone else in the image is resting. *In the Hayfield*, 1797 (Museums Sheffield) (Fig.16), is an example of this. Here a well-dressed lady, most likely the lady of the manor, or an elder daughter of the Lord, has brought

¹²⁵ "Four Studies of Heads of Cattle," Collections: V&A, Created April 23, 2007, <https://collections.vam.ac.uk/item/O134092/four-studies-of-heads-of-oil-painting-morland-george/>.

a young boy, possibly a son or brother, down to the hayfield during the harvest. Next to her is a group of labourers, men, women and children, the adults sit to eat their lunch, while the two young children are gathering hay next to them. Behind this group is a cart being loaded by two more men, and in the distance are more labourers working.

The scene of numerous labourers working together to gather in the harvest was gradually disappearing in the English landscape. Enclosure had brought about an end to communal farming and brought in new machinery which replaced the rural worker. For much of the history of farming, England's towns, parishes, and villages operated through an open-field system. This was made of two or three 'great fields' which would be rotated between fallow¹²⁶ and cultivation. In the fields there would be individual strips or selions arranged into "coherent blocks of arable or pasture known as furlongs and separated from others by shallow parallel ditches or by raised ridges or ledges called 'headlands'."¹²⁷ This allowed for each member of the parish or village to own and work a strip of land, enabling them to support themselves. These lands were primarily for subsistence and not market production, making each village or settlement a "self-contained social and economic organization".¹²⁸ The local population also had rights to use the common fields where they could leave their animals to graze, as well as pick produce from the bushes and trees on common land. However, enclosure brought about the removal of communal rights, meaning the owner had sole control over access to and use of it.¹²⁹ While many argue that the enclosure acts of the eighteenth century were the primary cause of migration to the cities, recent studies have suggested that they had little impact. Earlier private agreements for enclosure were more detrimental to poorer farmers or peasants, whereas the parliamentary acts gave everyone who

¹²⁶ Fallow is leaving the field to the cattle to graze; this allowed the soil to recoup the nutrients that were lost while growing crops.

¹²⁷ Historic England, *Field Systems: Introductions to Heritage Assets* (English Heritage: 2018), 8.

¹²⁸ W. E. Tate, *The English Village Community and the Enclosure Movements* (London: Victor Gollancz Ltd., 1967), 32.

¹²⁹ Roger J. P. Kain, John Chapman and Richard R. Oliver, *The Enclosure Maps of England and Wales, 1595-1918: A Cartographic Analysis and Electronic Catalogue* (Cambridge: Cambridge University Press, 2004), 1.

had a claim to the land fair compensation. The problems arose from the cost of enclosing the land, not many had cash readily available to pay to enclose their land, leaving many having to sell to a more fortunate neighbour.

Lord Ernle discusses the large-scale enclosure of open fields and common land and the use of new forms of machinery such as the seed drill.¹³⁰ This increase in machinery subsequently created a decrease in jobs for the labouring rural poor. Morland's choice to show a hay harvest, a long standing, very important tradition for rural communities, that was slowly disappearing makes a scene like this more nostalgic than representing the present.

Morland was known for completing his work by lunchtime before leaving to go to the alehouse, or out for a ride on one of his horses in the afternoon. He was a prolific painter, leaving over a thousand paintings alongside his sketches and drawings.¹³¹ Yet he was also known for being able to complete a painting in a few hours, meaning he could complete two or three works each morning before leaving for the afternoon. Thus, his propensity for leisure could have influenced his own work. Or he could have simply painted the rural population, whom he was friendly with, at their preferred times of day, at rest or during their lunch when the wives and children joined them.

Similar to this work is *The Peasant's Repast*, 1792 (Russell-Cotes Art Gallery & Museum) (Fig.17), here it is a father or older brother to two younger boys depicted. One of the boys sits and drinks from a tankard with a small barrel at his feet, while the other seems to be eating something, likely a piece of bread. A dog stands in front of the group in the hope of some crumbs. While there are no tools around them, there are however sheep in the field behind the trees they are sitting under, indicating that the group could be shepherds taking a rest in the shade. John

¹³⁰Lord Ernle (R. E. Prothero), *English Farming, Past and Present* (London, 1912). Referenced in Tom Williamson, *The Transformation of Rural England: Farming and the Landscape, 1700-1870* (Exeter: University of Exeter Press, 2002), 1.

¹³¹ Dawe and Foster, *The Life of George Morland*, 86.

Raphael Smith describes this work in the 1799 catalogue of paintings in his Morland Gallery, he states that:

“The colouring of this picture is in the stile [sic] of Morillio [sic]. The old man has that savage grandeur which Salvator Rosa gives to his banditti; he seems jealous of the boy’s drinking too deep; and in truth the lad is determined to go *to the bottom, if it were a mile*; for every sense is absorbed in the business he is engaged in. He drinks *at every pore*; and by the way, in the action of every limb being consonant, Mr. Morland has an accuracy of attention which some of our fashionable auctioneers would possibly call *unique*.”¹³²

Smith was trying to sell the prints of these works and gain visitors for his new Gallery. He describes the scene in the story-telling style of the period, while also declaring how Morland represented the figures just as they are.

Another image of rural workers is *Carters with a Load of Slate*, c. 1790 (Museum of Fine Arts Boston) (Fig.18). Here he has shown a country path, through the hills with an inn at the side of the road, the Red Lion based on the small sign on the wall. The thatched roof is covered in moss and seems in need of a repair. In front of this, possibly setting off from a rest at the inn is the carter standing next to his cart. In front of him kneels another man gathering hay off the ground. The cart itself is loaded with slate, its giant wheels the same height as the standing man. A white horse and two cows or bulls behind, are harnessed to the front of the cart. In the distance a man on horseback heads down the hill away from the group. The men are dressed neatly with one in a long smock and the other in a shirt and vest. Morland has again shown them at rest while working. They are either setting off from a rest stop at the inn, or they are just arriving. This work like so many of Morland’s images of rural workers hovers between a respectful depiction of industry or a challenging comment on idleness. These men are depicted idle, but their cart shows that they will not remain that way, reassuring those in power that even as Barrell admits their “leisure is part of the georgic balance of rest and labour”.¹³³

¹³² John Raphael Smith, *A Descriptive Catalogue of Thirty-Six Pictures, Painted by George Morland* (London: J. R. Smith, 1799), 14. The emphasis are J. R. Smith’s.

¹³³ Barrell, *The dark side of the landscape*, 116.

Another work from the same period is *A Farrier's Shop*, 1793 (Manchester Art Gallery) (Fig.19). Here a farmer has brought his horse to get a new shoe fitted. The farrier kneels and reaches out to the horse's foot, while his assistants stand in the shop behind him, one with a glowing horseshoe in his hand. The scene is set in the yard of the shop, with an inn or alehouse next door, with a few men standing outside it.

For a farmer the horse was the lifeblood of the farm, they would be used to pull machines for ploughing or harvesting, as well as to carry the farmer's goods to market for him to sell. Farriers, like blacksmiths were the shoer of horses. They would be integral to the farmer, not only for his tools, wheels and machinery, but also for his expertise on horses feet and for the horses shoes. For the rural townsfolk of the eighteenth century this would have been an ordinary scene for most towns and larger villages. Many had numerous craftsmen and tradesmen, often with a Master owning a couple of shops. However, G. E. Mingay, argues that a population of around 500 was needed before a blacksmith or saddler would be found there, and that even then they would often be forced to supplement their income with a small farm or inn.¹³⁴ This could likely explain the inn depicted in Morland's painting, as the two buildings are close together, with no others shown around them.

Morland rented a cottage in Paddington, opposite the White Lion Inn, which he had first found a few years before on one of his horseback rides.¹³⁵ While living there he often painted the people and animals which frequented the Inn, as well as those who he would see pass by. Wilson describes those who frequented the Inn:

“drovers and other country-folk with whom he made it his business to become friends ... The old hostel with its yard and stables, and the ostlers, postboys, and others employed there as well as the waggoners, carriers, pedlars, and travellers on horse and foot.”¹³⁶

¹³⁴ G. E. Mingay, *Land and Society in England 1750-1980* (London: Longman Group, 1994), 178-179.

¹³⁵ David Henry Wilson, *George Morland* (London: The Walter Scott Publishing Co. Ltd., 1907), 89.

¹³⁶ Wilson, *George Morland*, 89-90.

One of the more well-known of Morland's alehouse paintings is *Outside the Ale-House Door*, 1792 (Tate) (Fig.20). The image shows two men, one seated on a bench at the table holding a pipe in one hand and a tankard of ale or beer in the other, while the second man stands next to him, with both hands on the table looking down at the seated man. The sitting man wears a brown jacket with a red neckerchief and a black hat on his head, while the standing man wears a brown smock (a common garment for the rural poor) with a white shirt tied at his neck and with a black hat on his head. The alehouse takes up most of the background, with a simple plaster wall and a thatched roof, the doorway is an empty black rectangle at the edge of the painting. John Barrell goes into detail about this work suggesting that the work is more dangerous, radical, and political than a simple rural scene.

Barrell uses William Collins's description of the painting: "A group of English figures regaling themselves, which, like true sons of liberty, they seem determined on in spite of all opposition."¹³⁷ But for Barrell, the work represents the fear that the upper classes had of the poor. Using the tankard of ale as a symbol of "indiscipline and their revolt" he believes that for Morland's contemporaries the ale is the beginning of the road which leads from "idleness to insurrection."¹³⁸ The Tate's display caption hints at a similar understanding of the work to that of Barrell:

"Pictures of country peasants at work and play were popular with urban art audiences in the late-eighteenth century. They provided a reassuring vision of timeless rural life. In reality the countryside was changing rapidly, with the introduction of modern farming techniques and the growth of political unrest. Morland specialised in such scenes, though his treatment of rough rural characters sometimes went beyond what was acceptable to polite viewers."¹³⁹

¹³⁷ Barrell, *The dark side of the landscape*, 112. His reference: William Collins, *Memoirs of a Painter* (London 1805), p. 232.

¹³⁸ Barrell, *The dark side of the landscape*, 114.

¹³⁹"Outside the Ale-House Door," Tate, Created October 2002, <https://www.tate.org.uk/art/artworks/morland-outside-the-ale-house-door-n02639>.

Barrell says of the same picture that the attitudes and expressions indicate that the men must be talking radical politics.¹⁴⁰ However, only the standing man's face is clearly visible, and he seems to be calm and content. There are no harsh lines on his face, neither man shows anger nor passion.

Barrell is right that images of the poor drinking were contentious at end of the eighteenth century. The fears brought about by the French Revolution meant that many wanted to see a moral depiction of the English poor, one where they knew their place and offered no resistance or signs of hardship. Morland does seem to have trod a fine line in these types of images. However, the people drinking in the images are never drunk, often showing a relaxed posture, giving the images a sense of tranquillity, of workers enjoying their evenings after a day of labour. Morland's imagery seems to show the beginning of a shift towards depicting all the aspects of social types, something which would not become popular until the Victorian period.

Representations of Families in Morland's Rural Scenes

The idea of the poor spending their time at home with their families was a popular subject in the second half of the eighteenth century. Morland was inspired by Hogarth at the beginning of his career and painted many moralising genre scenes. *The Comforts of Industry*, b. 1790 (The National Galleries of Scotland) and *The Miseries of Idleness*, b. 1790 (The National Galleries of Scotland) (Figs.21 & 22) are a pair of paintings which are a direct response to Hogarth's *Industry and Idleness*.¹⁴¹ *The Comforts* depicts a well-dressed woman seated in front of the fireplace, with a sleeping baby in her arms and a young girl with a doll. Standing to her left are her husband and son, both dressed either to go out or are most likely returning from a day at work. The cottage is well looked after with a clean floor, a pile of food on the side and a few personal belongings

¹⁴⁰ Barrell, *The dark side of the landscape*, 114.

¹⁴¹ James Christen Steward, *The New Child: British Art and the Origins of Modern Childhood, 1730-1830* (Berkeley: University Art Museum and Pacific Film Archive, University of California, 1995), 193.

decorating the room. All five are wearing fresh, clean clothes with no tears or damage and seem rosy cheeked and well fed.

The opposing image, *The Miseries of Idleness*, shows a comparatively similar family but in very different circumstances. The mother and father are both seated, while the baby is placed in a basket of straw, crying out and barely covered by the rags over it. The daughter is standing, trying to gain her mother's attention, while the son is chewing on a bone, with a small dog standing at his side attempting to win it off him. The floor is broken and unclean, and the rags behind the family (most likely around a sleeping area) are ripped and dirty, mirroring the family's clothes. There are no personal possessions around the small room but a few tankards nor is there a pile of food. However, there is a barrel to match the tankards, implying that whatever wages the father has earned have been wasted on drink. There is no calm tranquillity to this man, he is dishevelled and appears asleep.

Not only is there the major difference in the appearance of the families or their homes between the two works, but the eighteenth-century viewer would have also picked up on the morality and roles of the parents. The parents in *The Miseries* are not paying attention to their children, the baby is crying and both mother and father have their eyes closed, idle, possibly asleep. While the parents in *The Comforts* may not have their eyes on their children, they clearly care for them. The father is holding his son's hand, indicating that he is guiding, this could be in work, schooling or educating him in his role as a man and their place in society. While the mother looks across at her husband the baby is asleep in her arms, well dressed and warm. Its bassinet is to her left while the little girl's chair is on her right. The young daughter also holds a small doll, as if she is mimicking her mother learning to care for babies. The societal roles were that the father was responsible for earning money to care for the family and for educating his children, in scholarly subjects, life and work, while the mother nurtured the children and cared for the household.

Morland's pair of paintings reflects these ideals. The father in *The Comforts* goes out to work with his son, to teach and guide him in the world, while the wife stays at home to care for the younger children and the household. He is bringing home a low wage, but through careful management of the budget and him not wasting it on vices (there are no barrels or tankards shown in the cottage), the family live in comfort, with clean clothes, food, and a welcoming home. Contrasted to this is *The Miseries* where the father does not go out to work (the light from the window indicates daytime) instead he is seated smoking with tankards dotted around the cottage. The mother is also sitting idle, rather than working to keep the house in good condition, or on caring for her children, who are dressed in rags. The harsh contrast between the two paintings would have stood out to the crowds when the works were exhibited,¹⁴² and were a popular subject for buyers and collectors during the eighteenth century.

It could be said that Morland was at the forefront of philanthropic views of the poor, which by the nineteenth century was a very popular genre in art and literature, as well as for wealthier members of society who wanted to make changes to improve the lives of the poor. In 1831 a philanthropist called Mrs Magdalene Bowles writes about two cottages she visited in her village of Bremhill, Wiltshire.¹⁴³ This later text includes a similar contrast as represented in Morland's paintings between industry and idleness in cottage life. Such comparisons according to Christiana Payne reflected that the French Revolution had instilled a fear in the English upper classes of

¹⁴² According to the Scottish National Gallery, both works were presented by the artist to E. Collins of Maize Hill, Greenwich, and passed through private owners and dealers before being presented to the gallery in 1935. Their records only indicate two exhibitions both in recent years, but Helen Smailes (Senior Curator of British Art at the Scottish National Gallery) says that their records are minimal and the works most likely would have been shown at smaller exhibitions prior to the gallery's acquisition. Helen Smailes, Email to author, November 29, 2022.

¹⁴³ Magdalene Bowles, *Characters and Incidents of Village Life, mostly founded on fact; intended for the religious and moral instruction of the poor* (London: C. J. G. and F. Rivington, 1831), 118-119. She writes: "I have often visited two cottages in this village ... Both are poor, both with families, receiving the same pay from the parish ... One, dark and dismal; the mother in rags, surrounded by a group of children, ... But let us turn to the abode of the other poor family: the hand of industry is there, and mark how cheering are its effects! ... the children employed in assisting their mother – with clean and smiling faces."

revolt amongst the poor.¹⁴⁴ They believed that “depictions of cottagers practising the virtues of thrift, filial affection and piety could be seen as demonstrations of potential solutions to worrying problems in both town and country.”¹⁴⁵ By the nineteenth century the paintings had dual purposes, to educate the poor and appease the wealthy.

During the eighteenth century families were full of complicated dynamics, they “were not straightforward, but muddled”.¹⁴⁶ The Academy, Church and State wanted to promote the family as a straightforward patriarchal structure, with the father responsible for education and the mother for nurturing the children.¹⁴⁷ The Sensibility or Sentimentality movement led to new ideas around parenthood, especially fatherhood, creating the idea of the ‘Indulgent’ father. This was a movement of feeling, where men were no longer expected to be unemotional and cold but have and express their feelings. ‘Indulgent’ fathers were expected to raise their children with affection and authority. They used paternal tenderness to acquire their children’s obedience and fealty, rather than fear and threat.¹⁴⁸

George Morland’s works at the beginning of his independent career were influenced by artists like Thomas Gainsborough and his ‘cottage door’ images that reflected such ideas. He takes this idea of the ‘Indulgent’ father, the new roles of the parent towards their children, and the themes of the conversation piece, along with the inspiration from artists such as, Sir Joshua Reynolds and other Royal Academicians and applies it to his early works. In 1790 he painted *The Cottage Door*, 1790 (Royal Holloway) (Fig.23) which shows a father leaning on a chair in the doorway of the family’s cottage. Next to him, his wife sits and sews on a piece of white linen, while their daughter leans on the same chair as him, holding a doll and looking up at her father. The

¹⁴⁴ Christiana Payne, *Rustic Simplicity: Scenes of Cottage Life in Nineteenth-Century British Art* (Nottingham: Djanogly Art Gallery and University of Nottingham, 1998), 22.

¹⁴⁵ Payne, *Rustic Simplicity*, 22.

¹⁴⁶ Patricia Crawford, *Parents of Poor Children in England, 1580-1800* (Oxford: Oxford University Press, 2010), 21.

¹⁴⁷ Sara Mendelson and Patricia Crawford, *Women in Early Modern England* (Oxford: Oxford University Press, 1988), 31-49.

¹⁴⁸ Joanne Bailey, “Paternal power: the pleasures and perils of ‘indulgent’ fathering in Britain in the long eighteenth century,” *The History of the Family*, Vol. 17, No. 3 (2012): 327.

older son, sits with his back to the viewer, looking over at the mother. A small dog lies on the ground facing the family and a pig sticks its head out of its sty to eat the plate of food at the entrance. The family seems content, the mother and child have rosy cheeks, the little girl in a clean white dress, the same as that of her doll. The father and son are dressed smartly, but, the slightly damaged cottage, and the son using a tree stump as a seat shows that whilst they are happy, they do not have many material goods or readily available money.

Morland's images like this were inspired by the paintings of wealthy families, like Johann Zoffany's 1766 work *John, Fourteenth Lord Willoughby de Broke and His Family*, c. 1766 (The J. Paul Getty Museum) (Fig.24). This is a domestic scene, located in the breakfast room, Lord Willoughby de Broke stands next to his seated wife, creating a pyramid of hierarchy. She is sitting holding their daughter on the table, keeping her skirts out of the dishes, a son leans over to reach for a sandwich and the father points a reprimanding finger at him, while the mother looks over at their other son who pulls a toy horse behind him. The whole atmosphere seems tranquil and warm, even the reprimanding father has a calm look to him. These images were fashionable amongst the wealthy, and this trend soon passed down to the middle and lower classes. Occasionally a patron, gallery or dealer would request one of these conversation pieces of a rural poor family, however, these were often painted from the artist's own family or wealthier women and models.

Gainsborough created a series of five works, following this trend, between c. 1772 and 1788. They all depict a variety of rural family groups gathered around the doors to various rustic cottages, often in the middle of a wood or forest. Ann Bermingham states that these works were some of the first works to take the aesthetics of Sensibility and apply it to the subject of a cottage and of cottage life.¹⁴⁹ *Peasant Smoking at a Cottage Door*, 1788 (Collections of the University of

¹⁴⁹ Ann Bermingham, *Sensation & Sensibility: Viewing Gainsborough's Cottage Door* (London: Yale University Press, 2005), 1.

California) (Fig.25), is the last of the series and is the only one to feature the family's father.

Gainsborough takes the contemporary idea of familial roles, that the father's duty is to educate the children, while it is the mother's role to provide care and affection, from the portraits of the wealthy and applies it to the rural poor. The series of five paintings were well received not only when they were first displayed, but for decades after.

Another painting from 1789, attributed to Morland is *Family Sitting Outside a Rural Cottage* (Buxton Museum & Art Gallery) (Fig.26). Here, quite like Gainsborough's work, is a cottage in a forest setting, with a mighty oak tree hanging over the cottage on the right. During the late eighteenth century oak trees were often included in British landscape paintings as a symbol of patriotism, and nationality.¹⁵⁰ The father is sitting in the open doorway, and the mother holds out their daughter. The young girl is standing on the table, supported by her mother so that she is face to face with her father. Two dogs sit and lie down around the family. The group appears calm and relaxed, most likely after a day of hard work. The father and daughter look directly at each other, while the mother looks down at the pair. These paintings show that Morland was interested in current trends and knew what the Royal Academy and what the public wanted to see in genre pictures, as well as how to apply his own style to these themes and subjects. It also shows his knowledge of the rural poor and their lifestyles.

Often the cottages lived in by the rural workers and peasants were "single-room, mud and straw dwellings".¹⁵¹ The cottages described here are ones from the West-Country, but others across the country have been described as "very rudimentary, might be a simple two-room erection of mud and stud or wattle and daub" and that some cottagers lived in farm barns that

¹⁵⁰ Elise L. Smith, "'The Aged Pollard's Shade': Gainsborough's 'Landscape with Woodcutter and Milkmaid'," *Eighteenth-Century Studies*, Vol. 41, No. 1 (Autumn 2007): 17.

¹⁵¹ Daniel Maudlin, "Habitations of the Labourer: Improvement, Reform and the Neoclassical Cottage in Eighteenth-Century Britain," *Journal of Design History*, Vol. 23, No. 1 (2010): 8.

had been separated into two or three dwellings.¹⁵² Due to the cramped conditions of the houses, many residents would spend time on their doorstep, with their neighbours. In the eighteenth century, the idea of neighbours was quite different to the modern one, for the poor especially. Steve Hindle uses a case study of a widow named Ann Bowman, whose understanding of good neighbourliness was through “offering spontaneous succour and support on the doorstep and in the street” and that in poor villages they “preferred to identify themselves with the ancient tradition of indiscriminate mutual aid.”¹⁵³ These neighbours or friends would not only be there to relax after a day’s work, but also would assist with childrearing, housework and the wives would often help care for an expectant mother before, during and after childbirth.¹⁵⁴

By the 1790s Morland began steering away from moralising images and towards more socially critical scenes of rural cottage life, which could be argued are from the perspective of the poor. A good example of his transitional period is *The Happy Cottagers (The Cottage Door)*, c. 1790-92 (Philadelphia Museum of Art) (Fig.27), this is still inspired by Gainsborough’s cottage door scenes, but has a much darker feel to it, representing his move away from traditional romanticised scenes of the rural poor. The front wall of the cottage takes up nearly the whole background, with only a small section of fence on the right. In the centre is the doorway, with a woman (likely the mother) walking inside with a bundle of twigs under her arm. Seated to her left is a young woman dressed in white, knitting or sewing with a basket of fabric at her feet. Leaning on her chair is a young girl who looks over at her older brothers as they play with the wheelbarrow. The children have a youth and playfulness to them, while the older girl and woman have a sense of industriousness. The two women offer a stark contrast, one in dark brown, crumpled clothes, and

¹⁵² Gordon Mingay, “Agriculture and Rural Life,” in *A Companion to Eighteenth-Century Britain*, ed. H. T. Dickinson (Oxford: Blackwell Publishing, 2006), 155.

¹⁵³ Steve Hindle, “‘Without the cry of any neighbours’: A Cumbrian family and the poor law authorities, c. 1690-1730,” in *The Family in Early Modern England* eds. Helen Berry and Elizabeth Foyster (Cambridge: Cambridge University Press, 2007), 148.

¹⁵⁴ Adrian Wilson, *Ritual and Conflict: The Social Relations of Childbirth in Early Modern England* (Aldershot: Ashgate, 2013), 153.

a piece of cloth to cover her hair, while the other is dressed in smooth, white fashionable clothes and a large hat on her head. None of the children are dressed as nicely, they are all wearing shirts and breeches or a skirt in the case of the girl. While they are not dirty, the clothes are worn and tired. Even the colours of this painting differ from his earlier cottage paintings, there are grey clouds, dark woods and dark clothing, there is none of the bright green grass and colourful clothing of his earlier works here.

His painting *The Woodman's Cottage* (Northampton Museums & Art Gallery) (Fig.28) is an example of his later cottage door pictures. The painting is very dark, only a small patch of sky is seen in the top left, filled with dark grey clouds. A small ramshackle cottage takes up the middle right of the image, while the left is full of overbearing and dark trees. A dilapidated fence and pig-stye lean against the cottage wall, a stream passes by on the other side. In the middle of the painting is the woodman's wife, who holds two pails and heads towards the door, while the woodman sits and leans over the fence looking into the small stye, with the pigs on the outside of the fence. This is quite different to his earlier works of happy cottagers relaxing in the evening. The wife is hunched over, and the woodman's slouch indicates his tiredness. The state of the cottage and stye and the dead tree in the foreground, give the painting a feeling of despondency.

Images of children at play were a major theme of philosophy in the eighteenth century as part of Sensibility, not as miniature adults but embodied beings learning through play and the senses. Throughout Morland's career he made a series of works centred around children playing, which proved to be some of his most popular paintings. *Blind Man's Buff*, c. 1788 (The Detroit Institute of Art) (Fig.29) was the first in the series of children at play. This shows a group of eight children playing next to a cottage. A young girl dressed in white, with a red shawl tied around her chest, is in the centre, a white cloth tied around her eyes as she reaches forward in the hopes of finding one of the other children. A young boy, smartly dressed in a frock coat, ruffled shirt and breeches leans down to tap her feet while avoiding her outstretched arms. Behind him a young girl

in a yellow dress holds up a dog, trying to trick the blindfolded girl, while three other children stand behind her and watch. Behind the central girl, on the left of the image are two even younger children, both dressed in aprons, one leans out of the window to tap the older girl's shoulder with a wooden stick, while the other stands back holding her doll. The image, gives a feel of children free to play and joke with one another, crossing class boundaries. The young boy in blue and the girl in yellow clothes seem to be of a much better quality than those of the other children. Even though they are surrounded by dark trees and bushes, it is clear that they are not alone due to the walls of the building and a fence. The sky is overcast but the children play on unbothered by the potential rain at any moment.

Other images in the series are *Children Playing at Being Soldiers*, 1788 (A. C. Cooper and Related Archives) (Fig.30), this painting is now lost, but prints made after the work are still known today. This depicts ten children dressed up in hats, holding flags, fake rifles, and drums. The boys are holding the flags and rifles, while the girls watch and play with the toy drums. Another example is *Juvenile Navigators*, (British Museum) (Fig.31) where seven children are sitting around a pond using a set of bellows to blow the toy boat around the water. Like in *Children Playing at being Soldiers* they are all dressed finely, with multiple dolls and toys across the two pictures.

Morland's images of rural families have a long genealogy leading back to the early conversation pieces and family portraits of the wealthy, but the artist developed these works into his own style. While his earlier pieces show happy families outside their cottages, with slight dilapidation or wear and tear on the clothes or cottage itself, making the subjects recognisable as the labouring poor. His work soon evolved through the moralising works inspired by Hogarth, to a more despondent poor, one who goes to work, and cares for their house and children, but is not quite as content with their lot as most artists would depict them. However, the most popular works of rural families were his images of happy, cheerful children playing in the countryside.

Morland was well integrated in rural communities, often spending his time with the labouring and unemployed poor. His biographers tell us that Morland would often “invite the children of the neighbourhood to play about in his room”.¹⁵⁵ With this intimate knowledge of the everyday lives of the rural poor, Morland was in prime position to represent them truthfully. However, his rural poor have a sentimental tinge. The women are beautiful, the children rosy cheeked, while they wear rugged or patched up clothes, they are never dressed in rags (except for his moralising images). The men are never drunk, they are at work but on a break. Morland manages to toe the line between acceptability and impropriety. This was caught by his engravers, who would often slightly alter the images to make them more palatable for their patrons and customers. Morland’s earlier paintings often included a moral meaning or told a story, but this was absent from his later images. Like his contemporaries, Morland’s paintings of rural communities can be seen as glimpses of everyday country life with a rose-tinted filter. The numerous paintings by Morland which depict the rural poor reflect the changing views towards them and their representation in the late eighteenth century.

¹⁵⁵ Dawe and Foster, *The Life of George Morland*, 40.

Chapter 3 – George Morland’s ‘Other’ Perspectives

This chapter focuses on Morland’s other compositions, ones much more ‘exotic’. It examines his paintings of more marginal communities and people, those who made a living from the sea (whether legally or not), travellers (‘Gypsies’), people who were separate from society due to their lack of settlement and a set of paintings depicting African slaves which have recently gained more scholarly attention. The chapter will discuss the traditional depiction of these groups and how Morland chose to differ from this and represent them in his own manner. These are the unfamiliar scenes of the outcasts in society, those who were often seen as unworthy of being depicted in high art.

For England, the end of the eighteenth century was a period of increased emphasis on patriotism and national pride. The country had lost the American colonies during the Revolutionary War and was soon at war again with France before the Napoleonic Wars at the beginning of the following century. The country wanted to see a content, peaceful and moral population, one who believed in their government and Crown. This chapter will look at Morland’s paintings of those who did not reflect these ideals.

Smuggling and wrecking, which were often side jobs for fishermen, went against the laws of the country, often working with foreigners, especially the French, purposely denying the government and Crown money through taxes. Gypsies and travellers had their own communities, laws and customs and resisted the government’s attempts to bind them to a specific settlement and anti-slavery protestors were rallying public support against the government, going against its pro-slavery ideas and laws.

Morland, who never fit within his own social class, and was often deemed as a ‘bohemian’ was drawn not only to paint and depict these groups and their beliefs but spend time amongst them as well. I have separated the chapter into three sections, one for each group, looking at the

social contexts of the works, and the paintings being made by Morland's contemporaries alongside his own.

Morland's Representation of Seaside Communities

Morland is known for his rural landscapes and gentle scenes of cottagers in the towns and villages surrounding London, as outlined in the previous chapter. After 1789 it is known that he often travelled to the Isle of Wight during the summer months,¹⁵⁶ where he painted some vastly different works. These were predominantly seascapes, focusing on fishermen, women, smugglers, and wreckers. There are many accounts of the types of paintings Morland completed while on the Isle of Wight, Dawe mentions that he often had "sailors, fishermen, and smugglers"¹⁵⁷ at his house to paint their likenesses. He often made sketches while on the island before turning them into finished paintings once back in London. George Williamson says Morland's "storms at sea and pictures of wrecks and fishermen at once attracted great attention."¹⁵⁸ These were his predominant compositions while on the island, but he did also paint the animals and farmyard scenes he encountered.

While the majority of Morland's sea images focus on wreckers and smugglers, he did paint scenes of fisherfolk. *Seashore: Fishermen Hauling in a Boat*, 1791 (V&A) (Fig.32) features a group of three men and a boy pulling on a thick rope attached to the wooden boat. The waves crash against the shore and the large rocky cliffs to the right, while the wind blows against the men. Three men are facing the boat, while the boy faces the other way and pulls over his shoulder. Dotted around the beach are their nets, baskets, and lanterns, with boats covered in nets already on the beach, while a black and white dog is standing watching the group. The men are sparsely

¹⁵⁶ Hubert Garle, *A Driving Tour in the Isle of Wight with various legends and anecdotes; Also a short account of George Morland and his connection with the Island* (Newport, Isle of Wight: The County Press, 1905), 147-148.

¹⁵⁷ George Dawe and J. J. Foster, *The Life of George Morland* (London: Dickinson, 1904), 83.

¹⁵⁸ George Williamson, *George Morland: His Life and Works* (London: George Bell and Sons, 1907), 50.

dressed, one in just vest and trousers, while the others have jackets wrapped around them, their clothing is dishevelled, most likely by the wind. Morland has painted the effort of pulling the heavy boat ashore on the three men's faces. The fair-haired man's features are twisted with effort and the veins in his arms stand out prominently indicating his strength. This is the same with the calf muscles shown in the man on the right and the young boy. The baskets safely stored on the beach hold only 3 or 4 fish, all this effort and work has resulted in very little reward.

However, most of Morland's fishing images are not as dramatic, many feature women selling fish on the beach. *Selling Fish*, c. 1799 (Herbert Art Gallery & Museum) (Fig.33); a painting from around 1799 depicts this scene. Here, a cove sheltered by high cliffs shows a young woman in a red shawl holding a basket of fish in one arm while the other hand shows a fish to the kneeling man in front of her. Next to him is another basket with a few more fish inside and two laid out next to it on the sand. A young girl stands next to the woman, most likely her mother, and looks down at the catch. To the right are two men pulling a boat to shore and in the distance are more sail boats out at sea.

Fishermen's wives had to be independent and be able to earn a living themselves, as their husbands could be away for months at a time if they worked for larger fisheries, following herring up into the North Sea. The women left at home would "have almost certainly brought in an income from gutting, curing and packing and making and mending the nets and combined this with a number of indirectly related and/or flexible forms of labour such as textiles and agriculture."¹⁵⁹

While English fishing families could earn through both parents their life was still hard. The portions of profits they received were little. What catch they did bring in they would have to give the Church its tithes (10% of your income went to the local church as an offering) and pay out Salt

¹⁵⁹ Tim Martindale, "Livelihoods, Craft and Heritage: Transmissions of Knowledge in Cornish Fishing Villages" (PhD Thesis, Goldsmiths, University of London, 2012), 205.

Duties (a tax on salt). Fishermen would use salt to cure and preserve fish as it was often not all for immediate consumption. In Cornwall, salt was often used in the pilchard industry as it was an important step in making oil from the fish (which in the nineteenth century would power streetlights).¹⁶⁰ Meaning anti-establishment sentiment was high among these communities. Smuggling was the only way they could get cheap salt, especially through the years of the American and French Revolutions, when there were international blockades and bans on trading. Fishing was already a hard life, with many risks, the main being losing your life at sea, and the wife losing the main bread winner. Add the taxes and tithes, bans, and blockades and regulations on how much you could fish, many fishermen would turn to smuggling or wrecking to make extra money for their families.

In 1791, Morland painted *The Wreckers* (Museum of Fine Arts Boston) (Fig.34), a dramatic scene as it features a perilous moment, and was most likely sketched while on the Isle of Wight. The waves batter the rugged shoreline, with a group of wreckers pulling a rope to drag something from the sea, while another bends over to pull a struggling sailor from the waves. Behind him lies a second sailor who has already been pulled from the sea, lying on his front. It is unclear whether he made it out of the crashing waves alive or not. To the right of this group is a pair of horses, one is tied to a cart which two men are loading with barrels, crates, and sacks, which have been liberated from the shipwreck in front of them. Morland's wreckers appear to be ambiguous to the fate of the shipwrecked sailors, only one of the groups five wreckers is focused on saving them, rather than the cargo. The dark sky and clouds loom down along with the rocky cliff to the right.

The men are not well dressed, as most wreckers were local men, villagers and fishermen who would scour the beaches and shorelines for anything they could salvage. Cathryn Pearce's 2010 book *Cornish Wrecking, 1700-1860*, is a deep mine of information on the eighteenth-century

¹⁶⁰ Martindale, "Livelihoods, Craft and Heritage," 79.

practice, and the laws around ownership of shipwrecked cargo. While the book itself is focused on Cornwall, she does give detailed information on wreckers in other areas of the country and quotes a commanding officer from the Isle of Wight, John Bulley, who claimed that the local wreckers told him: “We considered it a right when those things come on shore to take home what we can get.”¹⁶¹ However, in 1771 the government solidified the Wreck Law, which defined the rights of ownership to shipwrecked goods.¹⁶² The goods belonged to the original owner. The law stated that any goods that washed ashore were to be collected and given to a figure of authority who would hold them for a year and a day. If they were claimed by the rightful owner during this period, then they would have to pay a finder’s fee to the local ‘country people’. If they were not collected, then the goods were legally deemed ‘wreck’ and would be handed over to the lord of the manor or the Crown. The local people who found the wreck, while they believed they had rights to it, did not have legal claim to the goods.¹⁶³

Wreckers were common across the country; any seaside settlement would have taken part in gathering the cargo washed ashore from a shipwreck. Very few would hand over the goods, most of the time the wreckers would keep the cargo for themselves or sell it on to make a little extra money. There are many motifs around wrecking, such as that some villagers would deliberately incite a shipwreck. Pearce mentions a variety of methods of this, such as tying lanterns to animals, mainly horses or cows, and walking them up and down the shoreline to attract ships during storms. Wreckers gained a dangerous image due to the idea of ‘Dead Wrecks’ which stems from medieval laws around wrecking. Edward I’s 1275 statute stated “where a man, a Dog or a Cat escape quick out of a Ship, that such Ship nor Barge, nor any Thing within them, shall be

¹⁶¹ Cathryn Pearce, *Cornish Wrecking, 1700-1860: Reality and Popular Myth* (Woodbridge, Suffolk: Boydell Press, 2010), 41.

¹⁶² Pearce, *Cornish Wrecking, 1700-1860*, 45.

¹⁶³ Pearce, *Cornish Wrecking, 1700-1860*, 42.

adjudged wreck”¹⁶⁴ many took this to mean that if there were no survivors of the wreck then the goods or cargo were free for them to take.

This dangerous image of wreckers can be seen in two other paintings by Morland also titled *The Wreckers*, c. 1790 and 1791 (Figs.35 & 36), one at Nottingham City Museums & Galleries, the other at Southampton City Art Gallery. The works are almost identical, other than tonal differences and some slight variations in the cloud patterns. The Southampton work is most likely a preliminary sketch for the Nottingham painting, as it is around half the size and is believed to have been made a year earlier.

In *The Wreckers*, there is a pyramidal structure in the centre, with two men standing in a horse drawn cart facing the sea, one controlling the horse, while the other relieves another wrecker of a heavy sack. Around the cart are two other men, one holding a large chest, while the other gathers up canvas or sails. In front of these two, a man is lying against the rocks, with his shirt torn open, most likely a shipwrecked sailor. To the right of the image are two more men one in the sea, while the other is on the shore, both pulling on a piece of cargo tied to a rope. Like the previous work, it features a large group of ruggedly dressed men, focusing on gathering whatever cargo comes close enough to shore. However, while there is a man who has already been rescued from the waves, none of the wreckers seem to be worried by or are caring for him. Both the Southampton and Nottingham works are full of movement and tension. The ambiguity over the shipwrecked man’s fate, the force of the elements and the tension of the wreckers battling the waves, floods out of the picture and shows the danger within their profession, not only for them but for the shipwrecked crews as well.

These dynamic works are vastly different to the images of rural families around their cottages or resting in the woods. These show the strength and hardness needed to make a living

¹⁶⁴ Pearce, *Cornish Wrecking, 1700-1860*, 45. She has quoted this from *The Statutes at Large*, 24 vols, Vol. 1, ed. D. Pickering (Cambridge, 1762), 70.

on the coastlines of Britain. However, not all Morland's seascapes are this dynamic, nor were they solely of wreckers, Morland often made images of other groups of people making a living through less than legal methods. *The Smugglers*, 1792 (The Fitzwilliam Museum) (Fig.37) shows a very similar coastline but on a much calmer day. Here there is a group of five men unloading barrels from a small boat onto a wagon. They are dotted around the beach in various stages of unloading, rolling, or loading the barrels between the boat and wagon. They work in a small cove, surrounded by large rocky cliffs, to keep their work secret.

Hubert Garle in his 1905 book, *A Driving Tour of the Isle of Wight*, conveys a conversation he had with an elderly man who had spent his life as a fisherman and a smuggler. He tells Garle how one night he was sitting on the head of a chine (the head of a cliff) waiting for the signal (a flash of light out at sea), when he was interrupted by some excisemen (a form of law officer). After returning home and disguising himself in his wife's clothing, he returned to await the goods, but was nearly caught when the excisemen chased after and shot at him.¹⁶⁵ He told Garle, how he continued fleeing as his fate if captured was worse than being shot. Smugglers were often punished with death or transportation.¹⁶⁶ The smuggler also told Garle that they would only go to the houses they knew would buy their loot including the local Lords, in order to avoid punishment.¹⁶⁷ Many smugglers during this period were not only fishermen,¹⁶⁸ but also:

“unfortunates out of work; ex-convicts and criminals; mal-contented; deserters; men of birth and rank who had lost all; adventurers, ... common thieves and thugs, - a motley array of human mixed pickles – French, British, Breton, Dutch, Flemish and Lord knows what”.¹⁶⁹

At the beginning of the eighteenth century, smugglers were not only supported but aided by the general public, due to the taxes and high prices of food and clothes; and the public's view that the smugglers were breaking an “unjust and unpopular law”.¹⁷⁰ Not only this but if locals

¹⁶⁵ Garle, *A Driving Tour of the Isle of Wight*, 31-32.

¹⁶⁶ A. Hyatt Verrill, *Smugglers and Smuggling* (New York: Duffield and Company, 1924), 86.

¹⁶⁷ Garle, *A Driving Tour of the Isle of Wight*, 35.

¹⁶⁸ Martindale, “Livelihoods, Craft and Heritage,” 81.

¹⁶⁹ Verrill, *Smugglers and Smuggling*, 73-74.

¹⁷⁰ Verrill, *Smugglers and Smuggling*, 67-68.

helped the smugglers, then they could see themselves receiving a barrel or two in payment.¹⁷¹ The mid-eighteenth century was the height of the smuggler's power, and with the local people's help they were untouchable. By the end of the century however, the local people had turned on them and offered little help. There were also large amounts of men returning from war, meaning the Navy was more effective in countering the smuggler's operations which forced them to return to the smaller groups of 5 or 6 men.

Morland's paintings show these small-scale operations from the end of the century. The most common method for this scale of smuggling, especially on the Isle of Wight was by a fishing boat setting off with a small crew, seemingly with the intention to go fishing. Once night came, more men with money would row out to meet larger boat, returning to shore before daybreak whilst the larger boat would sail for a Dutch or French port where they would buy their merchandise. Then in the cover of darkness, and back close to the English shore, they would flash a light and small row boats would join them to take the merchandise and extra men back to shore. Then the fishing boat would return to the same harbour that it left with the same crew to not arouse suspicion.¹⁷² However, Morland's painting *The Smugglers* shows the men working in daylight, whether they were hidden enough by the coves to safely unload the boat is not known, or it could be a simple artistic choice to allow the viewer to clearly see their activities.

Morland's choice to not only show the fisherfolk of the Isle of Wight, but also those who partook in activities such as wrecking and smuggling is indicative of his oeuvre. He was often drawn to those on the edges of society, with these paintings showing a sympathy for the groups of people who had to turn to these methods to be able to feed their families. His paintings often shifted between dramatic seascapes representing the hardship of making a living from the sea, whether legally or not, to a calmer everyday scene.

¹⁷¹ Verrill, *Smugglers and Smuggling*, 76-77.

¹⁷² E. Keble Chatterton, *King's Cutters and Smugglers 1700-1855* (London: George Allen & Company, Ltd., 1912) 59.

Morland's Representation of Traveller Communities

Throughout Morland's career he painted, sketched, and drew numerous images of what today we would term 'traveller communities' (Gypsies). They were a true fascination for him.

Dawe states: "His gipsies are admirable, since in them vulgarity of character is appropriate. He often associated with them, and ... has lived with them for several days together, adopting their mode of life".¹⁷³ This is just one instance of Morland's biographers mentioning his living with Gypsies, in fact all four of the early biographies mention him travelling to live with these groups with some also mentioning them travelling to visit him. This relationship between the artist and his subjects was clearly quite deep and shows itself in his images.

It is not known when Gypsies first appeared in England, but the first recorded mention of them is in *A Dialogue of Sir Thomas More, Knight*, during the reign of Henry VIII. More writes that in 1514, at an inquest into the death of Richard Hunne, one of the witnesses referred to an 'Egypcyan' woman "who could tell marvellous things simply by looking into a person's hand".¹⁷⁴ There are no mentions, yet found, of Gypsies before the 1500s. The name 'Gypsy' comes from the medieval spellings of Egyptian, as scholars of the time believed this was where they had migrated from. However, eighteenth-century scholars thought that Gypsies were most likely of Indian origin, due to the resemblance between certain Indian languages and the Gypsies' own vocabulary.¹⁷⁵

From 1530 till the late eighteenth century there were a range of laws passed to limit and ban Gypsies and their travel in England. The first from 1530 exiled all "people calling themselves Egyptians" and any that were still there, would have to "forfeit to the King our sovereign lord all their goods and chattels, and them to be commanded to avoid the realm within fifteen days next

¹⁷³ Dawe and Foster, *The Life of George Morland*, 104.

¹⁷⁴ Angus Fraser, *The Gypsies* (Oxford: Blackwell Publishing, 1995), 112. Fraser references the original text: Sir Thomas More, *A dyalogue of Syr Thomas More, knt.* (London, 1529), book 3, Ch. 15.

¹⁷⁵ Fraser, *The Gypsies*, 14. Fraser lists the languages most like Romany as Hindi and Sanskrit.

after the commandment, upon pain of imprisonment”.¹⁷⁶ In 1555 another law was passed which stated that any Gypsies or people pretending to be would “suffer pains of death, loss of lands and goods”.¹⁷⁷ More laws were passed to determine whether born Englishmen could be classed as Gypsies, and to change the punishments for those who were under the age of 18:

“A vagabond above the age of fourteen years shall be adjudged to be grievously whipped, and burned through the gristle of the right ear with a hot iron of the compass of an inch, ... And if being of the age of eighteen years, he after do fall again into a roguish life, he shall suffer death as a felon”.¹⁷⁸

The acts began moving away from an instant death penalty, to trying to rehabilitate Gypsies. There was a lot of negative feelings surrounding them, with many considering Gypsies nuisances to society, classing them as idle criminals. Many felt that they needed to be ‘rehabilitated’, changed so that they would become a contributing member of society.

There were clear societal rankings in the eighteenth century, which Morland often spurned or ignored in his life and work. In *Encampment of Gipsies* (The Fitzwilliam Museum) (Fig.38) we see a traveller group with a farmer, but the social dynamics are much more subtle than a condemnation of the travellers. In this work Morland has painted a woodland scene, with a group of travellers in a clearing, looking over at a farmer or gentleman who leans over the stile to talk to or watch them. In the centre is a seated woman with a child in her lap, and another to her side. Behind her stands another woman in a red cloak, a seated woman behind her, and a young boy stands to the side looking out of the canvas. A traveller man sits at the far back of the image, possibly out of sight of the farmer. Two dogs are mixed in with the main group, while a third stands back with his master. The light from the gap in the trees seems to shine exclusively on the women and children and passes by both men.

¹⁷⁶ Danby Pickering, *The Statutes at Large, from the First Year of King Richard III, to the Thirty-First Year of King Henry VIII. inclusive*. Vol. 4 (Cambridge: Joseph Bentham, 1763), 205.

¹⁷⁷ Danby Pickering, *The Statutes at Large, from the First Year of Queen Mary, to the Thirty-fifth Year of Queen Elizabeth. inclusive*, Vol. 6 (Cambridge: Joseph Bentham, 1763), 211.

¹⁷⁸ Danby Pickering, *The Statutes at Large*, Vol. 6, 299.

A recent PhD from the University of St Andrews by Alexandra L. Drayton has an in-depth analysis of this work. "Paper Gypsies': Representations of the Gypsy Figure in British Literature, c. 1780-1870' contains an analysis of the figure of the Gypsy in British literature, but Drayton also goes on to analyse its appearance in paintings of the period. Drayton looks at John Barrell's analysis of the painting as well as Martin Wallen's¹⁷⁹ study on the symbolism of dogs in paintings from 2006. Barrell who suggests that the fact that the farmer is not elevated (inferring he is of the same social status as the Gypsies) means that Morland was "unwilling... to depict the only possible relation of farmers and Gypsies, of authority and obedience," thus he chooses to show no relation between the two groups.¹⁸⁰

Drayton does agree with Barrell's theory due to the ambiguity in the work, she then looks to Wallen's text to provide more information. He uses the painting to show how the inclusion of dogs in a painting can infer a sense of authority,¹⁸¹ and in this case it is around game and the group's food supply. Wallen argues that the farmer is holding a shotgun, and that one of the dogs is sniffing around the pot hidden behind the red cloak of the standing woman; "With the gypsy man withdrawing into the shadow, we can easily surmise that what is being concealed is game that lawfully can be killed, or even handled, by the gentleman alone."¹⁸²

For Wallen the work is about the criminality of the Gypsies. He believes that the group has poached an animal and are now cooking it for their dinner, the farmer has arrived and is about to catch the group red handed. Wallen argues that the seated woman is providing a distraction while the standing woman hides whatever is in the pot. Gypsies struggled to feed their families, as they had little money. This was made worse after most of the common land was enclosed, and the

¹⁷⁹ Martin Wallen, "Lord Egremont's Dogs: The Cynosure of Turner's Petworth Landscapes," *ELH*, Vol. 73, No. 4 (Winter 2006).

¹⁸⁰ John Barrell, *The dark side of the landscape: The rural poor in English painting 1730-1840* (Cambridge: Cambridge University Press, 1980), 128.

¹⁸¹ Alexandra L. Drayton, "Paper Gypsies': Representations of the Gypsy Figure in British Literature, c. 1780-1870," (PhD Thesis, University of St Andrews, 2011), 46.

¹⁸² Martin Wallen, "Lord Egremont's Dogs: The Cynosure of Turner's Petworth Landscapes," *ELH*, Vol. 73, No. 4 (Winter 2006): 865.

taking of berries or fruit from bushes and trees on private land was considered poaching. The same applied to taking branches from trees for firewood, or to build their shelters. While wild animals such as rabbits were legally only allowed to be hunted, handled, or eaten by the owner of the land. Meaning many Gypsies had to poach food and wood to be able to provide for their families. The gun and hunting dogs provide a reminder that the farmer is the only one allowed to hunt the land.

Drayton's own analysis of the painting is one of tension. She believes that Morland is forcing his viewers to "alter their perceptions of the relationships in the painting and thus challenges preconceived stereotypes of both Gypsies and gentry."¹⁸³ The Gypsies are sitting in the light, while the farmer emerges from the shadows, he has encroached on their territory, the opposite to most depictions of Gypsies from the period, which show them on the edge, encroaching on settlements:

"Morland's painting depicts two types of society – that of the gentleman and that of the Gypsies – existing in a delicate and anxious tension between harmony and suspicion. Thus, the social relations that Barrell finds to be absent within the painting are, in fact, distinctly and realistically characterized by perpetual watchfulness and wariness – from both sides."¹⁸⁴

This sense of wariness is included in *Morning, or The Benevolent Sportsman*, 1792 (The Fitzwilliam Museum) (Fig.39), which differs from most of Morland's traveller imagery. For the most part the composition is like many of Morland's works, a traveller family seated around a canvas shelter, some pots and plates scattered around them. The mother wears a red cloak and the father and daughter sit wearing rugged clothing. However, at the centre of the work is a gentleman astride his white horse. He is dressed in a fine grey suit and coat; his spaniels stand around the horses legs while his bagman walks behind him. The young Gypsy boy has come up to the man to receive charity, or alms, the mother, father, and young girl watch carefully from where they are

¹⁸³ Drayton, "'Paper Gypsies'," 51.

¹⁸⁴ Drayton, "'Paper Gypsies'," 51.

seated. Barrell states that the boy makes the group respectable, as he is shown being “intensely grateful and as tugging respectfully at a lock of his hair.”¹⁸⁵

During much of the eighteenth century there was a concept of who was deserving of charity. The poor who were clean, respectable, and moral were worthy of receiving help, whereas those who were unclean, idle, and morally bad were unworthy of help. As Keith Snell tells us about “earlier artistic representations of the poor, when a frequent theme had been the ‘deserving’ poor as ordained by God, and where charity towards them was a way of accessing heaven.”¹⁸⁶ By the end of the century some charity was allowed to the idle poor as well, when the state realised that through no fault of their own, the able-bodied may end up unemployed.¹⁸⁷ This rarely included Gypsies, but as long as those receiving help act accordingly, and show an “element of propriety”,¹⁸⁸ they would be eligible. In his article ‘George Morland as an Illustrator of English Gypsy Life’, Andrew McFarlane states that the young boy shows “the right amount of deference mixed with the swagger of a true born Romanichal.”¹⁸⁹

Sarah Houghton-Walker points out that the only submissive figure is that of the bagman behind the gentleman’s horse. He is the sole representation of the labouring poor; suggesting he is the “most miserable”.¹⁹⁰ We could also read his expression as one of jealousy. Gypsies had a mixed image in the eighteenth century; “one that they were loathsome for their deceits and depravities, the other that Gypsies were enviable for their freedom.”¹⁹¹ Could the man be jealous

¹⁸⁵ Barrell, *The dark side of the landscape*, 106.

¹⁸⁶ K. D. M. Snell, “In or Out of their Place: The Migrant Poor in English Art, 1740-1900,” *Rural History*, Vol. 24, No. 1 (2013): 82.

¹⁸⁷ Barrell, *The dark side of the Landscape*, 106.

¹⁸⁸ Sarah Houghton-Walker, *Representations of the Gypsy in the Romantic Period* (Oxford: Oxford University Press, 2014), 237.

¹⁸⁹ Andrew McFarlane, “George Morland as an Illustrator of English Gypsy Life,” *Journal of the Gypsy Lore Society*, Vol. 33, No. 1-2 (1954): 9.

¹⁹⁰ Houghton-Walker, *Representations of the Gypsy in the Romantic Period*, 235.

¹⁹¹ David Cressy, “The Trials and Travels of Eighteenth-Century Gypsies,” in *Gypsies: An English History*, ed. David Cressy (Oxford: Oxford University Press, 2018), 118.

of the freedom the Gypsies are afforded through having no master or is he angry that his master is giving charity to these “idle by choice”¹⁹² Gypsies and not him?

John Clare, a nineteenth century poet, often wrote of the English countryside and those he encountered there, this includes Gypsies. In his series of poems, *The Shepherd's Calendar*, he mentions them numerous times, indicating that they are an accepted part of village and parish life, “The gipsy down the meadow brook... / His well known note of calling o'er / Offering to hus wives cheap repairs”.¹⁹³ Houghton-Walker's article ‘John Clare's Gypsies’, discusses this idea that the Gypsy was an integral part of village life. In *The Village Minstrel* he tells of the jobs the Gypsy has in a village community:

“How eagerly the village-maids pursue
Their Sunday rambles where the camps have been;
And how they give their money to the crew
For idle stories they believe as true;
...
Of depth of cunning gipsies possest,
And when such weakness in a dame they find,
Forsooth they prove a terrifying guest;
And though not one to charity inclin'd.
They mutter black revenge, and force her to be kind.”¹⁹⁴

Houghton-Walker discusses this section of the poem as proving that one of the jobs for Gypsies in village life was to help educate and teach the ‘weak dames’ lessons through their job as storytellers.¹⁹⁵ Houghton-Walker says that they are presented as “propagators of knowledge and preservers of memory.”¹⁹⁶ In this role, the Gypsy is no longer the idle wanderer, a danger to the State, but a functioning member of society. The mystical figure who comes around every so often, imparts knowledge and tradition and then leaves once again.

¹⁹² Houghton-Walker, *Representations of the Gypsy in the Romantic Period*, 237.

¹⁹³ John Clare, Eric Robinson, Geoffrey Summerfield and David Powell, *The Shepherd's Calendar* (Oxford: Oxford University Press, 2014), 75-76.

¹⁹⁴ John Clare, *The Village Minstrel, and Other Poems* (London: Printed for Taylor and Hessey, 1821), 54-55.

¹⁹⁵ Sarah Houghton-Walker, “John Clare's Gypsies,” *Romani Studies*, Vol. 19, No. 2 (December 2009): 133.

¹⁹⁶ Houghton-Walker, “John Clare's Gypsies,” 133.

Published in 1785, William Cowper's poem *Task* offers a differing opinion to Clare's. In the second half of the first book, he writes:

"I see a column of slow-rising smoke
O'ertop the lofty wood that skirts the wild.
A vagabond and useless tribe there eat
...
Such squalid sloth to honourable toil!"¹⁹⁷

William Wordsworth also offers a similar opinion in his 1815 poem *Gipsies*, where he writes, "Better vain deeds or evil than such a life! / The silent Heavens have goings on; / The stars have tasks – but these have none."¹⁹⁸ The whole poem shows his disgust over the idleness of Gypsies, but these last few lines show it in full force, complaining that nature, the sun, sky, and stars are all working while Gypsies do nothing.

In 1787, at the beginning of Morland's independent career a news article in *The Times*, called 'Some Account of the GIPSIES' was published. In this the author gives a lot of facts, such as the population sizes of Gypsies in various European countries, as well as numerous attempts in controlling and managing Gypsy populations. However, the overall feel of the article is vastly negative, even blatantly insulting them: "Their universal bad character for fickleness, infidelity, ingratitude, revenge, malice, rage, depravity, laziness, knavery, thievishness, and cunning, though not deficient in capacity and cleverness, render them of no use in society."¹⁹⁹ Another text in 1787, a *Dissertation on the Gipsies*, also presents them in a negative way:

"They are lively, uncommonly loquacious and chattering; fickle in the extreme, consequently inconstant in their pursuits, faithless to every body, even their own cast; void of the least emotion of gratitude, frequently rewarding benefits with the most insidious malice ... they are cruel."²⁰⁰

¹⁹⁷ William Cowper, "The Task," in *The Poetical Works of William Cowper*, ed. H. S. Milford (London: Oxford University Press, 1934), 141.

¹⁹⁸ William Wordsworth, "Gipsies," in *William Wordsworth*, ed. Stephen Gill (Oxford: Oxford University Press, 2012), 267.

¹⁹⁹ "Some Account of the GIPSIES," *The Times*, November 30, 1787. The Times Digital Archive.

²⁰⁰ Heinrich Moritz Gottlieb Grellmann, *Dissertation on the Gipsies, being an historical enquiry, concerning The Manner of Life, Economy, Customs and Conditions of these People in Europe, and their Origin*, trans. Matthew Raper (London: G. Bigg, 1787), 65-66.

There was a lot of negative feelings surrounding Gypsies with many considering them nuisances to society, classing them as idle criminals. This makes Morland's painting of a wealthy gentleman giving charity to a group of Gypsies an odd composition. Snell points out that the painting was a commission by Lieutenant-General Sir Charles Stuart (1753-1801), and that he was depicted as the gentleman giving charity to the group of Gypsies.²⁰¹

Snell states that this painting is unusual due to it being a commission. However, he doesn't make it clear whether it is unusual due to it being a commission, or if it is due to being from a ranked member of society. Morland's biographers make a point of stating that he refused to paint for the aristocracy. When Lord Derby called on Morland, Dawe tells us that he shouted out the window at him: "Damn lords! I shall paint for no lords!"²⁰² Doubt is cast on this anecdote through the painting above, as well as the knowledge that he would often accept commissions, but he rarely gave the painting to the patron, often selling it wet off the easel before it could be collected. The biographies mention a couple of specific instances of commissions, one of a wealthy banker commissioning a sea-piece²⁰³ and of John Raphael Smith, a print dealer, who often commissioned paintings from Morland which he himself would turn into prints.²⁰⁴ They also mention many occasions where he refused commissions and patrons, like the incident previously. It could be argued that he did not paint for the aristocracy, but would for wealthy men without a title, like the General and the banker. The most accepted belief is that Morland would often simply paint what he wanted to and then sold it to friends or dealers, only occasionally taking commissions or painting something specific for someone, in order to pay off a debt. Bove in her PhD makes the argument that Morland "tended to work for the market and not for specific patrons."²⁰⁵

²⁰¹ Snell, "In or Out of their Place," 84.

²⁰² Dawe and Foster, *The Life of George Morland*, xvii.

²⁰³ George Williamson, *George Morland* (London: George Bell and Sons, 1907), 50.

²⁰⁴ Martin Hardie, "George Morland 2. The Engravings," *The Connoisseur: An Illustrated Magazine for Collectors*, Vol. IX (May-August 1904), 203.

²⁰⁵ Bove, "Nurturing Genius," 155-156.

The painting was created soon after the repeal of the draconian Elizabethan laws which carried the death penalty for those found to be Gypsies. Snell's suggestion presents the idea that the painting is Stuart's way to show not only his benevolence, but his treatment of those classed as undeserving of charity in the late eighteenth century.²⁰⁶ His interpretation of Morland's paintings matches with the idea that Morland was attuned to the social problems of the day and presents them in a nuanced manner in his works.

Many of Morland's traveller women are dressed in red cloaks, as seen in the previous paintings mentioned and in the Detroit Institute's *Gypsy Encampment with Seated Man Breaking Firewood*, 1790 (Fig.40). Snell states that the red cloaks "were standard parish poor law issue"²⁰⁷ while Houghton-Walker argues that they were "a popular sign of gypsiness in the period".²⁰⁸ Andrew McFarlane, who gives a brilliant insight into Morland's traveller images, barely mentions the cloaks other than to say "the red cloaks are right enough, but when we come to the mob-caps that some of his women wear, a doubt may arise in our minds."²⁰⁹ Many of Morland's paintings see them wearing similar items, nearly all with 'mob-caps' and red cloaks with a dress, apron and fabric around their waists. McFarlane disagrees with the notion that such women would wear the caps as he states that they were fashion of the peasantry, and that the Gypsies obtained much of their clothing through "persistent begging and playing on the superstitious fears of the original owners of the garments they coveted."²¹⁰ Due to this the clothes they wore were from a variety of countries, with differing modes and colours as well as being out of fashion.

McFarlane studies numerous works by Morland, looking at his biography and comparing these with his own personal knowledge of Gypsies and travellers. He debates the truthfulness of the "insecure-looking tripods" used for cooking but concludes that they most likely were a part of

²⁰⁶ Snell, "In or Out of their Place," 84.

²⁰⁷ Snell, "In or Out of their Place," 85.

²⁰⁸ Houghton-Walker, *Representations of the Gypsy in the Romantic Period*, 236.

²⁰⁹ McFarlane, "George Morland as an Illustrator of English Gypsy Life," 7.

²¹⁰ McFarlane, "George Morland as an Illustrator of English Gypsy Life," 7.

Morland's experience of living in traveller communities.²¹¹ A thorough analysis using transcripts given by Gypsies and how they lived during the period, meant McFarlane created one of the earliest and best examinations of his Gypsy images. He concludes that Morland's paintings of English Gypsies "merits our admiration and gratitude."²¹² He concluded that they are reflective of the true situation experienced by travellers. Their encampments are often shown separate from society through the lack of permanent settlements shown in the works. The Gypsies are commonly painted purely in nature, surrounded by trees and bushes. In the few instances that a man of status is included in the composition, they rarely show superiority over the travellers, instead Morland questions or removes it completely.

In 1783 the 1562 Elizabethan Act, which punished Gypsies with the death penalty, was repealed. It was deemed better to keep Gypsies in the country and re-educate, restrict, and punish them, than to transport or hang them, as they had become too integrated within the country to be sent elsewhere.²¹³ A group of travellers who were disconnected from the State, spoke another language, and had their own customs, laws and beliefs caused more worry about the ideas of rebellion in the wealthy. Gypsies were often viewed through two lenses, either anxiety or jealousy. John Langhorne in the mid-1770s wrote "The Gipsy-Race my Pity rarely move; / Yet their strong thirst of Liberty I love."²¹⁴ To the poor, Gypsies were not tied to a place, or struggling for money to feed their families, they were free to go wherever they wished and take what food they wanted. For the wealthy they were a group of idle transients who could spread ideas about freedom, liberty, and rebellion amongst the labouring classes. Morland's images of Gypsies seem to lie in

²¹¹ McFarlane also lists the families he believes Morland may have met on his travels: "he would be almost sure to meet members of the numerous Scamp family... that well-known Midland clan the Boswells, as well as the East Anglian Smiths... the Coopers and Lees, ... Border Gypsy clans of Faas, Youngs, Gibsons and Gregs... the Londonside Boswells, Coopers, Lees, Hearn, Shaws and Elliotts." As well as going as far as to try to place specific families in paintings based on the physical characteristics given to the characters.

²¹² McFarlane, "George Morland as an Illustrator of English Gypsy Life," 13.

²¹³ Houghton-Walker, *Representations of the Gypsy in the Romantic Period*, 17.

²¹⁴ John Langhorne, *The Country-Justice. A Poem, By one of His Majesty's Justices for the Peace for the County of Somerset*, 3 parts (London: Printed for T. Becket, 1774-1777), Pt. 1, 19. Cited in Houghton-Walker, *Representations of the Gypsy in the Romantic Period*, 20.

between these opinions. He was accepting and sympathetic to their way of life, often treating it with compassion and respectfully representing it. However, his paintings sometimes follow the convention of showing Gypsies as idle and separated from society, as was their place in the social rankings of the day. This diametric view is common in Morland's paintings of those on the edges of society.

Morland's Representation of African Slavery

Finally, this section looks at Morland's slavery paintings. Made in the early years of his career *Execrable Human Traffik, or The Affectionate Slaves and European Ship Wrecked on the Coast of Africa, known as African Hospitality*, c. 1788-1790 (The Menil Collection), are a pair of abolitionist images. *Execrable Human Traffik* is now lost, but copies of the work and prints made after still survive. I will be using John Raphael Smith's 1791 print entitled *Slave Trade* (Davison Art Center). The purpose for making the works remains unclear. Ellen D'Oench, in her book on John Raphael Smith, suggests that it was Smith's idea to collaborate with Morland to make the pair, which he would then turn into prints; "it was his custom to trade on popular demand by giving ideas to Morland for moralizing and sentimental subjects."²¹⁵ At the beginning of Morland's career, Smith would often provide him with subject ideas. He was the instigator behind the paintings of children, it is also believed that he was behind the *Laetitia* series. However, William Collins, asserted that the paintings were based on his poem *The Slave Trade: A Poem Written in the Year 1788*.²¹⁶ Collins writes in the preface to the poem, that Morland used a few stanzas from the poem to produce his painting *Execrable Human Traffik*.²¹⁷ D'Oench refutes this though, calling

²¹⁵ Ellen G. D'Oench, *"Copper into Gold" Prints by John Raphael Smith 1751-1812* (London: Yale University Press, 1999), 145.

²¹⁶ William Collins, *Memoirs of a Picture: Being a genuine biographical sketch of that celebrated original and eccentric genius, the late Mr. George Morland*, Vol. 2 (London: C. Stower, 1805), 42-43.

²¹⁷ Hugh Honour, *The Image of the Black in Western Art: IV. From the American Revolution to World War I, Part I* (Cambridge, Massachusetts, and London: Harvard University Press, 1989), 67, 70. Quoted in D'Oench, *"Copper into Gold"*, 145.

Collins “self-aggrandizing” and argues that the poem was based on the paintings.²¹⁸ D'Oench's book argues that it was Smith's “genius for judging the market”²¹⁹ that persuaded Morland to create the works.

The early Abolitionist movement can be dated to the 1780s, with some smaller uncoordinated efforts appearing since the beginning of the slave trade, in the mid-1500s.²²⁰ In 1787, the London Committee for the Abolition of the Slave Trade was formally organised, led in part by William Wilberforce, the noted parliamentary abolitionist and Thomas Clarkson, who travelled the country giving speeches and organising petition campaigns. With a new focused group leading the effort, they gained public support through printing and distributing around “85,000 pamphlets, reports, circular letters and subscription lists”.²²¹ This led to over one hundred petitions being presented to the House of Commons in 1788. Wilberforce's motion was defeated, but they carried on with new campaigns, after seeing that public support was still strong.²²² In total 519 petitions were sent in, the most ever submitted for a single subject. Eventually the campaign of 1792 succeeded, and the House of Commons resolved to gradually abolish the slave trade. They fixed the date of 1st January 1796, but the aftereffects of the French Revolution pushed abolition out of the spotlight and the date was continually pushed back. The Foreign Slave Bill passed into law in 1806, which paved the way for the Abolition Act of 1807, which outlawed the British Atlantic Slave Trade.²²³ Abolitionists had to wait till 1833 for the abolition of colonial slavery, which freed all slaves in British colonies.²²⁴

²¹⁸ D'Oench, *Copper into Gold*, 145.

²¹⁹ D'Oench, *Copper into Gold*, 145.

²²⁰ John Oldfield, “Britain and the Slave Trade,” in *A Companion to Eighteenth-Century Britain*, ed. H. T. Dickinson, 489-498 (Oxford: Blackwell Publishing, 2006), 493.

²²¹ Oldfield, “Britain and the Slave Trade,” 494.

²²² Oldfield, “Britain and the Slave Trade,” 495.

²²³ Oldfield, “Britain and the Slave Trade,” 496-497.

²²⁴ Oldfield, “Britain and the Slave Trade,” 497.

In 1792, John Marjoribanks wrote *Slavery: An Essay in Verse*, to garner support for the London Committee's abolitionist petitions in Edinburgh.²²⁵ In poem he could be much more vocal and blatant about the abuses suffered by the enslaved Africans:

"The Negroes' suff'rings are indeed severe!
For their vain lord the most supplies to raise,
Ill fed; hard work'd; they know no resting days
...
Beings you deem them of inferior kind;
Denied a human, or a thinking mind.
...
If by our hands their harmless blood be spilt,
With Britain's lawgivers remains the guilt!"²²⁶

As seen in the previous section, poetry was a powerful tool at the time in discussing social problems. Just as poetry could contribute to the social image of Gypsies, abolitionists made full use of the medium. They had many poets writing about the horrors of slavery to gain public support for their Bill.

This first major push for abolition, which began in 1787, most likely inspired Smith and Morland to create the paintings and prints. Morland exhibited *Execrable Human Traffik* at the Royal Academy in 1788;²²⁷ it has been stated that this was the first-time abolitionist sentiments were shown in high art at the Royal Academy.²²⁸ Smith and Morland hoped to use the momentum of the abolitionist movement to sell the works, however John Hassell reports that the "prints have by no means had the rapid sale of many works after this master."²²⁹ In Hassell's view the works

²²⁵ Mark Jones, "The mobilisation of public opinion against the slave trade and slavery: Popular abolitionism in national and regional politics, 1787-1838" (PhD Thesis, University of York, 1998) 98.

²²⁶ John Marjoribanks, *Slavery: An Essay in Verse* (Edinburgh: J. Robertson, 1792), 20-28.

²²⁷ Algernon Graves, *The Royal Academy of Arts: A Complete Dictionary of Contributors and their work from its foundation in 1769 to 1904* (London: Henry Graves and Co. Ltd. and George Bell and Sons, 1906), 295.

²²⁸ William Collins writes "the first who had ever contributed the powerful support of an able pencil, in conjunction with the pen, and the most brilliant eloquence ever displayed in the British senate, in the course of injured humanity." *Memoirs of a Picture*, 42. And Ellen D'Oench states that "Hugh Honour stresses the importance of Morland's paintings as the first to express abolitionist protest in the visual arts." "Copper into Gold", 145.

²²⁹ 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: J. Cundee, 1806), 144.

whilst being popular would not be bought by the public as they would be tainted by shame over the practice.

“The reproach and disgrace to an enlightened nation, are so justly conveyed through the representation of slavery, that shame will attach to the owner of that house where they are hung up, from the reflection of being a country, who can boast of its refinement even in cruelty.”²³⁰

D’Oench states that the paintings were left unsold after hanging in Smith’s shop. After his death in 1812 the plates were sold to the publisher S. Morgan. He would then reissue the prints in 1814 when new petition campaigns were being submitted to parliament and public support for the abolition of colonial slavery was growing.²³¹

Whether Morland and Smith were abolitionists who wanted to share their support for the cause, or they realised that they could take advantage of the mass public support to make money remains unknown. It is possible that both are true. Morland spent his childhood locked inside his parents’ house, and worked constantly, with only a Sunday afternoon walk under the supervision of Philip Dawe as his respite.²³² He left and stayed with a print dealer who would lock the artist in his apartment and only allow him out once he had made a certain number of paintings. It has long been understood that these conditions were a leading cause of Morland’s love of freedom. It could then be said that he would support abolition due to his strong beliefs, not only in being free but also in being your own master. While Morland was often in need of money, this early in his career he had nowhere near the amount of debt he would later accrue. However, D’Oench points out that when Morland originally made the paintings in 1788 Smith’s print business was doing well, but by 1791 when the prints were published, his trade was struggling.²³³

²³⁰ Hassell, *Memoirs of the Life of the Late George Morland*, 144.

²³¹ D’Oench, *“Copper into Gold”*, 148-150.

²³² All four of his early biographers agree on this point, and that while his siblings were allowed to go to school and play with other children, the artist was kept at home to learn to draw and paint.

²³³ D’Oench, *“Copper into Gold”*, 141-142.

Execrable Human Traffik and its print *Slave Trade* (Fig.41) are set on the African coast;

Morland depicts a strong, black man in the centre, his chained hands clasped together in front of him as he watches his wife and child be taken away to a different boat. Two European men are standing guard around him, one raises a stick above his head, threatening him, while a dog stands at his feet, ready to attack. A canoe at the front of the image, where the woman and child are being taken, holds another chained man with his head in his hands. To the rear of the image are numerous European men, some leading chained Africans around, others are talking with a dressed black man and a young boy holding a shotgun, most likely traders. The central family are sparsely dressed, both mother and father have simple clothes tied around their waists, while the young child has a shirt or dress covering them. In the far distance are the slavers ships waiting for their cargo. Whether Collins's poem was the inspiration or not, lines from it were included on the prints:

“Lo! the poor Captive with distraction wild
Views his dear Partner torn from his embrace!
A different Captain buys his Wife and Child
What time can from his Soul such ills erase!”²³⁴

The lines give a feeling of despair to the print, one that is reflected in the central family. The father is having to be held back from running to his wife and child as they are stripped from him, the mother shows desperate emotion across her face as she looks back at her husband. Meredith Gamer in her chapter on Morland's slavery images argues that the works “offered its viewers a forceful, albeit sanitized, image of the physical and emotional traumas engendered by the Atlantic slave trade.”²³⁵ The work is full of trauma, the setting directly on the African coastline provides the sanitisation, here the planters are safe from accountability. Sarah Thomas suggests that the reason

²³⁴ William Collins, *The Slave Trade: A Poem Written in the Year 1788*, inscribed on J. R. Smith, after George Morland, *Slave Trade*, 1791, Mezzotint, 48.1 x 65.5 cm, Davison Art Center, Wesleyan University, Connecticut, U. S. A.

²³⁵ Meredith Gamer, “George Morland's ‘Slave Trade’ and ‘African Hospitality’: Slavery, Sentiment and the Limits of the Abolitionists Image,” in *The Slave in European Art: From Renaissance Trophy to Abolitionist Emblem*, ed. Jean Michel Massing and Elizabeth McGrath (London: Nino-Aragno Editore, 2012), 299.

for the scene taking place away from the plantations was to assuage “mounting planter anxieties”.²³⁶ Both scholars argue that the attention focused on the slave trade rather than on the institution of slavery, thus it removes the worry over the question of what would happen to plantations and their owners once slavery was abolished.²³⁷

Morland’s painting *Execrable Human Traffik*, was not the first time that black figures had been depicted at the Royal Academy. The most common representation, however, was as a servant or page to a wealthy British family, often in conversation pieces. Johann Zoffany’s *The Family of Sir William Young*, c. 1767-69 (Walker Art Gallery) (Fig.42), shows Sir William Young, and his wife surrounded by their children outside their house. On the left side of the image, helping to hold a young boy on the horse is a black servant. He is dressed finely but looks warily over to the master of the house. However, he appears to care for the child he is holding on the horse, he had most likely been looking after them for much of his life. The image itself was a way for Young to showcase his wealth, through the sprawling landscape, the fine dresses of the young ladies and the black servant.

Zoffany’s painting is from about 20 years before Morland presented *Execrable Human Traffik* at the Academy, but this was the type of representations of black people that was most common in the British art world. Morland himself created works like this around the same time he painted his slavery images. *A Party Angling*, 1789 (Yale Center for British Art) (Fig.43), and its partner *The Angler’s Repast*, 1789 (Yale Center for British Art) (Fig.44), are scenes of a group of young ladies and gentlemen fishing on a river. The first sees two young ladies and gentlemen inside the boat, along with a black servant. The central woman looks down as the two men work

²³⁶ Sarah Thomas, *Witnessing Slavery: Art and Travel in the Age of Abolition* (London: Paul Mellon Center for British Studies, 2019), 52.

²³⁷ Gamer, “George Morland’s ‘Slave Trade’ and ‘African Hospitality’,” 306 and Thomas, *Witnessing Slavery*, 55. Gamer states that the names of the painting and print encourage the viewer to read the work “as a critique of the brutalities of the slave trade, rather than as a condemnation of the institution itself.” While Thomas writes that John Simpson’s portrait of a captive slave was “a meditation on the very condition of enslavement, rather than the slave trade that was Morland’s subject.”

together to catch a fish from the water, while the other lady refuses the fish being handed to her by the servant. On the bank behind the group is a white servant who is fixing the lines and rods. The second image shows the group retiring for lunch. A white cloth has been spread on the floor with four plates, a basket of bread and a roasted bird. One gentleman shows the ladies to the chairs, brought from the house. To the right are the two servants, the black man is still in the boat and passes a bottle over to the other on the shore who carries more plates. The two servants are both wearing different livery implying that they work in different households. Morland's images were engraved by William Ward (Morland's brother-in-law) and then published by Smith.²³⁸ This pair of paintings were not shown at the Royal Academy or the Society of Artists and the fact that Morland made these at the same time as his slavery paintings supports the idea that there was also a financial motivation behind the slavery images.

The earlier images of black servants, or even Morland's first painting *Execrable Human Traffik* and its engraving *Slave Trade*, have a clear hierarchy to them, the Europeans are at the top and the blacks at the bottom. A change in hierarchy appears in Morland's second painting, *African Hospitality* (Fig.45). Here the Europeans are at the mercy of the local African people. In the centre are two families, one white the other black. The white woman sits on the floor, while her husband kneels at her side, holding her hand and their child is standing hugging the mother's neck. To her side, supporting her is a black woman with a young baby strapped to her back and another crawling next to her. In front of this group is a standing man, the father and husband of the African family, he has his arms spread pointing towards a shelter where more Africans are caring for the shipwrecked Europeans. At the very front is a white man being fed by a standing black man, and at the far back of the image are more Europeans being carried by black men, as they save them from

²³⁸ Williamson, *George Morland*, 168.

the waves. The Africans are either dressed in cloths tied around their waste or are naked except for the central mother whose cloth is tied around her neck.

Throughout the image not one European is standing. The only weapon is held by the central standing African who has a quiver of arrows strung across his back and a bow at his feet. The Europeans here are at the mercy of the Africans, which had yet to be shown in a British painting. According to Sarah Thomas, the work shows the “inherent humanity of the African”.²³⁹ Many of the debates around abolition, especially after the slave rebellion in Saint Domingo in 1791 were about a possible retaliation from the slaves once they were freed. Morland partially answered this when he exhibited *African Hospitality* in 1791 at the Society of Artists.²⁴⁰ According to Meredith Gamer, he has shown that even once they are freed “Africans still serve their ‘lovely’ white brethren, but now they do so out of their own free will.”²⁴¹ However, the idea of placing the scenes on the African coast meant that Morland was also skirting around the issue of a post-slavery world and what that would look like.

There were many theories at the end of the eighteenth century over how there was different races of human, the main two were monogenist and polygenist hypotheses. Monogenists believed that humans were all one family, but environmental, climatic factors and degeneration caused the skin to darken, whereas polygenists believed that whites and blacks were separate creations.²⁴² Peter Kitson, in his 2004 text lists the many arguments for and against slavery and shows that even abolitionists believed that Africans were lesser than Europeans, believing they had an “inferiority of faculties”.²⁴³ Many supporters of the slave trade claimed that they were

²³⁹ Sarah Thomas, *Witnessing Slavery: Art and Travel in the Age of Abolition* (London: Paul Mellon Center for British Studies, 2019), 50.

²⁴⁰ Algernon Graves, *The Society of Artists of Great Britain 1790-1791; The Free Society of Artists 1761-1783: A Complete Dictionary of Contributors and their work from the foundation of the societies to 1791* (London: George Bell and Sons and Algernon Graves, 1907), 174.

²⁴¹ Gamer, “George Morland’s ‘Slave Trade’ and ‘African Hospitality’,” 309.

²⁴² Peter Kitson, “‘Candid Reflections’: The Idea of Race in the Debate over the Slave Trade and Slavery in the Late Eighteenth and Early Nineteenth Century,” in *Discourses of Slavery and Abolition: Britain and its Colonies, 1760-1838*, ed. Dr Carey Brycchan, Dr Ellis Markman and Dr Salih Sara (London: Palgrave Macmillan, 2004), 13.

²⁴³ Kitson, “‘Candid Reflections’,” 17.

saving Africans, civilising them, and that they had seen “descendants of Africans ... ‘gradually losing these peculiarities so offensive to our eye’”.²⁴⁴ Thus, slavery not only civilised Africans but also benefitted Britain commercially, as the land could not be worked without them.²⁴⁵ However, those that supported abolition argued that Africans had been misrepresented as brutish, barbarians and cruel savages, and wanted people to understand that they were industrious, fair, honest, mild and friendly.²⁴⁶ Abolitionists were often in the monogenist camp, arguing that humanity was all one family and Morland seems to fall on this side of the debate, even referencing it in *African Hospitality*.

This also is seen in the well-known medallion made by Josiah Wedgwood ‘*Am I not a Man and a Brother?*’, c. 1787 (The Royal Collections Trust) (Fig.46). Here Wedgwood has portrayed a kneeling enslaved black man, whose hands are clasped together in the act of prayer. This image is reflected in the central black man in *Slave Trade*, whose hands are clasped together with his head raised up, almost as if he is talking directly to God, asking his question. By calling himself ‘Brother’ he asserts that humanity is all one race, one family. The emblem was a major leitmotif of the abolitionist movement in Britain, with the image becoming the Society for Effecting the Abolition of the Slave Trade’s seal and was shown on all their pamphlets, letters, and petitions. The other most known image around the slave trade is *Stowage of the British Slave Ship Brookes under the Regulated Slave Trade Act of 1788, 1789* (Library of Congress Rare Book and Special Collections Division) (Fig.47) which presents seven diagrams of a slave ship and describes how captured blacks were housed on board. These works were popular and effective, rendering the African as a silhouette, faceless, and not a threat.

The reason why the medallion and the diagram work so well, is that they reverse convention. Cameos of the King or family member were popular as well as diagrams showing how

²⁴⁴ Kitson, “‘Candid Reflections,’” 16.

²⁴⁵ Kitson, “‘Candid Reflections,’” 14.

²⁴⁶ John Wesley, *Thoughts upon Slavery* (London: R. Hawes, 1774), 6-7.

different ships stored their cargo. The works confront you; the cameo is suddenly a praying enslaved man, reminding you that under God he is your brother and the diagram replaces the notion of cargo with real humans.²⁴⁷

Morland likewise confronts the viewer with people. In this pair of paintings his blacks are not nameless silhouettes. He highlights the humanity, the emotion, and the truth of the African people. His works may still be sanitised, an argument on slavery shown through the idea of Sensibility, a movement of empathy and feeling. The works put together show that even though these Europeans may become their future slave masters, the Africans still help and support them, even if they become captured and forced into slavery, they still show their humanity. Morland is linking this with sentimental abolitionist ideas of the slave trade; that Africans are not savages, but humans who have an inherent sensibility, showing benevolence to their future slave-owners.²⁴⁸

The main reasons behind the creation of Morland's pair of images may have been financial, following the market, but there was likely a small personal motive in their creation, Morland's love of freedom and being one's own master, most likely played a part, not only in his images of slaves, but of many people on the edge of society. He often represented contemporary social issues, presenting sympathetic views of Gypsies, fisherfolk and slaves. However, there often could have been a financial motivation too, which altered an overtly sympathetic view into one that is tamed and nuanced.

²⁴⁷ Geoff Quilley, "Art History and Double Consciousness: Visual Culture and Eighteenth-Century Maritime Britain," *Eighteenth-Century Studies*, Vol. 48, No. 1 (Autumn 2014): 22.

²⁴⁸ Thomas, *Witnessing Slavery*, 51. Thomas states: "Morland's black protagonists are clearly designed to elicit compassion and they display a capacity for emotion themselves, both as desperate victims of the slave trade but also, significantly, as kind and benevolent providers to those in need."

As George Morland became his own master, he freed himself from the expectations of the Academy on what he should paint. The images from this later period can be classed simply as scenes of everyday life, snapshots of what the rural poor saw throughout their day. Yet, the paintings are much more complicated than this. Morland confronts his viewers, makes them feel for his subjects, whether they are donkey, child, or slave. He gifts his subjects with a humane quality of feeling, showing their emotions, even when they are incredibly subtle. The donkey's eye in *Donkey and Pigs* shows the wariness and fear over the oncoming weather. The father separated from his family in *Slave Trade*, has an almost blank face, but his eye shows the despair he is feeling.

At the beginning of this text, I discussed my aims for this dissertation, to create a biographical reassessment of Morland, to review Morland's immediate legacy in the nineteenth century through the biographies, museum acquisitions and auction sales, to analyse his scenes from rural life and to extend the understanding of his traveller and African paintings. The first chapter followed the literature around Morland from his death to now. Morland remained popular throughout the nineteenth century and into the twentieth century. Then after World War I, as fashions and trends in art changed, interest in Morland fell away again. It was not until new research methodologies appeared at the end of the twentieth century that his work began being rediscovered and re-analysed. Museums acquisitions and the works auction prices reflect this trend. While there is little information on the sales from the middle of the twentieth century, the prices fetched follow the same trend as literature on the artist. Museum histories also show this through them actively buying works in the nineteenth century, before predominantly being gifted works in the twentieth.

The second aim was to analyse Morland's rural scenes through his biography and social history. He took popular compositions, ones that many artists were using and were common at the Academy but applied his own style to them. He lived and interacted within these communities, and he reflects some of the struggle they faced. As said before, he treads the line between being respectful and impolite. The people populating the scenes are often clean and healthy, so are their children but they also show a ruggedness and signs of a hard life. These are often subtly placed, the hunch of the shoulders, someone's eye catching the viewers, almost pleading for help. Morland had the ability to make the viewer feel sympathetic for his subjects, he knew the position many are in, sometimes personally understood them. His animals, however, appear worse off than the people. They are blatantly skeletal, tired, or even hurt. He does not hide the signs of a hard life in them, he is able to present them as they are, without it crossing the line of acceptability.

The third aim was to see where Morland's images of 'Others' fitted within the established conventions around these types of works. Chapter three has shown that neither the Gypsy nor slavery images fitted with other artistic representations of them. While his fishing scenes more or less fit with convention, his scenes of wreckers and smugglers did not. Morland's seascapes at first glance seems like a standard fishing or shipwreck scenes, but he instead shows those fishermen who had turned away from the State and began wrecking or smuggling to make ends meet.

This example of challenging conventional representations is also seen in Morland's paintings of Gypsies and Africans. Here he takes the social order, or class distinction and turns it on its head. Showing Gypsies at peace and calmly resting in the countryside, he makes it seem as though it is their land and that settlement laws and the government are encroaching on them. While his two pairs of African paintings seem to confront each other. The Angler paintings are traditional representations of Africans at the time, but his pair of slavery images again, flip convention. Here he is showing Africans as captured slaves, but in a sympathetic manner, while then showing Europeans at the mercy of Africans. I also wanted to see whether Morland made

this pair as support for the abolitionist movement, and I believe that it was partly this, but also for financial gain, capitalising on the growing movement.

Overall, Morland was ahead of his time, a rebel in his subject matter. He chose to paint the rural poor in everyday scenes and at work, which did not become a popular composition until the mid-nineteenth century, with the Victorians. He not only chose to present these works in a sympathetic manner, forcing the viewer to confront their own opinions, for example on the poor, slaves, and Gypsies, but also making the viewer uncomfortable in the change in hierarchy the works present. People of wealth and status were relegated to the side lines, to an equal or lower level than the poor. In the case of *African Hospitality*, white people have been placed literally and metaphorically lower than the black Africans.

This dissertation's main aim was to reintroduce Morland and his work. It has shown that Morland's seemingly gentle scenes of the English countryside, whether they are of Gypsies, or the rural poor are not so simple. While they are snapshots of rural life, they suggest an underlying tension between the social classes. Morland was not able to openly display this, but it was clearly visible as his engravers and dealers tended to alter the images before publishing. This tension is what makes Morland's paintings so intriguing and worthy of more scholarly work. Here I agree with Barrell, he complained in 1980 that there was no monograph on Morland, and over forty years later it is still yet to be written.

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Fig.1: George Morland, *Portrait of a Girl in a Garden*, c. 1786, Oil on Canvas, 30.5 x 22.9 cm, The Yale Center for British Art, Connecticut, U. S. A. © Yale Center for British Art, Iola S. Haverstick Fund



Fig.2: George Morland, *Portrait of George Dawe as a Child*, c. 1784, Oil on Canvas, 44.4 x 34.3 cm, Museum of New Zealand, Wellington, New Zealand. © Gift of the New Zealand Academy of Fine Arts, 1936. Te Papa (1936-0012-96)



Fig.3: George Morland, *Friend*, Oil on Wooden Panel, 21.5 x 28 cm, Cartwright Hall Art Gallery, Bradford, England. © Bradford Museums and Galleries



Fig.4: George Morland, *Two Pigs in Straw (Barn with Pigs)*, Oil on Wood, 19.4 x 26.7 cm, Nottingham City Museums & Galleries, Nottingham, England. © Nottingham City Museums & Galleries



Fig.5: George Morland, *Pigs*, Oil on Canvas, 31.8 x 41.8 cm, The Wilson, Cheltenham, England. © The Cheltenham Trust and Cheltenham Borough Council



Fig.6: George Stubbs, *Whistlejacket*, c. 1762, Oil on Canvas, 296.1 x 248 cm, The National Gallery, London, England. © The National Gallery, London



Fig.7: George Stubbs, *The Lincolnshire Ox*, 1790, Oil on Panel, 67.9 x 99 cm, Walker Art Gallery, Liverpool, England. © Walker Art Gallery



Fig.8: George Morland, *Inside of a Stable*, c. 1791, Oil on Canvas, 148.6 x 203.8 cm, Tate Collection, London, England. © Tate, Presented by T. Birch Wolfe 1877. Photo: Tate



Fig.9: George Morland, *Horse and Dog in a Stable*, 1791, Oil on Canvas, 31.2 x 38.7 cm, The Holburne Museum, Bath, England. © The Holburne Museum



Fig. 10: George Morland, *Old Horses with a Dog in a Stable*, c. 1791, Oil on Panel, 29.8 x 38.1 cm, The Yale Center for British Art, Connecticut, U. S. A. © Yale Center for British Art, Paul Mellon Collection



Fig.11: George Morland, *Donkey and Pigs*, 1789, Oil on Canvas, 30.5 x 38.1 cm, The Fitzwilliam Museum, Cambridge, England. © The Fitzwilliam Museum



Fig.12: George Morland, *Visit to the Pig Sty*, Oil on Cardboard, 29.5 x 35.9 cm, Dallas Museum of Art, Texas, U. S. A. © Dallas Museum of Art, gift of Mrs. Leslie Waggener in memory of Leslie Waggener



Fig.13: George Morland, *The Shepherd's Rest*, Oil on Board, 29.9 x 37.5 cm, Dallas Museum of Art, Texas, U. S. A. © Dallas Museum of Art, gift of Mrs. Leslie Waggener in memory of Leslie Waggener



Fig.14: George Morland, *Four Studies of Heads of Cattle*, Oil on Canvas, 63.5 x 76.2 cm, Victoria & Albert Museum, London, England. © Victoria and Albert Museum, London, Bequeathed by Claude D. Rotch



Fig.15: George Morland, *Herdsmen with Cattle Crossing Bridge*, Oil on Panel, 22 x 36.5 cm, The Box, Plymouth, England. © The Box, Plymouth



Fig.16: George Morland, *In the Hayfield*, 1797, Oil on Canvas, 70 x 100 cm, Museums Sheffield, England. © Sheffield Museums

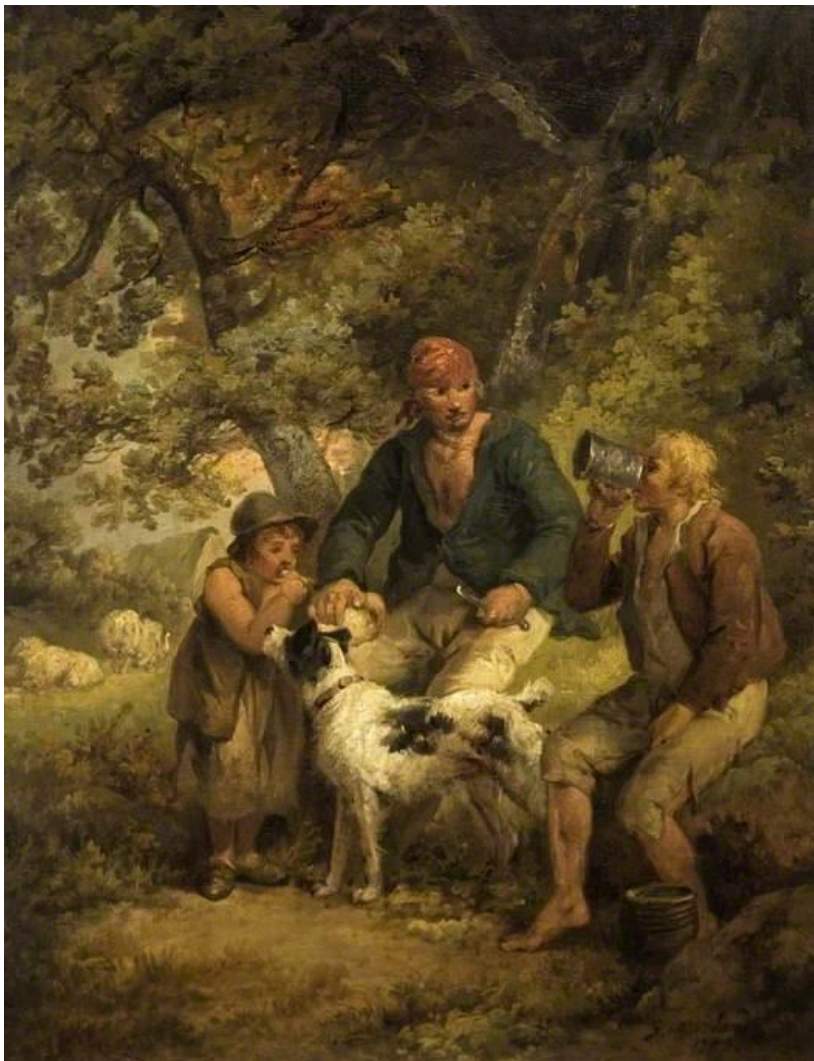


Fig.17: George Morland, *The Peasants Repast*, 1792, Oil on Canvas, 37 x 28.5 cm, Russell-Cotes Art Gallery & Museum, Bournemouth, England. © Russell-Cotes Art Gallery & Museum



Fig.18: George Morland, *Carters with a Load of Slate*, c. 1790, Oil on Canvas, 99.4 x 127.6 cm, Museum of Fine Arts Boston, Massachusetts, U. S. A. © Museum of Fine Arts Boston, Gift of Miss Amelia Peabody



Fig.19: George Morland, *A Farrier's Shop*, 1793, Oil on Canvas, 71.1 x 91.5 cm, Manchester Art Gallery, Manchester, England. © Manchester Art Gallery



Fig.20: George Morland, *Outside the Ale-House Door*, 1792, Oil on Canvas, 34.9 x 27.3 cm, Tate Collection, London, England. © Tate, Bequeathed by George Salting 1910. Photo: Tate

Fig.21: George Morland, *The Comforts of Industry*, Bef. 1790, Oil on Canvas, 31.5 x 37.6 cm, The National Galleries of Scotland, Edinburgh, Scotland. © The National Galleries of Scotland, Gift of Hon Alexander and Lady Margaret Shaw 1935





Fig.22: George Morland, *The Miseries of Idleness*, Bef. 1790, Oil on Canvas, 31.6 x 37.3 cm, The National Galleries of Scotland, Edinburgh, Scotland. © The National Galleries of Scotland, Gift of Hon Alexander and Lady Margaret Shaw 1935



Fig.23: George Morland, *The Cottage Door*, 1790, Oil on Panel, 35.5, x 45.7 cm, Royal Holloway, University of London, Egham, London, England. © Royal Holloway, University of London



Fig.24: Johann Zoffany, *John, Fourteenth Lord Willoughby de Broke, and his Family*, c. 1766, Oil on Canvas, 100.5 x 125.5 cm, The J. Paul Getty Museum, California, U. S. A. © The J. Paul Getty Museum, Los Angeles, 96.PA.312



Fig.25: Thomas Gainsborough, *Peasant Smoking at a Cottage Door*, 1788, Oil on Canvas, 195.6 x 157.5 cm, Collections of the University of California, Hammer Museum, Los Angeles, California, U. S. A. © Hammer Museum, Los Angeles



Fig.26: Attributed to George Morland, *Family Sitting Outside a Rural Cottage*, c. 1789, Oil on Board, 20 x 28 cm, Buxton Museum & Art Gallery, Buxton, England. © Buxton Museum & Art Gallery



Fig.27: George Morland, *The Happy Cottagers (The Cottage Door)*, c. 1790-1792, Oil on Canvas, 36.8 x 47 cm, Philadelphia Museum of Art, Pennsylvania, U. S. A. © Philadelphia Museum of Art, The John Howard McFadden Collection, 1928



Fig.28: George Morland, *The Woodman's Cottage*, Oil on Canvas, 42 x 57 cm, Northampton Museums & Art Gallery, Northampton, England. © West Northamptonshire Council



Fig.29: George Morland, *Blind Man's Buff*, c. 1788, Oil on Canvas, 69.8 x 90.1 cm, The Detroit Institute of Art, Michigan, U. S. A. © Detroit Institute of Arts, Gift of Elizabeth K. McMillan in memory of her sisters, Mary Isabella McMillan and Annie McMillan, 36.102



Fig.30: George Keating, After George Morland, *Children Playing at Soldiers*, 1788, Reproductive Print, A. C. Cooper and Related Archives, Frick Art Reference Library, New York, U. S. A. © Photo by A. C. Cooper, London.



Fig.31: William Ward, After George Morland, *Juvenile Navigators*, Reproductive Print, British Museum, London, England. © The Trustees of the British Museum



Fig.32: George Morland, *Seashore: Fisherman Hauling in a Boat*, 1791, Oil on Canvas, 85.4 x 117.5 cm, Victoria & Albert Museum, London, England. © Victoria and Albert Museum, London. Bequeathed by Rev. Chauncey Hare Townshend



Fig.33: George Morland, *Selling Fish*, c. 1799, Oil on Canvas, 71 x 91.5 cm, Herbert Art Gallery & Museum, Coventry, England. © Herbert Art Gallery & Museum



Fig.34: George Morland, *The Wreckers*, 1791, Oil on Canvas, 103.8 x 139.4 cm, Museum of Fine Arts Boston, Massachusetts, U. S. A. © Museum of Fine Arts Boston, Bequest of William A. Coolidge



Fig.35: George Morland, *The Wreckers*, c. 1790, Oil on Canvas, 50.8 x 68.6 cm, Nottingham City Museums & Galleries, Nottingham, England. © Nottingham City Museums & Galleries



Fig.36: George Morland, *The Wreckers*, 1791, Oil on Canvas, 102.8 x 138.5 cm, Southampton City Art Gallery, Southampton, England. © Southampton City Art Gallery



Fig.37: George Morland, *The Smugglers*, 1792, Oil on Canvas, 102 x 142 cm, The Fitzwilliam Museum, Cambridge, England. © The Fitzwilliam Museum, Cambridge



Fig.38: George Morland, *Encampment of Gypsies*, Oil on Canvas, 86.9 x 99.5 cm, The Fitzwilliam Museum, Cambridge, England. © The Fitzwilliam Museum



Fig.39: George Morland, *Morning, or The Benevolent Sportsman*, 1792, Oil on Canvas, 101.6 x 137.2 cm, The Fitzwilliam Museum, Cambridge, England. © The Fitzwilliam Museum



Fig.40: George Morland, *Gypsy Encampment with Seated Man Breaking Firewood*, 1790, Oil on Canvas, 96.5 x 127.6 cm, The Detroit Institute of Art, Michigan, U. S. A. © The Detroit Institute of Art, Gift of Henry E. Candler



Fig.41: John Raphael Smith, After George Morland, *Slave Trade*, 1791, Mezzotint, 48.1 x 65.5 cm, Davison Art Center, Wesleyan University, Connecticut, U. S. A. © Davison Art Center, Friends of the Davison Art Center Funds, 1997



Fig.42: Johann Zoffany, *The Family of Sir William Young*, c. 1767-1769, Oil on Canvas, 114.3 x 167.8 cm, Walker Art Gallery, National Museums Liverpool, England. © Walker Art Gallery



Fig.43: George Morland, *A Party Angling*, 1789, Oil on Canvas, 63.5 x 76.2 cm, The Yale Center for British Art, Connecticut, U. S. A. © Yale Center for British Art, Paul Mellon Collection



Fig.44: George Morland, *The Angler's Repast*, 1789, Oil on Canvas, 63.5 x 76.2 cm, The Yale Center for British Art, Connecticut, U. S. A. © Yale Center for British Art, Paul Mellon Collection

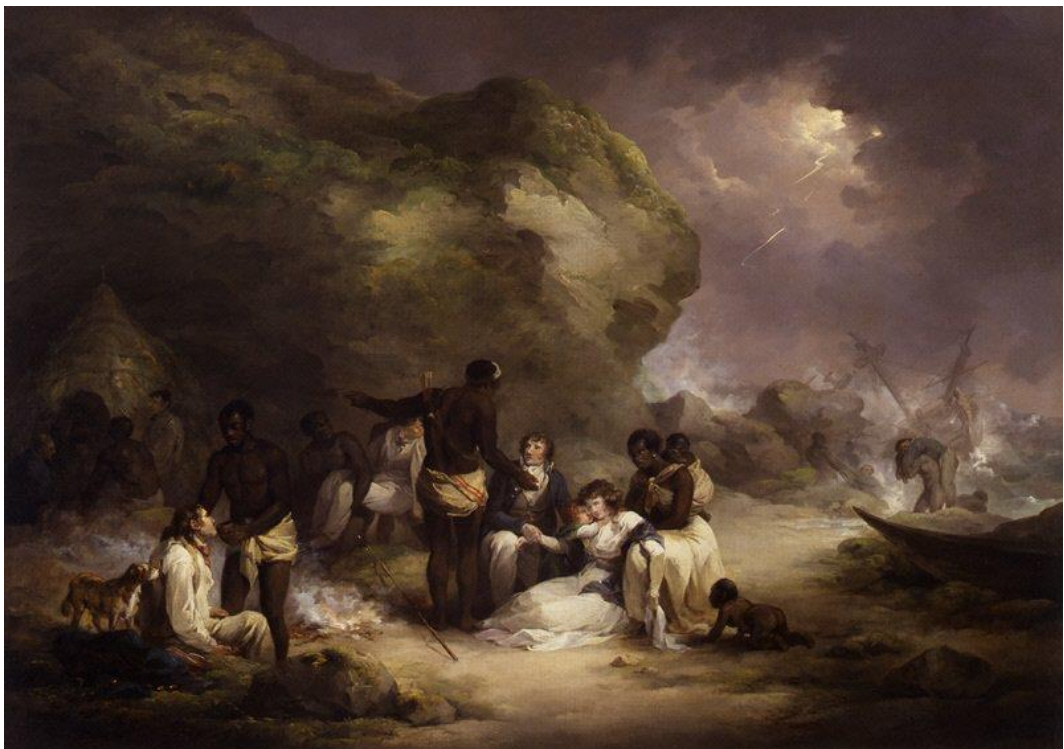


Fig.45: George Morland, *European Ship Wrecked on the Coast of Africa, known as African Hospitality*, 1788-1790, Oil on Canvas, 87 x 122.2 cm, The Menil Collection, Houston, Texas, U. S. A. © The Menil Collection, Houston



Fig.46: Josiah Wedgwood (& Sons), *Am I Not A Man And A Brother?*, 1787, Stoneware, 3.0 x 2.8 x 0.3 cm, The Royal Collection Trust, Windsor Castle, Berkshire, England. Royal Collection Trust / © His Majesty King Charles III 2023

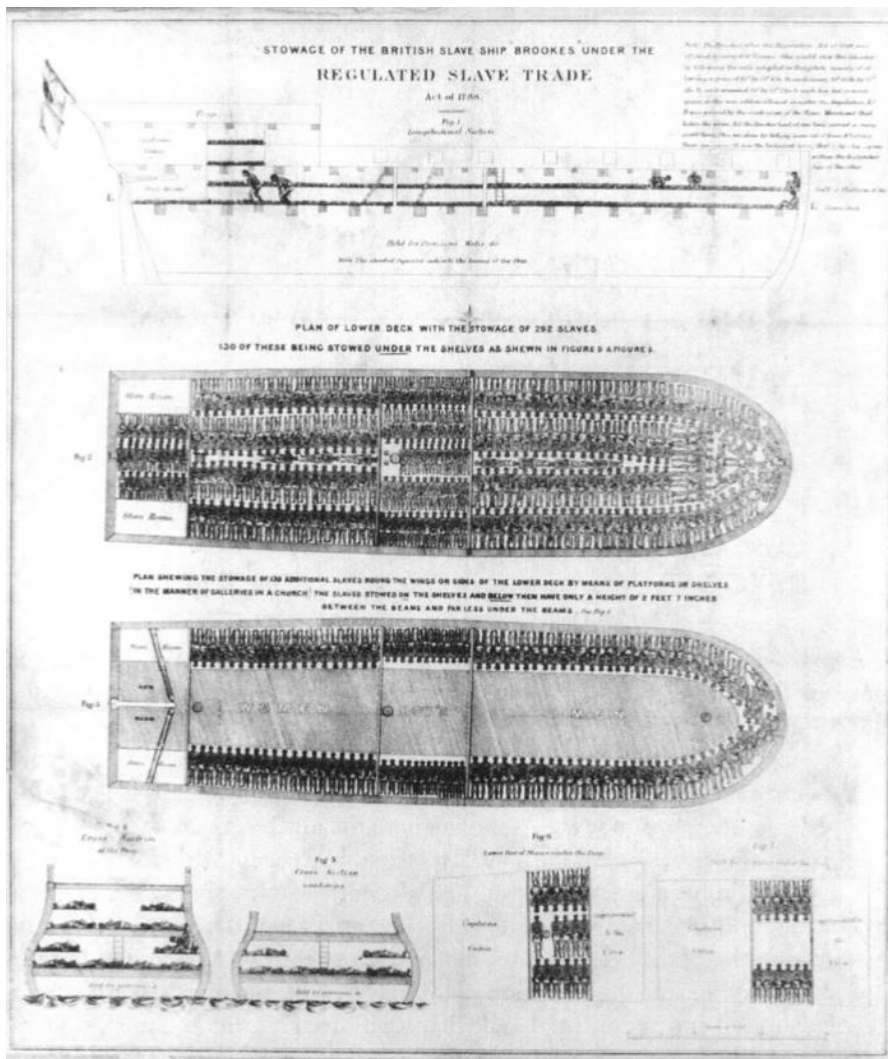


Fig.47: *Stowage of the British Slave Ship Brookes under the Regulated Slave Trade Act of 1788*, 1788, Etching, Broadside Port, No. 43, Library of Congress Rare Book and Special Collections Division, Washington D. C., U. S. A. © Library of Congress, Rare Book and Special Collections Division, Printed Ephemera Collection

Appendix 1: Museum Acquisition's Dates of Morland's Work

Artwork Name and Date	Date Acquired	Museum/Gallery	Donor/Previous Owner
Drawing: Horses Resting (1792)	1824	British Museum	Richard Payne Knight
Drawing: Leaving the Stable (1792)	1824	British Museum	Richard Payne Knight
Drawing: Shepherd's Boys (1792)	1824	British Museum	Richard Payne Knight
Drawing: The Quarryman's Cart (1792)	1824	British Museum	Richard Payne Knight
Drawing: The Countryman's Prayer (1792)	1824	British Museum	Richard Payne Knight
Drawing: Head of a Greyhound (?)	1824	British Museum	Richard Payne Knight
Drawing: The Footbridge (1791)	1824	British Museum	Richard Payne Knight
Drawing: On the Road (1791)	1824	British Museum	Richard Payne Knight
Sheet of Studies (1791)	1824	British Museum	Richard Payne Knight
Drawing: Sportsman and Dogs (1792)	1824	British Museum	Richard Payne Knight
Study of a Greyhound (?)	1824	British Museum	Richard Payne Knight
Drawing: Landscape with Figures (?)	1834	Fitzwilliam Museum	?
Landscape with Figures (c. 1790)	1834	Fitzwilliam Museum	Daniel Mesman
Donkey and Pigs (1789)	1834	Fitzwilliam Museum	Daniel Mesman
Calf and Sheep (?)	1834	Fitzwilliam Museum	Daniel Mesman
Etching: Hunting Scene (?)	1852	British Museum	Mills
Etching: A Cow Standing in a Field (1774)	1861	British Museum	Edward Daniell
The Reckoning: A Farmer Paying the Ostler and Pot-Boy of an Inn (c. 1800)	1862	V&A	F. Peel Round
Coast Scene (?)	1862	Fitzwilliam Museum	Mrs Richard Ellison
Encampment of Gipsies (?)	1862	Fitzwilliam Museum	Mrs Richard Ellison
Etching: Study of four pigs (1790)	1863	British Museum	Colnaghi
Etching: A Fox (1774)	1863	British Museum	Colnaghi
Drawing: Study of a Setter (?)	1866	British Museum	John Deffett Francis

Etching: A Goat Standing on a Rock (1774)	1866	British Museum	C. Hamilton
Horses in a Stable (1791)	1868	V&A	Rev. Chauncey Hare Townshend
Seashore: Fishermen Hauling in a Boat (1791)	1868	V&A	Rev. Chauncey Hare Townshend
Landscape and Cottage (?)	1869	V&A	Rev. Alexander Dyce
Winter Scene with Women and Donkeys (?)	1869	V&A	Rev. Alexander Dyce
Beach Scene (?)	1869	V&A	Rev. Alexander Dyce
Drawing (?)	1874	V&A	Rev. Alexander Dyce
Drawing: Mrs Ward (?)	1874	V&A	Rev. Alexander Dyce
Drawing: Interior of a Pigsty (?)	1874	V&A	Rev. Alexander Dyce
Drawing: Landscape with Figures (?)	1874	V&A	Rev. Alexander Dyce
George Morland (c.1775-80)	1876	National Portrait Gallery	William Smith
The Gravel Diggers (?)	1877	Tate	?
Inside of a Stable (1791)	1877	Tate	T. Birch Wolfe
A Girl seated and fondling a dove (c. 1780)	1879	V&A	Anderdon Collection
Coast Scene (1792)	1879	V&A	Anderdon Collection
The Public House Door (Copy) (?)	1881	Louvre Museum	The magazine l'Art
Johnny Going to the Fair (?)	1882	V&A	John Jones
Drawing: The Mill Stream (?)	1885	British Museum	William Walker
Dry point: Rustic Scene (1789)	1890	British Museum	Deprez & Gutekunst
Door of a Village Inn (?)	1892	Tate	Sir Oscar M.P. Clayton
Rabbiting (1792)	1897	Tate	John Travers Smith
George Morland (c. 1795)	1899	National Portrait Gallery	?
The Bell Inn (c. 1780s)	1900	The Met	Collis P. Huntington
Hunting Scene (?)	1900	V&A	Henry Spencer Ashbee
A Farmyard (?)	1900	V&A	Henry Spencer Ashbee
The Fortune Teller (?)	1906	Tate	Mrs Behrend
Stable Interior (Attribution Questioned) (?)	1907	Louvre Museum	Leo Nardus
Drawing: Landscape with Figures (?)	1908	The Met	Rogers Fund
Roadside Inn (1790)	1910	Tate	George Salting
Cowherd and Milkmaid (1792)	1910	Tate	George Salting

Outside the Ale-House Door (1792)	1910	Tate	George Salting
The Carter (1791)	1917	Philadelphia Museum of Art	John G. Johnson Collection
The Lane	1917	Philadelphia Museum of Art	John G. Johnson Collection
Two Terriers (c. 1790-91)	1917	Philadelphia Museum of Art	John G. Johnson Collection
Before a Thunderstorm (1791)	1919	The Hermitage	Fersen Family Collection
Gipsies (c.1800)	1920	The Hermitage	The State Museum Fund
Drawing: Three Men with Dogs (?)	1922	Art Institute of Chicago	The Leonora Hall Gurley Memorial Collection
Drawing: Two Men at a Table (?)	1922	Art Institute of Chicago	The Leonora Hall Gurley Memorial Collection
Drawing: Family at a Table (?)	1922	Art Institute of Chicago	The Leonora Hall Gurley Memorial Collection
Drawing: Standing Girl with Basket (?)	1922	Art Institute of Chicago	The Leonora Hall Gurley Memorial Collection
Drawing: Woman Washing Clothes (?)	1922	Art Institute of Chicago	The Leonora Hall Gurley Memorial Collection
Drawing: Shepherd Dog (?)	1922	Art Institute of Chicago	The Leonora Hall Gurley Memorial Collection
Drawing: Child Playing with Ball and Dog (1791)	1922	Art Institute of Chicago	The Leonora Hall Gurley Memorial Collection
Drawing: Shepherd Boy with Lambs in Woods (?)	1922	Art Institute of Chicago	The Leonora Hall Gurley Memorial Collection
Drawing: Farmyard (?)	1922	Art Institute of Chicago	The Leonora Hall Gurley Memorial Collection
Shipwreck (1793)	1924	Philadelphia Museum of Art	The William L. Elkins Collection
Interior of a Farm (c. 1800) (Possible Imitation)	1924	Philadelphia Museum of Art	The William L. Elkins Collection
Drawing (c. 1780s)	1924	V&A	Mrs M. A. Miller
Landscape with a Horseman and Two Cottages (?)	1925	The Hermitage	?
Village View (Possible Imitation) (?)	1925	The Hermitage	?

Peasant at a Window (c. 1790)	1925	The Hermitage	?
Heads of three sheep (1800)	1927	de Young Museum	Archer M. Huntington
Drawing: Mid-day rest at the Bell Inn	1928	Fitzwilliam Museum	Charles Pontifex
Drawing: Coursing (?)	1928	Fitzwilliam Museum	Charles Pontifex
Drawing: Sportsmen setting out to shoot	1928	Fitzwilliam Museum	Charles Pontifex
The Happy Cottagers (The Cottage Door) (c. 1790-92)	1928	Philadelphia Museum of Art	The John Howard McFadden Collection
Fruits of Early Industry and Economy (1789)	1928	Philadelphia Museum of Art	The John Howard McFadden Collection
The Stagecoach (1791)	1928	Philadelphia Museum of Art	The John Howard McFadden Collection
Drawing: Shepherd and Dog (?)	1929	Fitzwilliam Museum	Mrs (Frances Louisa) W. D. Dickson
Watering Horses (c. 1791)	1931	Fitzwilliam Museum	Joseph Roe
The Farmyard (1797)	1931	Fitzwilliam Museum	Joseph Roe
Etching: Study of four pigs (1790)	1932	British Museum	Capt. Francis Buckley
Etching: Sketches Dedicated With Permission to H. W. Bunbury (1800)	1934	The Met	Harris Brisbane Dick Fund
Unknown Man, formerly known as Henry Robert Morland (c. 1795)	1936	National Portrait Gallery	?
Drawing: A Rural scene with a hunt (?)	1936	Royal Academy of Art	Leverhulme Trust
Drawing: Head and Shoulders portrait of a soldier (?)	1936	Royal Academy of Art	Leverhulme Trust
Drawing: A rural scene with cattle in a field (?)	1936	Royal Academy of Art	Leverhulme Trust
Morning, or the Benevolent Sportsman (1792)	1936	Fitzwilliam Museum	Arthur W. Young
Fishwife (c. 1785-90)	1939	The Hermitage	All-Union Antikvariat Association
Drawing: A Boy asleep under a tree (c. 1780s)	1939	V&A	Sidney D. Kitson
Carters with a Load of Slate (c. 1790)	1940	Museum of Fine Arts, Boston	Miss Amelia Peabody
The Death of a Fox (c. 1791/94)	1942	National Gallery of Art, USA	Widener Collection
Drawing: A Boy (?)	1943	British Museum	Fred W. Rose

Drawing: Study of a Head (?)	1943	British Museum	Fred W. Rose
Drawing: A Countryman (?)	1943	British Museum	Fred W. Rose
Drawing: Rocky Coast Scene with Figures (?)	1943	Fitzwilliam Museum	Frank Brangwyn
Farmyard (c. 1790-91)	1944	Philadelphia Museum of Art	Mrs. Gordan A. Hardwick and Mrs. W. Newbold Ely
Coast Scene with Smugglers (1790)	1947	Philadelphia Museum of Art	Mrs. Edward Browning
Morning: Higglers Preparing for Market (1791)	1947	Tate	Frederick John Nettlefold
Drawing (?)	1948	V&A	H. H. Harrod
Drawing: Horse and Rider (1792)	1948	Museum of Fine Arts, Boston	Andrew Elliott
Outside an Inn, Winter (c. 1795)	1948	Tate	Mrs Mary Venetia James
The Tea Garden (c. 1790)	1955	Tate	Ernest E. Cook through the Art Fund
Visit to the Pig Sty (?)	1956	Dallas Museum of Art	Mrs. Leslie Waggener
The Shepherd's Rest (?)	1956	Dallas Museum of Art	Mrs Leslie Waggener
Drawing: Study of a Farm Labourer (?)	1961	Fitzwilliam Museum	Colnaghi
Four studies of heads of cattle (?)	1962	V&A	Claude D. Rotch
Drawing: Man standing, holding horsewhip in left hand (1792)	1963	de Young Museum	Achenbach Foundation for Graphic Arts
Drawing: Man sitting (1792)	1963	de Young Museum	Achenbach Foundation for Graphic Arts
Drawing: Man on cart (1792)	1963	de Young Museum	Achenbach Foundation for Graphic Arts
Drawing: Man on horseback in stream, horse drinking water and dog watching them (1792)	1963	de Young Museum	Achenbach Foundation for Graphic Arts
Drawing: Man at fountain, filling trough (1804)	1963	de Young Museum	Achenbach Foundation for Graphic Arts
Drawing: Man and women in garden setting (1792)	1963	de Young Museum	Achenbach Foundation for Graphic Arts
Drawing: Horse on run, with man trying to hold it, dog watching (1792)	1963	de Young Museum	Achenbach Foundation for Graphic Arts

Drawing: Four sheep resting on rock (1793)	1963	de Young Museum	Achenbach Foundation for Graphic Arts
Drawing: Four sheep resting near large tree (c. 1791-92)	1963	de Young Museum	Achenbach Foundation for Graphic Arts
Drawing: Boy and Pigs (1792)	1963	de Young Museum	Achenbach Foundation for Graphic Arts
Sheet of soft ground sketches - hogs, goat, sheep, dog head (1800)	1963	de Young Museum	Achenbach Foundation for Graphic Arts
Drawing: Shepherds (1793)	1963	de Young Museum	Achenbach Foundation for Graphic Arts
Drawing: Shepherd peeling apple with dog at his feet, woman with basket on right (1793)	1963	de Young Museum	Achenbach Foundation for Graphic Arts
Sketches of - farm animals, an old man and two little girls (1800)	1963	de Young Museum	Achenbach Foundation for Graphic Arts
Sketches of - horses, sheep, donkey head, cart, etc. (1800)	1963	de Young Museum	Achenbach Foundation for Graphic Arts
Two Donkeys (1774)	1967	British Museum	Sir Henry Dale
Etching: A Fox (1774)	1967	British Museum	Sir Henry Dale
A Woman Called Anne, the Artist's Wife (c. 1795)	1975	Yale Center for British Art	?
Drawing: A Man Lifting a Trunk, Two studies on one sheet (1792)	1975	Yale Center for British Art	?
Drawing: Fisherman and Dog sitting by the Coast (1803)	1975	Yale Center for British Art	?
Drawing: Landscape with Horses, Farmer and Dog (1794)	1975	Yale Center for British Art	?
Drawing: Peasants Resting (1795)	1975	Yale Center for British Art	?
Drawing: A Hop Kiln (1795)	1975	Yale Center for British Art	?
Drawing: Two Men on a Country Road (1793)	1975	Yale Center for British Art	?
Drawing: Head of a Hound (?)	1975	Yale Center for British Art	?
Drawing: Man Holding Horse by the Bridle (?)	1975	Yale Center for British Art	?

The Squire's Door (c. 1790)	1976	Yale Center for British Art	?
The Old Water Mill (1790)	1976	Yale Center for British Art	?
Drawing: Landscape with Cottage and Figures on Horseback (1793)	1977	Yale Center for British Art	?
Drawing: Peasants in a Grotto (?)	1977	Yale Center for British Art	?
Drawing: Study of a Donkey under a Tree (c. 1796)	1977	Yale Center for British Art	?
Drawing: Man Seated on a Bank (?)	1977	Yale Center for British Art	?
Drawing: A Sportsman Loading His Gun (?)	1977	Yale Center for British Art	?
Winter Landscape (1790)	1981	Yale Center for British Art	?
Indian Girl (1793)	1981	Yale Center for British Art	?
Old horses with a dog in a stable (c. 1791)	1981	Yale Center for British Art	?
Selling Guinea Pigs (c. 1789)	1981	Yale Center for British Art	?
Rocky Landscape with Two Men on a Horse (1791)	1981	Yale Center for British Art	?
Etching: Goat and Kid (c. 1774)	1985	Philadelphia Museum of Art	The Muriel and Philip Berman Gift
Etching: A Cow (c. 1774)	1985	Philadelphia Museum of Art	The Muriel and Philip Berman Gift
Etching: Bear Warding off Bees (c. 1774)	1985	Philadelphia Museum of Art	The Muriel and Philip Berman Gift
Etching: Fox with Dead Bird (c. 1774)	1985	Philadelphia Museum of Art	The Muriel and Philip Berman Gift
Etching: Fox near Den (c. 1774)	1985	Philadelphia Museum of Art	The Muriel and Philip Berman Gift
Etching: Two Donkeys (1774)	1985	Philadelphia Museum of Art	The Muriel and Philip Berman Gift
Etching: 1. Lad astride a horse in a stream (?)	1985	Yale Center for British Art	?
Etching: 2. Groom Rubbing down a Horse (?)	1985	Yale Centre for British Art	?
Trepanning a Recruit (c. 1790)	1987	Art Institute of Chicago	Mr. and Mrs. John W. Clarke
Drawing: Cow standing (1796)	1989	de Young Museum	Aldis Brown Fine Arts
Drawing: Cow seated, head turned (1796)	1989	de Young Museum	Aldis Brown Fine Arts
Drawing: Cow seated, head to left (1796)	1989	de Young Museum	Aldis Brown Fine Arts

Drawing: Cow on ground, with chin down (1796)	1989	de Young Museum	Aldis Brown Fine Arts
Drawing: Cottage and Tree (1796)	1989	de Young Museum	Aldis Brown Fine Arts
Drawing: Back view of cow with head erect, by stream (1796)	1989	de Young Museum	Aldis Brown Fine Arts
Drawing: Back view of cow lying on ground, mountain in distance (1796)	1989	de Young Museum	Aldis Brown Fine Arts
Drawing: Ruined Church and Tree (1796)	1989	de Young Museum	Aldis Brown Fine Arts
Sketches from Nature (1796)	1989	de Young Museum	Aldis Brown Fine Arts
Drawing: Ruined Castle (1796)	1989	de Young Museum	Aldis Brown Fine Arts
Drawing: Stream and Trees (1796)	1989	de Young Museum	Aldis Brown Fine Arts
Drawing: Tree (1796)	1989	de Young Museum	Aldis Brown Fine Arts
Drawing: Tree with Distant church (1796)	1989	de Young Museum	Aldis Brown Fine Arts
Barn Interior (1783)	1990	Louvre Museum	Cailleux Gallery
Visit to the Child at Nurse (1788)	1991	Fitzwilliam Museum	D. M. McDonald
A Windy Day (?)	1992	Fitzwilliam Museum	D. M. McDonald
The Smugglers (1792)	1992	Fitzwilliam Museum	D. M. McDonald
Winter Landscape with Figures (c. 1785)	1993	Yale Center for British Art	?
The Wreckers (1791)	1993	Museum of Fine Arts, Boston	William A. Coolidge
The Mid-Day Meal (1790s)	1995	National Gallery of Art, USA	William B. O'Neal
Buying Fish (1799)	1997	Fitzwilliam Museum	D. M. McDonald
Partridge Shooting (c. 1790)	2001	Yale Center for British Art	?
Pheasant Shooting (c. 1790)	2001	Yale Center for British Art	?
Foxhunting in Hilly Country (1792)	2001	Yale Center for British Art	?
Setters (c. 1798-99)	2001	Yale Center for British Art	?
The Angler's Repast (1789)	2001	Yale Center for British Art	?
A Soldier's Return (?)	2001	Yale Center for British Art	?

A Party Angling (1789)	2001	Yale Center for British Art	?
St. James's Park (c.1788-90)	2001	Yale Center for British Art	?
Drawing: Study of a Hound (1794)	2001	Yale Center for British Art	?
Drawing: Fallen Horse and Rider (?)	2001	Yale Center for British Art	?
Drawing: A Ram and Ewe in a Landscape (?)	2001	Yale Center for British Art	?
The Deserter's Farewell (?)	2002	de Young Museum	Martin I. and Margaret J. Zankel Revocable Trust
Portrait of a Girl in a Garden (c. 1786-88)	2005	Yale Center for British Art	?
Drawing: Anne Ward Morland (c. 1786)	2008	National Gallery of Art, USA	Gift of the Monica and Hermen Greenburg Foundation in honour of Monica Lind Greenburg
Copy: Slave Trade (Execrable Human Traffick, or The Affectionate Slaves) (c. 1788)	2010	Smithsonian	?
Bohemian Camp (1791)	2011	Louvre Museum	Christopher Kip Forbes

Appendix 2: Auction Prices Reached by Morland's Work

Painting Name	Price or Estimate*	Date of Auction	Auction House	Location	Source	Lot. No.	Auction Name
Barn Interior Vignette: Feeding the Pigs	US\$1657.5	6-16 Nov 2022	Bonhams	Skinner Marlborough, Massachusetts	Bonhams Website	37	European Art
The Isle of Wight	£1,386	19th Jul 2022	Christie's	London	Christie's Website	80	Five Private Collections
Figures on the Coast	£756	6th Jul 2022	Sotheby's	London	Sotheby's Website	210	Old Master and British Works on Paper
Portrait of a gentleman patron, three-quarter length, seated before a landscape painting	£5,040	6th Apr 2022	Sotheby's	London	Sotheby's Website	88	Old Master Paintings
The Fox Inn	£10,080	6th Apr 2022	Sotheby's	London	Sotheby's Website	142	Old Master Paintings
Dick Farebrothers, Huntsman	£1,020	23rd Feb 2022	Bonhams	London, Knightsbridge	Bonhams Website	211	In the Palm of Your Hand Small is Beautiful
In Full Cry	£1,020	23rd Feb 2022	Bonhams	London, Knightsbridge	Bonhams Website	209	In the Palm of Your Hand Small is Beautiful
Attributed; A Winter Landscape with Figures Skating	Est. £1,500-£2,000	26th Oct 2021	Bonhams	London, Knightsbridge	Bonhams Website	30	Old Master Paintings
The Busy Deck of a Ship with a Sailor Scaling the Rigging	£2,550	6th Oct 2021	Bonhams	London, Knightsbridge	Bonhams Website	37	The Marine Sale
Gypsies Around a Campfire in a Clearing	£1,512	23rd Sep 2020	Sotheby's	London	Sotheby's Website	134	Old Masters Paintings
The Storm	£2,805	18th Mar 2020	Bonhams	London, Knightsbridge	Bonhams Website	5	Home & Interiors

The Bell Inn	£1,147	18th Mar 2020	Bonhams	London, Knightsbridge	Bonhams Website	4	Home & Interiors
Study of a Donkey	£625	21st Nov 2019	Christie's	London	Christie's Website	7	The Ross Collection From Knockmore, Enniskerry, Wicklow, Part II
The Bell Inn	Est. £2,000-£3,000	23rd Oct 2019	Bonhams	London, Knightsbridge	Bonhams Website	130	Old Master Paintings
Three Men in a Tavern Interior	£2,375	19th Sep 2019	Sotheby's	London	Sotheby's Website	188	Old Masters Online
In Full Cry	Est. £2,000-£3,000	10th Apr 2019	Bonhams	London, Knightsbridge	Bonhams Website	65	Old Master Paintings
Dick Farebrothers, Huntsman	Est. £2,000-£3,000	10th Apr 2019	Bonhams	London, Knightsbridge	Bonhams Website	122	Old Master Paintings
Travellers on a Country Path	£1,912	10th Apr 2019	Bonhams	London, Knightsbridge	Bonhams Website	63	Old Master Paintings
A Christmas Gambol	£6,250	6th Dec 2018	Sotheby's	London	Sotheby's Website	206	Old Masters Day Sale
Figures on a Beach, Possibly on the Isle of Wight	£4,000	24th Oct 2018	Bonhams	London, Knightsbridge	Bonhams Website	141	Old Master Paintings
Attributed; Figures by a Camp Fire in a wood	Est. £2,000-£3,000	25th Apr 2018	Bonhams	London, Knightsbridge	Bonhams Website	144	Old Master Paintings
The Wreckers	£5,250	6th Apr 2017	Bonhams	London, Knightsbridge	Bonhams Website	189	Old Master Paintings
Attributed: Dancing Dogs	US\$10,000	27th Jan 2017	Sotheby's	New York	Sotheby's Website	490	Master Paintings and 19th Century European Art
Figures Collecting Firewood in a Winter Landscape	£6,000	2nd Nov 2016	Bonhams	London, Knightsbridge	Bonhams Website	226	Old Master Paintings
Faggot Gathering	£1,875	2nd Nov 2016	Bonhams	London, Knightsbridge	Bonhams Website	223	Old Master Paintings

The Wreckers	Est. £5,000-£7,000	5th Oct 2016	Bonhams	London, Knightsbridge	Bonhams Website	25	The Marine Sale
A View on the River Derwent at Belper, Derbyshire, with a Salmon and Grayling on the Bank	£17,500	7th Jul 2016	Sotheby's	London	Sotheby's Website	215	Old Master's Day Sale
A Wooded Landscape with two Haymakers and a Peasant Girl taking Shelter from a Storm	£6,875	28th Apr 2016	Christie's	London	Christie's Website	123	Old Master and British Paintings
The Dram	Est. £7,000-£10,000	9th Dec 2015	Bonhams	London, New Bond Street	Bonhams Website	15	Old Master Paintings
An Encampment with Gypsies and a Donkey by a Cottage	Est. £5,000-£7,000	8th Jul 2015	Bonhams	London, New Bond Street	Bonhams Website	19	Old Master Paintings
Shepherds Resting under a Tree	£812	29th Apr 2015	Bonhams	London, Knightsbridge	Bonhams Website	216	Old Master Paintings
A man on horseback, out shooting with pointers in a wooded landscape, a cottage beyond	£7,500	29th Apr 2015	Christie's	London	Christie's Website	63	The Collection of Ana Maria Espirito Santa Bustorff Silva
A Wooded Landscape with a Family at rest by a Cottage	£3,750	2nd Dec 2014	Christie's	London	Christie's Website	783	Christie's Interiors - Masters and Makers
The Stable Yard	£6,250	30th Apr 2014	Bonhams	London, Knightsbridge	Bonhams Website	162	Old Master Paintings
Figures in a Wooded Landscape (Sketch)	\$2,000	5th Mar 2014	Christie's	London	Christie's Website	29	Two Distinguished American Collections: The Estate of the Hon. Noreen Drexel,

							Newport, R.I., The Estate of Van Cliburn, Fort Worth, TX
The Labourer's Rest	Est. US\$25,000- \$30,000	31st Jan 2014	Sotheby's	New York	Sotheby's Website	521	Old Master & 19th Century Paintings
A Country Inn	Est. US\$8,000- \$12,000	31st Jan 2014	Sotheby's	New York	Sotheby's Website	523	Old Master & 19th Century Paintings
The Storm	Est. US\$15,000- \$20,000	31st Jan 2014	Sotheby's	New York	Sotheby's Website	522	Old Master & 19th Century Paintings
A Fishwife Selling Fish Outside a Boathouse	£2,500	3rd Dec 2013	Christie's	London	Christie's Website	519	Christie's Interiors - Masters and Makers
Attributed; A Horseman in a Stormy Landscape	£5,000	30th Oct 2013	Bonhams	London, Knightsb ridge	Bonhams Website	251	Old Master Paintings
Peasants Gathering Wood in Winter	£3,750	5th Jul 2013	Christie's	London	Christie's Website	147	Old Master & British Paintings
Attributed; A Gypsy Encampment	US\$3000	5th Jun 2013	Christie's	New York	Christie's Website	43	Old Master Paintings
The Recruiting Sergeant Offering a Tankard of Beer in which lies 'the King's Shilling'	£7,500	30th Apr 2013	Sotheby's	London	Sotheby's Website	377	L13311
A Winter Landscape with figures skating and a man falling on a frozen waterway	US\$37,500	31st Jan 2013	Christie's	New York	Christie's Website	288	Old Master Paintings Part II
A Woodland Landscape with Gypsies encamped below a tree	£11,250	6th Dec 2012	Sotheby's	London	Sotheby's Website	377	L10237
Reading the News: Horse and Grooms outside a Stable	£18,750	5th Dec 2012	Christie's	London	Christie's Website	229	Old Master & British Paintings Day Sale

A Rustic Landscape	Est. US\$6,000-\$8,000	1st Nov 2012	Bonhams	New York	Bonhams Website	35	European Paintings, Drawings and Sculpture
Attributed; Peasants attending to their Pigs	Est. £2,000-£3,000	24th Oct 2012	Bonhams	London, Knightsbridge	Bonhams Website	223	Old Master Pictures
Travellers in a Mountain Landscape	£1,375	24th Oct 2012	Bonhams	Edinburgh	Bonhams Website	541	Hensol, The Property of a Gentleman
A Moonlit coastal inlet with fishermen unloading their boat	£5,250	6th Jul 2012	Christie's	London	Christie's Website	146	Old Masters & British Paintings
Anglers at a Woodland Pond	£2,000	2nd May 2012	Bonhams	London, Knightsbridge	Bonhams Website	26	Old Master Paintings
Figures on Horseback on a Shore	£563	24th Jan 2012	Christie's	London	Christie's Website	487	Christie's Interiors
Figures in a Horse Drawn Cart	£562	13th Sep 2011	Bonhams	London, Knightsbridge	Bonhams Website	251	British & Continental Pictures
A Woman and child feeding pigs in a stable, with a dog and a donkey	£10,000	8th Jul 2011	Christie's	London	Christie's Website	130	Old Master & 19th Century Art
Preparing for Market: A Stable Interior with Figures and Horses	£8,125	8th Jul 2011	Christie's	London	Christie's Website	133	Old Master & 19th Century Art
Attributed;' The Cottagers: A Family outside a cottage in wooded landscape, a village beyond	£3,750	8th Jul 2011	Christie's	London	Christie's Website	135	Old Master & 19th Century Art
Figures Conversing at a table beside a tethered donkey, outside an inn	£4,000	8th Jul 2011	Christie's	London	Christie's Website	131	Old Master & 19th Century Art

A Farm Boy with a Donkey, Pigs, and a Sheep Dog	£20,000	14th Apr 2011	Sotheby's	London	Sotheby's Website	214	Old Master & Early British Paintings
A Stormy Landscape with Officers and a Woman on a track, cattle resting on a bank	£4,375	13th Apr 2011	Christie's	London	Christie's Website	148	Old Masters & 19th Century Art
Attributed; Farmyard Scene	£1,080	20th Jan 2011	Bonhams	Edinburgh	Bonhams Website	407	The January Sale
Shepherd's Reposing	£8,750	8th Dec 2010	Christie's	London	Christie's Website	267	Old Master & 19th Century Paintings, Drawings & Watercolours (Day Sale)
The Weary Sportsman	£8,750	8th Dec 2010	Christie's	London	Christie's Website	266	Old Master & 19th Century Paintings, Drawings & Watercolours (Day Sale)
Attributed; Figures on a beach, boats beyond	£3,250	29th Oct 2010	Christie's	London	Christie's Website	119	Old Master's & 19th Century Art
A Windswept Bay on the Isle of Wight with Fishermen Disembarking their Boat	£1,440	27th Oct 2010	Bonhams	London, Knightsbridge	Bonhams Website	38	Old Master Paintings
Attributed; Sportsman and his Dogs in a Country Landscape	£288	4th Aug 2010	Bonhams	Oxford	Bonhams Website	135	Art and Antiques
Attributed; Sportsman and his Dogs in a Country Landscape	Est. £250-350	21st Jul 2010	Bonhams	Oxford	Bonhams Website	238	Art and Antiques
A Man and a Woman outside a cottage with	£13,135	9th Jul 2010	Christie's	London	Christie's Website	97	Old Masters and 19th Century Art

pigs and a donkey							
A Shepherd and his Dog	£5,400	7th Jul 2010	Bonhams	London, New Bond Street	Bonhams Website	40	Old Master Paintings
Attributed; Cattle Watering with Peasant Farmer, in a Valley Landscape, with Figures resting on a Bridge Nearby	£204	6th Jul 2010	Bonhams	Oxford	Bonhams Website	216	Art and Antiques
Attributed; Sportsman and his Dogs in a Country Landscape	Est. £500-700	9th Jun 2010	Bonhams	Oxford	Bonhams Website	81	Pictures, Furniture, Tribal, European & Oriental Works of Art
Portrait of a Waterman in the service of the Earl of Altamont, half-length, in uniform, seated at a table, holding a mug and pipe, with a dog at his side	£18,750	30th Apr 2010	Christie's	London	Christie's Website	73	Old Masters and 19th Century Art
Laundry Time (Sketch)	£2,000	10th Feb 2010	Christie's	London	Christie's Website	143	Christie's Interiors
Two Sheep in a Landscape	US\$2500	5th Jun 2009	Sotheby's	New York	Sotheby's Website	98	Old Master & 19th Century European Art
The First September & Morning and Evening	Est. £80-£120	29th Apr 2009	Bonhams	Oxford	Bonhams Website	99	Art and Antiques
A Coastal inlet with fishermen pulling their boat ashore	£1,875	23rd Apr 2009	Christie's	London	Christie's Website	166	Old Master & British Pictures
A Lady Seated at her escritoire, by candle light, a spaniel on a	£4,625	23rd Apr 2009	Christie's	London	Christie's Website	169	Old Master & British Pictures

chair beside her, in a feigned oval							
A Coastal Landscape of the Isle of Wight, with Figures on Horse Back near a Cottage	Est. £6,000-£8,000	22nd Apr 2009	Sotheby's	London	Sotheby's Website	212	Old Master & Early British Paintings
Dogs on the Coast	Est. £5,000-£7,000	22nd Apr 2009	Sotheby's	London	Sotheby's Website	204	Old Master & Early British Paintings
Attributed; Travellers on a Woodland Path	£66	8th Apr 2009	Bonhams	Oxford	Bonhams Website	111	Art and Antiques
A Fisherwoman on the Shore, Men Drinking before a Hut	Est. £2,000-£3,000	21st Jan 2009	Bonhams	London, New Bond Street	Bonhams Website	682	The Gentleman's Library Sale
Attributed; A Boy Looking into a Pigsty & A Barn Interior with Two Girls Observing Sheep	Est. £4,000-£6,000	21st Jan 2009	Bonhams	London, New Bond Street	Bonhams Website	658	The Gentleman's Library Sale
A Wooded Landscape with a Huntsman Pheasant Shooting	£6,000	2nd Dec 2008	Christie's	London	Christie's Website	67	Old Master & British Pictures & Old Master Drawings
Attributed; A Boy Looking into a Pigsty & A Barn Interior with Two Girls Observing Sheep	Est. £4,000-£6,000	29th Oct 2008	Bonhams	London, Knightsbridge	Bonhams Website	154	Old Master Paintings
A Fisherwoman on the Shore, Men Drinking before a Hut	Est. £3,000-£5,000	29th Oct 2008	Bonhams	London, Knightsbridge	Bonhams Website	48	Old Master Paintings
Attributed; Shepherds and Sheep by a Tree	US\$600	21st Oct 2008	Bonhams	New York	Bonhams Website	75	European Paintings
Study of a Boy with his Dog	£600	23rd Sep 2008	Bonhams	London, Knightsbridge	Bonhams Website	35	18th and 19th Century Watercolours and Drawings

Attributed; Bootleggers by the Shore	£500	22nd Jul 2008	Christie's	London	Christie's Website	343	Christie's Interiors
A Winter Landscape with Figures and their Sheep on a Track	£3,750	11th Jul 2008	Christie's	London	Christie's Website	161	Old Master & British Pictures
Feeding Time	£28,800	9th Jul 2008	Bonhams	London, New Bond Street	Bonhams Website	75	Old Master Paintings
Stable Interior	Est. CA\$600- \$900	19th Jun 2008	Bonhams	Toronto	Bonhams Website	205	Canadian and European Art
A Traveller Resting at a Cottage with a Boy Burning Weeds to the Left	Est. £18,000- £20,000	5th Jun 2008	Sotheby's	London	Sotheby's Website	66	Important British Paintings
Attributed; Figures Gathered in a Woodland Clearing	£8,750	7th May 2008	Christie's	London	Christie's Website	226	Fasque The Scottish Seat of the Gladstones
A Coastal Inlet with a Ship Wreck and Wreckers on the Shore	£2,500	23rd Apr 2008	Christie's	London	Christie's Website	156	Old Master & British Pictures
Boys Gathering Sticks	US\$21,250	15th Apr 2008	Christie's	New York	Christie's Website	201	Important Old Master Paintings Part I and Part II
A Stable Interior	£2,220	4th Mar 2008	Bonhams	Oxford	Bonhams Website	155	Pictures, Furniture, European and Oriental Works of Art
Two Sheep in a Landscape	Est. US\$5,000- \$7,000	26th Jan 2008	Sotheby's	New York	Sotheby's Website	271	Old Master & 19th Century European Art
Pair; Children Fishing & Children Gathering Nuts	£23,300	7th Dec 2007	Christie's	London	Christie's Website	232	Old Master and British Pictures
A View of Gurnhards Bay, near Cowes, Isle	£31,700	7th Dec 2007	Christie's	London	Christie's Website	233	Old Master & British Pictures

of Wight, with fisherfolk on the shore							
A Woodland Scene	£6,875	22nd Nov 2007	Sotheby's	London	Sotheby's Website	77	Important British Paintings
The Coming Storm	£456	30th Oct 2007	Bonhams	London, Knightsbridge	Bonhams Website	51	British & Continental Pictures
A Rocky Coast with Fishermen by a Cottage	US\$11,250	4th Oct 2007	Christie's	New York	Christie's Website	147	Old Master Paintings
A Rocky Coast with Fishermen by a Cottage	US\$11,250	4th Oct 2007	Christie's	New York	Christie's Website	147	Old Master Paintings
Attributed; A Mother and her Children below a tree	Est. £800-£1,200	18th Sep 2007	Bonhams	London, Knightsbridge	Bonhams Website	32	British & Continental Pictures
Buying the Catch & Fisherman by the Shore: A Pair	£2,160	11th Jul 2007	Sotheby's	London	Sotheby's Website	176	British & Continental Pictures Including Sporting and Marine Paintings
Travellers Returning Home (Sketch)	£600	3rd Jul 2007	Christie's	London	Christie's Website	591	British and Continental Watercolours and Original Book Illustrations
Study of Swine	£480	3rd Jul 2007	Christie's	London	Christie's Website	644	British and Continental Watercolours and Original Book Illustrations
Portrait of the Artist's Wife, half-length, seated, weeping in the costume she wore for The Fortune Teller, 1788	£1,200	5th Jun 2007	Christie's	London	Christie's Website	47	British Art on Paper
Attributed; Fishermen	£2,040	25th Apr 2007	Bonhams	London, New	Bonhams Website	31	Old Master Paintings

Unloading their Catch				Bond Street			
An Allegory of Spring; and An Allegory of Winter	£3,840	25th Apr 2007	Bonhams	London, New Bond Street	Bonhams Website	30	Old Master Paintings
Portrait of John Graham	£1,140	21st Mar 2007	Sotheby's	London	Sotheby's Website	7	British & Continental Paintings
Attributed; Farmyard Scene with Stable Boy and Animals	£960	27th Feb 2007	Bonhams	London, Knightsbridge	Bonhams Website	155	British & Continental Pictures
A Rustic Scene with Figures, Horses and Spaniels before a Cottage	£6,580	6th Dec 2006	Bonhams	Bury St Edmunds	Bonhams Website	411	Winter Athenaeum Sale
Attributed; Farmyard Scene with Stable Boy and Animals	Est. £1,000-£1,500	7th Nov 2006	Bonhams	London, Knightsbridge	Bonhams Website	195	British and Continental Pictures
Rabbit amongst Foliage	£1,175	9th Oct 2006	Bonhams	Bath	Bonhams Website	125	Paintings and Works on Paper
Young Girl Feeding the Pigs	Est. £1,000-£1,500	6th Sep 2006	Bonhams	Bury St Edmunds	Bonhams Website	422	Autumn Athenaeum Sale
Attributed; Farmyard Scene with Stable Boy and Animals	Est. £1,500-£2,000	29th Jun 2006	Bonhams	Chester	Bonhams Website	643	Pictures, Oils and Watercolours
Attributed; Donkeys before a Farmyard	Est. £150-£250	27th Jun 2006	Bonhams	Leeds	Bonhams Website	803	Fine Art Sale
The Countryman's Lunch	Est. £8,000-£12,000	7th Jun 2006	Sotheby's	London	Sotheby's Website	172	Important British Pictures
Coastal Scene with Fishermen	Est. £4,000-£6,000	7th Jun 2006	Sotheby's	London	Sotheby's Website	192	Important British Pictures
Studies of Figures and Animals	£1,200	6th Jun 2006	Bonhams	London, New Bond Street	Bonhams Website	22	Fine British and Continental Watercolours and Drawings
Going to the Fair and Cavalry Skermish: A	US\$567	27th Jan 2006	Bonhams	New York	Bonhams Website	195	Old Master Paintings

Double Sided Work							
Attributed; Shore Scene with Figures and Beached Fishing Boat	£199	18th Oct 2005	Bonhams	Chester	Bonhams Website	833	Maps, Prints, Paintings and Silver
Attributed; Shore Scene with Figures and Beached Fishing Boat	Est. £200-£300	19th Jul 2005	Bonhams	Chester	Bonhams Website	905	Maps, Prints, Paintings and Silver
A Rocky Coastline with Travellers on the Beach	£1,560	10th May 2005	Bonhams	London, Knightsbridge	Bonhams Website	103	British & Continental Pictures
A Donkey and Pig in a Farmyard and Sheep in a Pasture	£4,560	20th Apr 2005	Bonhams	London, New Bond Street	Bonhams Website	83	Old Master Paintings
A Winter Landscape with a Farmer Feeding His Pig	£4,780	27th Oct 2004	Bonhams	London, New Bond Street	Bonhams Website	87	Old Master Paintings
Attributed; The Pet Dog	£1,314	11th May 2004	Bonhams	London, Knightsbridge	Bonhams Website	171	British and Continental Oil Paintings
Donkeys by a Thatched Byre	Est. £300-£500	27th Apr 2004	Bonhams	Knowle	Bonhams Website	55	Paintings including Snaffles, Furniture & Works of Art
Donkeys by a Thatched Byre	Est. £600-£800	24th Feb 2004	Bonhams	Knowle	Bonhams Website	27	Paintings, Furniture & Works of Art
Attributed; Sheep in a Barn Interior	£1,175	10th Feb 2004	Bonhams	London, Knightsbridge	Bonhams Website	218	British & Continental Oil Paintings
A Rider on a Country Road; A Figure in a Landscape (2 Paintings)	£446	8th Jul 2003	Bonhams	London, Knightsbridge	Bonhams Website	79	British and Continental Oil Paintings
Carrying Supplies Across a Bridge	Est. £700-£900	25th Mar 2003	Bonhams	London, Knightsbridge	Bonhams Website	68	British & Continental Watercolours & Drawings

Attributed; Grey Horse & Bay Horse	£352	17th Feb 2003	Bonhams	Bath	Bonhams Website	73	Pictures and Prints
Louisa	£4,025	13th Mar 1997	Christie's	London	Christie's Website	183	British and Victorian Pictures
An Angler in a Wooded River Landscape	£3,680	5th Sep 1996	Christie's	London	Christie's Website	58	British and Victorian Pictures
Peasants Seated before a Cottage in a Rustic Landscape	£92	6th Mar 1996	Christie's	London	Christie's Website	152	British and Continental Watercolours
Study of a Dog	£62	20th Dec 1995	Christie's	London	Christie's Website	59	British & Continental Watercolours Drawings & Prints
The Young Dealer; and Winter Morning	£338	11th Oct 1995	Christie's	London	Christie's Website	95	Decorative Sporting, Topographical & Modern Prints
Study of a Horse's Hind Legs	£90	9th Aug 1995	Christie's	London	Christie's Website	169	British & Continental Watercolours Drawings & Prints
A Rocky Landscape with Figures in a Horse Drawn Cart by a Cottage	£770	21st Mar 1991	Christie's	London	Christie's Website	180	English and Victorian Pictures and Watercolours
Fishermen landing Nets	£11 11s 0d (£907.48)	18th Jul 1903	Christie's	London	George Dawe & J. J. Foster Biography		
Camp Scenes, with Soldiers, etc., in Hyde Park	£23 2s 0d (£1,814.96)	11th Jul 1903	Christie's	London	George Dawe & J. J. Foster Biography		
A Farmyard	£105 0s 0d (£8,249.80)	11th Jul 1903	Christie's	London	George Dawe & J. J. Foster Biography		
The Barn Door	£50 8s 0d (£3,959.90)	29th Jun 1903	Christie's	London	George Dawe & J. J. Foster Biography		
Pigs and Donkeys	£16 16s 0d (£1,319.97)	28th May 1903	Christie's	London	George Dawe & J. J. Foster Biography		

Boys Skating	£13 13s 0d (£1,072.47)	28th May 1903	Christie's	London	George Dawe & J. J. Foster Biography		
The Thatcher	£157 10s 0d (£12,374.70)	23rd May 1903	Christie's	London	George Dawe & J. J. Foster Biography		
A Gipsy Family (Church in distance)	£325 10s 0d (£25,574.37)	23rd May 1903	Christie's	London	George Dawe & J. J. Foster Biography		
Gipsy Encampment	£472 10s 0d (£37,124.09)	16th May 1903	Christie's	London	George Dawe & J. J. Foster Biography		
Fighting Dogs	£42 0s 0d (3,299.92)	18th Apr 1903	Christie's	London	George Dawe & J. J. Foster Biography		
Coast Scene, with Fishermen and Dog	£15 15s 0d (£1,237.47)	18th Apr 1903	Christie's	London	George Dawe & J. J. Foster Biography		
Landscape, with Horseman and Dog	£12 12s 0d (£989.98)	14th Mar 1903	Christie's	London	George Dawe & J. J. Foster Biography		
Peasant, Horse, and Pigs before a Barn (1791)	£262 10s 0d (20,624.49)	14th Mar 1903	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape, with Cottage, Peasant, and Horse	£25 4s 0d (£1,979.95)	2nd Mar 1903	Christie's	London	George Dawe & J. J. Foster Biography		
A Woody Landscape, with Cottage, Peasants, and Dog	£29 8s 0d (£2,309.94)	2nd Mar 1903	Christie's	London	George Dawe & J. J. Foster Biography		
A Peasant Woman standing by a Pump, talking to Man, Dog drinking	£231 0s 0d (£18,149.55)	21st Feb 1903	Christie's	London	George Dawe & J. J. Foster Biography		
The Farmyard Pond	£14 14s 0d (£1,154.97)	21st Feb 1903	Christie's	London	George Dawe & J. J. Foster Biography		
The Truants	£47 5s 0d (£3,712.41)	21st Feb 1903	Christie's	London	George Dawe & J. J. Foster Biography		
A Woody Landscape	£89 5s 0d (£7,012.33)	14th Feb 1903	Christie's	London	George Dawe & J. J. Foster Biography		

The Public-house Door	£105 0s 0d (£8,249.80)	14th Feb 1903	Christie's	London	George Dawe & J. J. Foster Biography		
Landscape, with Rustic Cottage, and three Figures at a Spring	£46 4s 0d (£3,629.91)	24th Jan 1903	Christie's	London	George Dawe & J. J. Foster Biography		
The Cock Inn and Gipsies in a Wood (drawings)	£22 1s 0d (£1,732.46)	24th Jan 1903	Christie's	London	George Dawe & J. J. Foster Biography		
Watering Horses	£11 11s 0d (£902.89)	20th Dec 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Cottage in a Wood, with Figures	£50 8s 0d (£3,939.88)	22nd Nov 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Coast Scene, with Wreck and Figures	£48 6s 0d (£3,775.72)	22nd Nov 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Landscape, with Cottage, Pigs, and Horses	£27 6s 0d (£2,134.10)	26th Jul 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Peasants before an Inn Door	£10 10s 0d (£820.81)	26th Jul 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Interior of a Shed, with Pigs	£19 0s 0d (£1,485.27)	21st Jul 1902	Christie's	London	George Dawe & J. J. Foster Biography		
A Peasant and Donkeys on a Road	£14 14s 0d (£1,149.13)	7th Jul 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Interior of a Stable	£115 10s 0d (£9,028.89)	5th Jul 1902	Christie's	London	George Dawe & J. J. Foster Biography		
A Water Mill, with Peasants	£241 10s 0d (£18,878.59)	5th Jul 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Faggot Gatherers in the Snow	£15 15s 0d (£1,231.21)	14th Jun 1902	Christie's	London	George Dawe & J. J. Foster Biography		
The Rendezvous; and the Companion (1792)	£110 5s 0d (£8,618.49)	7th Jun 1902	Christie's	London	George Dawe & J. J. Foster Biography		

The Smugglers Cave	£31 10s 0d (£2,462.42)	7th Jun 1902	Christie's	London	George Dawe & J. J. Foster Biography		
The Interior of a Stable	£126 0s 0d (£9,849.70)	7th Jun 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Breaking the Ice	£441 0s 0d (£34,473.94)	7th Jun 1902	Christie's	London	George Dawe & J. J. Foster Biography		
A Winter Scene	£19 19s 0d (£1,559.54)	24th May 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Washing; and Ironing (portraits of the Misses Gunning)	£44 2s 0d (£3,447.39)	24th May 1902	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape, with Church and Figures	£11 11s 0d (£902.89)	16th May 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Fishermen on the Coast	£52 10s 0d (£4,104.04)	3rd May 1902	Christie's	London	George Dawe & J. J. Foster Biography		
The Thatcher	£210 0s 0d (£16,416.16)	3rd May 1902	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape	£115 10s 0d (£9,028.89)	3rd May 1902	Christie's	London	George Dawe & J. J. Foster Biography		
The Shepherd's Meal (1793)	£966 0s 0d (£75,514.35)	3rd May 1902	Christie's	London	George Dawe & J. J. Foster Biography		
The Bull Inn	£861 0s 0d (£63,788.52)	3rd May 1902	Christie's	London	George Dawe & J. J. Foster Biography		
The Carrier's Stable (1790)	£1155 0s 0d (£90,288.89)	3rd May 1902	Christie's	London	George Dawe & J. J. Foster Biography		
A Wood Scene, with Gipsies	£27 6s 0d (£2,134.10)	28th Apr 1902	Christie's	London	George Dawe & J. J. Foster Biography		
A Cottage in a Wood	£26 5s 0d (£2,052.02)	28th Apr 1902	Christie's	London	George Dawe & J. J. Foster Biography		
A Country Butcher	£94 10s 0d (£7,387.27)	19th Apr 1902	Christie's	London	George Dawe & J. J. Foster Biography		
A Cottage, with Figures	£68 5s 0d (£5,335.25)	7th Apr 1902	Christie's	London	George Dawe & J. J. Foster Biography		

Woodcock Shooting (1791)	£52 10s 0d (£4,104.04)	7th Apr 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Poll of Plymouth in an Boat	£60 18s 0d (£4,760.89)	26th Mar 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Fishermen on the Coast	£78 15s 0d (£6,156.06)	22nd Mar 1902	Christie's	London	George Dawe & J. J. Foster Biography		
The Apple Girl	£136 10s 0d (£10,670.51)	22nd Mar 1902	Christie's	London	George Dawe & J. J. Foster Biography		
The Edge of a Wood: Peasant and Dog	£157 10s 0d (£12,312.12)	22nd Mar 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Going to Market & A Landscape (A Pair)	£28 7s 0d (£2,216.18)	10th Mar 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Hanging out the Linen	£22 1s 0d (£1,723.70)	4th Mar 1902	Christie's	London	George Dawe & J. J. Foster Biography		
A Village Inn	£11 0s 6d (£861.85)	4th Mar 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Watering the Horse & Rubbing Down the Horse (Drawings)	£19 19s 0d (£1,559.54)	4th Mar 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Peasants in a Storm	£31 10s 0d (£2,462.42)	24th Feb 1902	Christie's	London	George Dawe & J. J. Foster Biography		
A Farm Scene, with Peasants watering Horses	£52 10s 0d (£4,104.04)	24th Feb 1902	Christie's	London	George Dawe & J. J. Foster Biography		
A Farm Stable, with Figures	£33 12s 0d (£2,626.59)	22nd Feb 1902	Christie's	London	George Dawe & J. J. Foster Biography		
Two Shepherds, with Sheep and Dog	£99 15s 0d (£7,797.68)	22nd Feb 1902	Christie's	London	George Dawe & J. J. Foster Biography		
The Frightened Horse	£15 15s 0d (£1,231.21)	3rd Feb 1902	Christie's	London	George Dawe & J. J. Foster Biography		
A Waggon and Figures outside an Inn	£22 1s 0d (£1,723.70)	18th Jan 1902	Christie's	London	George Dawe & J. J. Foster Biography		

A Cottage: Figures, and a Horse in a Storm	£49 7s 0d (£3,857.80)	18th Jan 1902	Christie's	London	George Dawe & J. J. Foster Biography		
A Peasant with Dog and Sheep	£36 15s 0d (£2,872.83)	14th Dec 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Two Peasants in a Landscape	£48 6s 0d (£3,775.72)	14th Dec 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Waggon and Figures outside an Inn	£16 16s 0d (£1,313.29)	30th Nov 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Wayfarers	£12 12s 0d (£984.97)	23rd Nov 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Figures before Cottage, with Dogs	£15 15s 0d (£1,231.21)	13th Jul 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Peasants outside a Cottage	£17 17s 0d (£1,395.37)	13th Jul 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Portrait of the Artist standing in a Landscape	£157 10s 0d (£12,312.12)	15th Jun 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Interior: Figures and Sheep	£38 17s 0d (£3,036.99)	8th Jun 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Winter Scene: Figures and Sheep	£16 16s 0d (£1,313.29)	8th Jun 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Three Sheep in the Snow	£28 7s 0d (£2,216.18)	8th Jun 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Seashore at St. Lawrence, LW	£14 14s 0d (£1,149.13)	3rd Jun 1901	Christie's	London	George Dawe & J. J. Foster Biography		
The Haymaker	£46 4s 0d (£3,611.56)	3rd Jun 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Peasants with Dog and Sheep	£37 16s 0d (£2,954.91)	24th May 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Waggon and Figures outside an Inn	£36 15s 0d (£2,872.83)	18th May 1901	Christie's	London	George Dawe & J. J. Foster Biography		
A Hilly Landscape and Gipsies	£47 5s 0d (£3,693.64)	18th May 1901	Christie's	London	George Dawe & J. J. Foster Biography		

Stable Interior, with Animals	£126 0s 0d (£9,849.70)	11th May 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Cow protecting Calf from a Dog	£11 11s 0d (£902.89)	27th Apr 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Coast Scene, with Fishermen and Boat	£54 12s 0d (£4,268.20)	27th Apr 1901	Christie's	London	George Dawe & J. J. Foster Biography		
A Sandy Road through a Forest	£57 15s 0d (£4,515.44)	27th Apr 1901	Christie's	London	George Dawe & J. J. Foster Biography		
A Coast Scene, with Smugglers	£10 10s 0d (£820.81)	25th Mar 1901	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape, with Gipsies	£115 10s 0d (£9,028.89)	2nd Mar 1901	Christie's	London	George Dawe & J. J. Foster Biography		
Cottage: Figures in a Storm	£54 12s 0d (£4,268.20)	15th Dec 1900	Christie's	London	George Dawe & J. J. Foster Biography		
Portrait of Jean Batiste Sleath (1794)	£220 10s 0d (£17,236.97)	1st Dec 1900	Christie's	London	George Dawe & J. J. Foster Biography		
Fisherfolk on the Beach	£29 8s 0d (£2,298.26)	24th Nov 1900	Christie's	London	George Dawe & J. J. Foster Biography		
The Sportsman's Return	£162 15s 0d (£12,722.53)	21st Jul 1900	Christie's	London	George Dawe & J. J. Foster Biography		
The Smugglers	£99 15s 0d (£7,797.68)	21st Jul 1900	Christie's	London	George Dawe & J. J. Foster Biography		
A Coming Storm, with Figures	£99 15s 0d (£7,797.68)	21st Jul 1900	Christie's	London	George Dawe & J. J. Foster Biography		
Landscape, with Gipsy Encampment	£14 14s 0d (£1,149.13)	21st Jul 1900	Christie's	London	George Dawe & J. J. Foster Biography		
Smugglers: White Horse and Boats	£52 10s 0d (£4,104.04)	14th Jul 1900	Christie's	London	George Dawe & J. J. Foster Biography		
A Stable, with Figures	£16 16s 0d (£1,313.29)	25th Jun 1900	Christie's	London	George Dawe & J. J. Foster Biography		
The Stable Door, with Figures (1791)	£556 10s 0d (£43,502.83)	16th Jun 1900	Christie's	London	George Dawe & J. J. Foster Biography		

Fishermen landing Nets	£47 7s 0d (£3,701.45)	16th Jun 1900	Christie's	London	George Dawe & J. J. Foster Biography		
Interior of a Stable: Peasants playing Cards	£12 12s 0d (£984.97)	23rd Apr 1900	Christie's	London	George Dawe & J. J. Foster Biography		
A Winter Scene, with Figures on the Ice	£37 16s 0d (£2,954.91)	31st Mar 1900	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape, with Horse and Cattle	£32 11s 0d (£2,544.51)	19th Mar 1900	Christie's	London	George Dawe & J. J. Foster Biography		
A Girl Feeding Pigs	£19 19s 0d (£1,559.54)	19th Feb 1900	Christie's	London	George Dawe & J. J. Foster Biography		
The Roadside Inn (1797)	£472 10s 0d (£36,936.36)	16th Dec 1899	Christie's	London	George Dawe & J. J. Foster Biography		
The Weary Sportsman	£84 0s 0d (£6,566.46)	2nd Dec 1899	Christie's	London	George Dawe & J. J. Foster Biography		
Faggot-Gatherers	£27 6s 0d (£2,134.10)	25th Nov 1899	Christie's	London	George Dawe & J. J. Foster Biography		
A Coast Scene	£14 14s 0d (£1,149.13)	25th Nov 1899	Christie's	London	George Dawe & J. J. Foster Biography		
Sailors launching a Boat	£19 1s 9d (£1,546.83)	15th Jul 1899	Christie's	London	George Dawe & J. J. Foster Biography		
Shepherds with Dogs	£12 1s 6d (£943.93)	15th Jul 1899	Christie's	London	George Dawe & J. J. Foster Biography		
A Sportsman in a Wood	£36 15s 0d (£2,872.83)	1st Jul 1899	Christie's	London	George Dawe & J. J. Foster Biography		
A Winter Scene: Figures on the Ice	£84 0s 0d (£6,566.46)	1st Jul 1899	Christie's	London	George Dawe & J. J. Foster Biography		
A Farm Scene: Butcher on White Horse (1794)	£892 10s 0d (£69,768.69)	10th Jun 1899	Christie's	London	George Dawe & J. J. Foster Biography		
La Fleur and the Dead Ass	£13 13s 0d (£1,067.05)	27th May 1899	Christie's	London	George Dawe & J. J. Foster Biography		
Donkey in a Stable	£21 0s 0d (£1,641.62)	27th May 1899	Christie's	London	George Dawe & J. J. Foster Biography		

Interior of a Stable: White Horse and Man	£241 10s 0d (£18,878.59)	29th Apr 1899	Christie's	London	George Dawe & J. J. Foster Biography		
Gipsies: Women and Children, Dog and Donkey	£766 10s 0d (£59,918.99)	29th Apr 1899	Christie's	London	George Dawe & J. J. Foster Biography		
A Farm Wagon and Team; and A Mountainous Landscape	£346 10s 0d (£27,086.67)	25th Mar 1899	Christie's	London	George Dawe & J. J. Foster Biography		
Going into Cover; and Full Cry	£14 14s 0d (£1,149.13)	20th Mar 1899	Christie's	London	George Dawe & J. J. Foster Biography		
A Wayside Inn	£10 10s 0d (£820.81)	20th Mar 1899	Christie's	London	George Dawe & J. J. Foster Biography		
Remington Sand-Pits	£23 2s 0d (£1,805.78)	20th Mar 1899	Christie's	London	George Dawe & J. J. Foster Biography		
A Water Mill	£69 6s 0d (£5,417.33)	20th Mar 1899	Christie's	London	George Dawe & J. J. Foster Biography		
Landing Casks on the Coast	£21 0s 0d (£1,641.62)	18th Mar 1899	Christie's	London	George Dawe & J. J. Foster Biography		
A Coast Scene, with Figures	£30 9s 0d (£2,380.34)	18th Mar 1899	Christie's	London	George Dawe & J. J. Foster Biography		
A Winter Scene	£199 10s 0d (£15,595.35)	4th Mar 1899	Christie's	London	George Dawe & J. J. Foster Biography		
On the Shore	£42 0s 0d (£3,283.23)	11th Feb 1899	Christie's	London	George Dawe & J. J. Foster Biography		
Cottage Exterior: Winter	£22 1s 0d (£1,723.70)	11th Feb 1899	Christie's	London	George Dawe & J. J. Foster Biography		
In Chill December	£33 12s 0d (£2,626.59)	10th Feb 1899	Christie's	London	George Dawe & J. J. Foster Biography		
A Wayside Inn	£28 7s 0d (£2,216.18)	4th Feb 1899	Christie's	London	George Dawe & J. J. Foster Biography		
The Toll Gate	£11 11s 0d (£902.89)	30th Jan 1899	Christie's	London	George Dawe & J. J. Foster Biography		
Pulling up the Boat	£11 11s 0d (£902.89)	14th Jan 1899	Christie's	London	George Dawe & J. J. Foster Biography		

A Peasant Woman and Pigs	£18 18s 0d (£1,477.45)	14th Jan 1899	Christie's	London	George Dawe & J. J. Foster Biography		
A Shepherd and Sheep	£19 8s 6d (£1,518.49)	14th Jan 1899	Christie's	London	George Dawe & J. J. Foster Biography		
Two Sheep	£24 3s 0d (£1,887.86)	19th Dec 1898	Christie's	London	George Dawe & J. J. Foster Biography		
Horse and Cattle near Fallen Timber	£22 1s 0d (£1,723.70)	3rd Dec 1898	Christie's	London	George Dawe & J. J. Foster Biography		
Interior of a Stable: Horses and Dog	£21 0s 0d (£1,641.62)	12th Nov 1898	Christie's	London	George Dawe & J. J. Foster Biography		
The Strangers at Home	£157 10s 0d (£12,312.12)	25th Jun 1898	Christie's	London	George Dawe & J. J. Foster Biography		
Coast Scene, with Figures and Boats	£21 0s 0d (£1,641.62)	14th May 1898	Christie's	London	George Dawe & J. J. Foster Biography		
Caught in a Storm	£42 0s 0d (£3,283.23)	14th May 1898	Christie's	London	George Dawe & J. J. Foster Biography		
Going to the Barn	£420 0s 0d (£32,832.32)	14th May 1898	Christie's	London	George Dawe & J. J. Foster Biography		
Evening; or, Post-boy's Return	£1312 10s 0d (£107,689.71)	14th May 1898	Christie's	London	George Dawe & J. J. Foster Biography		
A Woody Landscape, with Figures	£257 5s 0d (£20,109.80)	7th May 1898	Christie's	London	George Dawe & J. J. Foster Biography		
Two Men and a Boy, with White Pony	£63 0s 0d (£4,924.85)	7th May 1898	Christie's	London	George Dawe & J. J. Foster Biography		
The Catastrophe	£36 15s 0d (£2,872.83)	7th May 1898	Christie's	London	George Dawe & J. J. Foster Biography		
The Perch Fisher	£262 10s 0d (£20,520.20)	7th May 1898	Christie's	London	George Dawe & J. J. Foster Biography		
A Horse, Pigs, and Two Men	£39 18s 0d (£3,119.07)	12th Mar 1898	Christie's	London	George Dawe & J. J. Foster Biography		
The Faggot Gatherers	£75 12s 0d (£5,909.82)	26th Mar 1898	Christie's	London	George Dawe & J. J. Foster Biography		

The Gale	£54 12s 0d (£4,268.20)	19th Feb 1898	Christie's	London	George Dawe & J. J. Foster Biography		
The Morning and Night Coach (Pair)	£30 9s 0d (£2,380.34)	12th Feb 1898	Christie's	London	George Dawe & J. J. Foster Biography		
A Common Scene: Gipsy Encampment	£47 5s 0d (£3,693.64)	4th Dec 1897	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape, with Cottages	£23 2s 0d (£1,805.78)	12th Jul 1897	Christie's	London	George Dawe & J. J. Foster Biography		
The Cock Inn, with Haycart and Figures	£31 10s 0d (£2,462.42)	12th Jun 1897	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape, with Cottage and Figures	£39 18s 0d (£3,119.07)	4th Jun 1897	Christie's	London	George Dawe & J. J. Foster Biography		
Three Sheep in a Barn; Two Donkeys in Stable	£33 12s 0d (£2,626.59)	1st Jun 1897	Christie's	London	George Dawe & J. J. Foster Biography		
A Woody Landscape: Shepherd and Dog	£39 18s 0d (£3,119.07)	1st Jun 1897	Christie's	London	George Dawe & J. J. Foster Biography		
Landing Fish	£231 0s 0d (£18,057.78)	29th May 1897	Christie's	London	George Dawe & J. J. Foster Biography		
The Woodcutter	£131 5s 0d (£10,260.10)	22nd May 1897	Christie's	London	George Dawe & J. J. Foster Biography		
Squire Thornhill's Assignment in a Wood	£178 10s 0d (£13,953.74)	15th May 1897	Christie's	London	George Dawe & J. J. Foster Biography		
Taking Refuge from the Storm	£44 2s 0d (£3,447.39)	15th May 1897	Christie's	London	George Dawe & J. J. Foster Biography		
A Woody Landscape	£357 0s 0d (£27,907.48)	8th May 1897	Christie's	London	George Dawe & J. J. Foster Biography		
Midday Rest	£22 1s 0d (£1,723.70)	8th May 1897	Christie's	London	George Dawe & J. J. Foster Biography		
A Village Scene: Church and Cottages, with Figures	£52 10s 0d (£4,104.04)	8th May 1897	Christie's	London	George Dawe & J. J. Foster Biography		

A Shipwreck off the Isle of Wight	£32 11s 0d (£2,548.41)	24th Apr 1897	Christie's	London	George Dawe & J. J. Foster Biography		
A Farm Horse deinking at a Brook	£48 6s 0d (£3,775.72)	24th Apr 1897	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape, with Peasants and Dog, and Donkey	£23 2s 0d (£1,805.78)	10th Apr 1897	Christie's	London	George Dawe & J. J. Foster Biography		
A Woody Scene: Man Smoking, Woman carrying Pails	£336 0s 0d (£26,265.86)	10th Apr 1897	Christie's	London	George Dawe & J. J. Foster Biography		
Landscape, with two Boys and one Girl fishing	£168 0s 0d (£13,132.93)	27th Mar 1897	Christie's	London	George Dawe & J. J. Foster Biography		
A Rocky Landscape, with Goats	£15 4s 6d (£1,190.17)	13th Mar 1897	Christie's	London	George Dawe & J. J. Foster Biography		
Winter, with Cottage and Figures	£52 10s 0d (£4,104.04)	13th Feb 1897	Christie's	London	George Dawe & J. J. Foster Biography		
Figures and Dog at Door of "Bottle Inn" (Sketch)	£16 5s 6d (£1,272.25)	13th Feb 1897	Christie's	London	George Dawe & J. J. Foster Biography		
Intemperance: Stable Scene	£19 19s 0d (£1,559.54)	13th Feb 1897	Christie's	London	George Dawe & J. J. Foster Biography		
Interior, with Recruits and other Figures	£15 15s 0d (£1,231.21)	13th Feb 1897	Christie's	London	George Dawe & J. J. Foster Biography		
South Coast: Figures, Dogs and Shipping	£22 1s 0d (£1,723.70)	13th Feb 1897	Christie's	London	George Dawe & J. J. Foster Biography		
Coast Scene: Stormy Weather, Men and Spaniels	£32 11s 0d (£2,544.51)	13th Feb 1897	Christie's	London	George Dawe & J. J. Foster Biography		
Gamekeeper's Return	£472 10s 0d (£36,936.36)	16th Jan 1897	Christie's	London	George Dawe & J. J. Foster Biography		
Wood Scene, with Sportsman and Spaniel	£71 8s 0d (£5,581.50)	16th Jan 1897	Christie's	London	George Dawe & J. J. Foster Biography		
Coast Scene, with Figures and Boats	£16 16s 0d (£1,313.29)	9th Jan 1897	Christie's	London	George Dawe & J. J. Foster Biography		

Shipwrecked Sailors	£28 7s 0d (£2,216.18)	12th Dec 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Rocky Coast Scene	£31 10s 0d (£2,462.42)	12th Dec 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Partridge Shooting (A Pair)	£141 15s 0d (£11,080.91)	7th Dec 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape, with Cows and Figures	£10 10s 0d (£820.81)	25th Jul 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Horse, Pigs, and two Men	£57 15s 0d (£4,514.44)	20th Jun 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Common Scene	£42 0s 0d (£3,283.23)	20th Jun 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Farm Scene	£110 5s 0d (£8,618.49)	20th Jun 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Winter Scene	£11 11s 0d (£902.89)	20th Jun 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Woodcutters' Repose	£63 0s 0d (£4,924.85)	6th Jun 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Coast Scene, with Wreck	£99 15s 0d (£7,797.68)	6th Jun 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Portrait of the Artist Sketching	£57 15s 0d (£4,514.44)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Fishwife buying Fish	£252 0s 0d (£19,699.39)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Farmyard	£44 2s 0d (£3,447.39)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A View in Wales	£73 10s 0d (£5,745.66)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
The Wreckers	£526 0s 0d (£41,118.58)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
The Interior of a Stable	£105 0s 0d (£8,208.08)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		

The Catastrophe	£336 0s 0d (£26,265.86)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
The Gleaner	£14 14s 0d (£1,149.13)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Setters in a Wood	£37 16s 0d (£2,954.91)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Sow and Pigs	£60 18s 0d (£4,760.69)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Sheep in Winter	£78 15s 0d (£6,156.06)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
The Piggery	£336 0s 0d (£26,265.86)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
The Wreck	£77 14s 0d (£6,073.98)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Hauling Slates	£18 18s 0d (£1,477.45)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Coast Scene	£22 1s 0d (£1,723.70)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Coast Scene, with Figures and Boats	£44 2s 0d (£3,447.39)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Temptation	£430 10s 0d (£33,653.13)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape: Gipsies round Fire by Moonlight	£63 0s 0d (£4,924.85)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Deal in Sheep	£68 5s 0d (£5,335.25)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
The Market Cart	£136 0s 0d (£10,631.42)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape, with Gipsies round a Fire	£399 0s 0d (£31,190.71)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
The Barn Door	£73 10s 0d (£5,745.66)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		

Setters	£42 0s 0d (£3,283.23)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
The Death of the Fox	£315 0s 0d (£24,624.24)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
The Cherry Sellers	£1050 0s 0d (£82,080.81)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape, with Gipsies round a Fire	£68 5s 0d (£5,335.25)	9th May 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Old Farm Horses	£38 17s 0d (£3,036.99)	18th Apr 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Smugglers	£11 11s 0d (£902.89)	1st Apr 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Gipsies	£11 11s 0d (£902.89)	1st Apr 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Feeding Pigs	£10 10s 0d (£820.81)	21st Mar 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Gipsy Encampment	£15 15s 0d (£1,231.21)	21st Mar 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Launching the Boat	£19 19s 0d (£1,559.54)	25th Jan 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Coast Scene, with Mussel Gatherers	£85 1s 0d (£6,648.55)	4th Jan 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Coast Scene, with Smugglers	£14 14s 0d (£1,149.13)	4th Jan 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Road Scene, with Horsemen and Beggars	£11 11s 0d (£902.89)	4th Jan 1896	Christie's	London	George Dawe & J. J. Foster Biography		
A Shipwreck	£44 2s 0d (£3,447.39)	4th Jan 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Fishermen going Out	£39 18s 0d (£3,119.07)	4th Jan 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Shipwrecked Travellers landing on the Coast	£23 2s 0d (£1,805.78)	4th Jan 1896	Christie's	London	George Dawe & J. J. Foster Biography		

A Road Scene (with Gipsies), and one with Peasants and Animals (a Pair)	£19 19s 0d (£1,559.54)	4th Jan 1896	Christie's	London	George Dawe & J. J. Foster Biography		
Portrait of Mrs. Ward	£19 19s 0d (£1,636.88)	21st Dec 1895	Christie's	London	George Dawe & J. J. Foster Biography		
A Sow and Pigs	£39 18s 0d (£3,273.77)	14th Dec 1895	Christie's	London	George Dawe & J. J. Foster Biography		
A Mountainous Landscape	£23 2s 0d (£1,895.34)	14th Dec 1895	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape, with Figures and Sheep	£15 15s 0d (£1,292.28)	9th Nov 1895	Christie's	London	George Dawe & J. J. Foster Biography		
A Storm	£630 0s 0d (£51,691.06)	13th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
A Sow and Pigs	£10 10s 0d (£861.52)	8th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
Pigs in a Sty	£32 11s 0d (£2,670.70)	8th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape, with Peasants in Cart, etc.	£39 18s 0d (£3,273.77)	8th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
A Wood Scene, with Peasants and Dog	£10 10s 0d (£861.52)	8th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
A Woodland Scene: Two Figures and Dog	£50 8s 0d (£4,135.28)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
Setters in Covert	£110 5s 0d (£9,045.94)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
The Strangers at Home	£94 10s 0d (£7,753.66)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
Interior of a Shed	£94 10s 0d (£7,753.66)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
A Cottage Door, Peasant	£745 10s 0d (£61,167.75)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		

The Cottage Door, Woman carrying Pails	£147 0s 0d (£12,061.25)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
The Mussel Gatherers	£49 7s 0d (£4,049.13)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
Nutting	£204 15s 0d (£16,799.59)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
An old White Horse, Sow and Pigs	£57 15s 0d (£4,738.35)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
The Weary Sportsman	£126 0s 0d (£10,338.21)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
The Shepherd's Repose	£99 15s 0d (£8,184.42)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
The Stage Coachman	£105 0s 0d (£8,615.18)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
The Visit to the Child at Nurse	£1102 10s 0d (£90,450.35)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
Partridge Shooting, and Peasant Shooting	£504 0s 0d (£41,352.85)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
Country	£52 10s 0d (£4,307.59)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
Town	£63 0s 0d (£5,169.11)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
Carting Sand	£56 14s 0d (£4,652.20)	6th Jul 1895	Christie's	London	George Dawe & J. J. Foster Biography		
Mutual Confidence	£987 0s 0d (£80,982.66)	15th Jun 1895	Christie's	London	George Dawe & J. J. Foster Biography		
The Labourer's Home	£336 0s 0d (£27,568.56)	15th Jun 1895	Christie's	London	George Dawe & J. J. Foster Biography		
Wood Scene, with Gipsies	£44 2s 0d (£3,618.37)	26th Apr 1895	Christie's	London	George Dawe & J. J. Foster Biography		
Scene on Seashore, with	£29 8s 0d (£2,412.25)	26th Apr 1895	Christie's	London	George Dawe & J. J. Foster Biography		

Figures and Boats							
Landscape, with Gipsy Woman and Child	£25 4s 0d (£2,067.64)	26th Apr 1895	Christie's	London	George Dawe & J. J. Foster Biography		
The Soldier's Return	£13 13s 0d (£1,119.97)	25th Apr 1895	Christie's	London	George Dawe & J. J. Foster Biography		
The White Horse	£30 9s 0d (£2,498.40)	25th Apr 1895	Christie's	London	George Dawe & J. J. Foster Biography		
Pig-killing Day	£46 4s 0d (£3,790.68)	22nd Apr 1895	Christie's	London	George Dawe & J. J. Foster Biography		
Feeding Pigs	£42 0s 0d (£3,446.07)	23rd Mar 1895	Christie's	London	George Dawe & J. J. Foster Biography		
Going to Market	£90 6s 0d (£7,409.05)	16th Feb 1895	Christie's	London	George Dawe & J. J. Foster Biography		
A Road Scene, with Waggon and Figures	£10 10s 0d (£861.52)	12th Jan 1895	Christie's	London	George Dawe & J. J. Foster Biography		
A Bull pursuing a Horseman	£105 0s 0d (£8,615.18)	8th Dec 1894	Christie's	London	George Dawe & J. J. Foster Biography		
A Donkey Race	£94 10s 0d (£7,753.66)	8th Dec 1894	Christie's	London	George Dawe & J. J. Foster Biography		
A Village Inn, with Peasants and Horses	£141 15s 0d (£11,630.49)	8th Dec 1894	Christie's	London	George Dawe & J. J. Foster Biography		
A Wood Scene, with Cottage and Figures	£67 4s 0d (£5,513.71)	8th Dec 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Coast Scene, with Figures	£16 5s 6d (£1,335.35)	8th Dec 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Harbour Scenes, with Figures, Boats and Fish (2)	£26 5s 0d (£2,155.85)	1st Dec 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Figures on the Ice	£46 4s 0d (£3,792.73)	24th Nov 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Landscape, with Peasants and Sheep	£39 18s 0d (£3,275.82)	17th Nov 1894	Christie's	London	George Dawe & J. J. Foster Biography		

Going to Market	£32 11s 0d (£2,672.76)	17th Nov 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Landscape, with Gipsies	£23 2s 0d (£1,897.39)	28th Jul 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Interior of a Stable	£39 18s 0d (£3,275.82)	21st Jul 1894	Christie's	London	George Dawe & J. J. Foster Biography		
A Farmyard, with Donkey and Pigs	£13 2s 6d (£1,076.90)	21st Jul 1894	Christie's	London	George Dawe & J. J. Foster Biography		
The Old Watermill, with Peasants and Donkey	£504 0s 0d (£41,352.85)	21st Jul 1894	Christie's	London	George Dawe & J. J. Foster Biography		
A Wood Scene: Cottage and Figures	£66 3s 0d (£5,427.56)	14th Jul 1894	Christie's	London	George Dawe & J. J. Foster Biography		
A Farm Scene	£53 11s 0d (£4,394.74)	14th Jul 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Heath Scene, with Horses	£75 12s 0d (£6,202.93)	16th Jun 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Landscape, with Donkeys	£65 2s 0d (£5,341.41)	16th Jun 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Coast Scene, with Fishermen	£157 14s 0d (£12,939.17)	16th Jun 1894	Christie's	London	George Dawe & J. J. Foster Biography		
The Brickyard	£126 0s 0d (£10,338.21)	16th Jun 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Interior of an Alehouse Kitchen, with five Figures	£378 0s 0d (£31,014.64)	16th Jun 1894	Christie's	London	George Dawe & J. J. Foster Biography		
A Shipwreck	£89 5s 0d (£7,322.90)	9th Jun 1894	Christie's	London	George Dawe & J. J. Foster Biography		
The Slave Trade (Companion of "African Hospitality)	£168 0s 0d (£13,784.28)	9th Jun 1894	Christie's	London	George Dawe & J. J. Foster Biography		
African Hospitality	£294 0s 0d (£24,122.49)	9th Jun 1894	Christie's	London	George Dawe & J. J. Foster Biography		

Cottage Door	£30 9s 0d (£2,498.40)	9th Jun 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Landscape, with Cottages and Cart, etc.	£96 12s 0d (£7,925.96)	26th May 1894	Christie's	London	George Dawe & J. J. Foster Biography		
A Farmyard	£462 0s 0d (£37,906.78)	26th May 1894	Christie's	London	George Dawe & J. J. Foster Biography		
A Pigsty	£18 18s 0d (£1,550.73)	11th May 1894	Christie's	London	George Dawe & J. J. Foster Biography		
River Scene, with Peasant Angling	£17 6s 6d (£1,421.50)	21st Apr 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Coast Scene, with Boats and Figures	£47 5s 0d (£3,878.88)	21st Apr 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Credulous Innocence, and the Engraving by J. Young	£185 17s 0d (£15,250.91)	21st Apr 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Landscape, with Horsemen and Beggars	£115 10s 0d (£9,478.75)	16th Apr 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Landscape, with Figures	£8 8s 0d (£691.27)	3rd Apr 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Figures on the Ice	£31 10s 0d (£2,586.60)	3rd Apr 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Man working, Rabbits, etc. (Drawing)	£11 0s 0d (£904.59)	30th Mar 1894	Christie's	London	George Dawe & J. J. Foster Biography		
The Bell Inn	£10 10s 0d (£863.57)	21st Mar 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Peasants before a Cottage, cleaning a Boat	£132 6s 0d (£10,855.12)	21st Mar 1894	Christie's	London	George Dawe & J. J. Foster Biography		
A Mother and Child carrying Faggots	£131 5s 0d (£10,768.97)	17th Mar 1894	Christie's	London	George Dawe & J. J. Foster Biography		
A Coast Scene: Man on horseback and Figures	£31 10s 0d (£2,584.55)	10th Mar 1894	Christie's	London	George Dawe & J. J. Foster Biography		

Rocky Landscapes, with Gipsies by G. Morland and J. Rathbone (a Pair)	£35 14s 0d (£2,929.16)	26th Feb 1894	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape: Storm and Effect. Oval	£26 15s 6d (£2,196.87)	3rd Feb 1894	Christie's	London	George Dawe & J. J. Foster Biography		
The Nip	£14 14s 0d (£1,206.12)	27th Jan 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Shoeing the Coach Horse	£33 12s 0d (£2,756.86)	20th Jan 1894	Christie's	London	George Dawe & J. J. Foster Biography		
River Scene, with Water and Mill	£46 4s 0d (£3,790.68)	20th Jan 1894	Christie's	London	George Dawe & J. J. Foster Biography		
Landscape, with Self studying Gipsies	£27 6s 0d (£2,239.95)	16th Dec 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Summer & Winter (A Pair)	£42 0s 0d (£3,446.07)	16th Dec 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Wood Gatherers in the Snow	£21 0s 0d (£1,723.04)	8th Dec 1893	Christie's	London	George Dawe & J. J. Foster Biography		
The Alehouse Door	£16 16s 0d (£1,278.43)	29th Jul 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Interior of a Stable, with Peasants and Animals	£115 10s 0d (£9,476.69)	22nd Jul 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Interior of a Stable, with Peasants and Horses	£42 0s 0d (£3,446.07)	15th Jul 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Coast Scene, with Figures and Shipping	£23 2s 0d (£1,895.34)	15th Jul 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Watering Horses	£68 5s 0d (£5,599.86)	15th Jul 1893	Christie's	London	George Dawe & J. J. Foster Biography		
The Bell Inn	£246 15s 0d (£20,245.66)	10th Jun 1893	Christie's	London	George Dawe & J. J. Foster Biography		

Gipsy Encampment: Landscape, with Figures	£472 10s 0d (£38,768.29)	10th Jun 1893	Christie's	London	George Dawe & J. J. Foster Biography		
The Bleaching Grounds	£42 0s 0d (£3,446.07)	3rd Jun 1893	Christie's	London	George Dawe & J. J. Foster Biography		
A Farmyard, with Peasant, Horses, and Pigs	£220 10s 0d (£18,091.87)	13th May 1893	Christie's	London	George Dawe & J. J. Foster Biography		
A Stable Interior	£13 13s 0d (£1,119.97)	29th Apr 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Farm Scene	£21 0s 0d (£1,723.04)	29th Apr 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Wood Scene, with Sportsman and Dogs	£30 9s 0d (£2,498.40)	15th Apr 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Sow and Pigs	£29 18s 6d (£2,455.33)	8th Apr 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Village Scene, with Timber-Waggon and Horseman	£39 18s 0d (£3,273.77)	8th Apr 1893	Christie's	London	George Dawe & J. J. Foster Biography		
A Peasant with Sow and Pigs	£22 1s 0d (£1,809.19)	8th Apr 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Interior of an Inn, with Figures	£26 5s 0d (£2,153.79)	8th Apr 1893	Christie's	London	George Dawe & J. J. Foster Biography		
A Landscape, with Peasants and Cart	£20 9s 6d (£1,679.96)	8th Apr 1893	Christie's	London	George Dawe & J. J. Foster Biography		
A Litter of Pigs	£26 5s 0d (£2,153.79)	27th Feb 1893	Christie's	London	George Dawe & J. J. Foster Biography		
The Wreck	£33 12s 0d (£2,756.86)	27th Feb 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Coast Scene (with Figures and Dog)	£54 12s 0d (£4,479.89)	18th Feb 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Landscape (with Figures and Dog on a Road)	£56 14s 0d (£4,652.20)	18th Feb 1893	Christie's	London	George Dawe & J. J. Foster Biography		

Wood Gatherers: The Companion	£94 10s 0d (£7,753.66)	18th Feb 1893	Christie's	London	George Dawe & J. J. Foster Biography		
The Wood Gatherers (winter)	£74 11s 0d (£6,116.78)	18th Feb 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Rocky Coast Scene: Stormy Day	£23 2s 0d (£1,895.34)	28th Jan 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Lake Scene, with Anglers, hills in distance	£27 6s 0d (£2,239.95)	28th Jan 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Two Peasants in a Cart	£77 14s 0d (£6,375.23)	28th Jan 1893	Christie's	London	George Dawe & J. J. Foster Biography		
A Sportsman relieving a Poor Family	£346 10s 0d (£28,430.08)	21st Jan 1893	Christie's	London	George Dawe & J. J. Foster Biography		
The Shepherd's Meal	£346 10s 0d (£28,430.08)	21st Jan 1893	Christie's	London	George Dawe & J. J. Foster Biography		
Fishermen Departing	£194 5s 0d (£15,938.08)	21st Jan 1893	Christie's	London	George Dawe & J. J. Foster Biography		
The Halt at the Chequers Inn	£141 15s 0d (£11,630.49)	14th Jan 1893	Christie's	London	George Dawe & J. J. Foster Biography		
A Sow and Pigs	£18 18s 0d (£1,550.73)	30th Nov 1892	Christie's	London	Ralph Richardson Biography		
Pigs (1791)	£18 18s 0d (£1,550.73)	30th Nov 1892	Christie's	London	Ralph Richardson Biography		
Woody Scene, with sow and donkey	£2 2s 0d (£172.30)	26th Nov 1892	Christie's	London	Ralph Richardson Biography		
Landscape, with shepherds and dogs	£8 8s 0d (£689.21)	19th Nov 1892	Christie's	London	Ralph Richardson Biography		
In the Stable	£2 5s 0d (£184.61)	12th Nov 1892	Christie's	London	Ralph Richardson Biography		
Portrait of a Gentleman	£3 5s 0d (£266.66)	29th Jul 1892	Christie's	London	Ralph Richardson Biography		
Interior of a Stable, with a carter, grey horse and dogs	£8 8s 0d (£689.21)	22nd Jul 1892	Christie's	London	Ralph Richardson Biography		

Landscape, with Gipsies	£183 15s 0d (£15,076.56)	18th Jul 1892	Christie's	London	Ralph Richardson Biography		
A Hunting Scene	£504 0s 0d (£41,352.85)	18th Jul 1892	Christie's	London	Ralph Richardson Biography		
View near a Village, with peasants, cows and dog	£54 12s 0d (£4,479.89)	18th Jul 1892	Christie's	London	Ralph Richardson Biography		
Noon-day Rest	£49 7s 0d (£4,049.13)	18th Jun 1892	Christie's	London	Ralph Richardson Biography		
Landscape, with cottage and peasants	£9 19s 6d (£818.44)	13th Jun 1892	Christie's	London	Ralph Richardson Biography		
Farmyard, with Butcher, etc.	£493 10s 0d (£40,493.38)	11th Jun 1892	Christie's	London	Ralph Richardson Biography		
Coast Scene, with boat and figures	£29 8s 0d (£2,414.30)	31st May 1892	Christie's	London	Ralph Richardson Biography		
Interior of a Stable, with grey horse, and a child and pony	£22 1s 0d (£1,811.24)	31st May 1892	Christie's	London	Ralph Richardson Biography		
Watering Horses (in chalk) and a Rustic Scene, with woodcutter	£8 10s 0d (£697.42)	24th May 1892	Christie's	London	Ralph Richardson Biography		
Portrait of the Artist (in pencil)	£1 14s 0d (£139.48)	24th May 1892	Christie's	London	Ralph Richardson Biography		
Landscape, with cottage and woman at a pond	£69 6s 0d (£5,686.02)	4th May 1892	Christie's	London	Ralph Richardson Biography		
River Scene, with shed and figures	£63 0s 0d (£5,169.11)	4th May 1892	Christie's	London	Ralph Richardson Biography		
A Country Scene, with pond	£54 12s 0d (£4,479.89)	30th Apr 1892	Christie's	London	Ralph Richardson Biography		
Farm-yard, with figures and animals	£11 11s 0d (£947.67)	23rd Apr 1892	Christie's	London	Ralph Richardson Biography		
Landscape, with figures	£3 3s 0d (£258.46)	23rd Apr 1892	Christie's	London	Ralph Richardson Biography		

Peasants at a Cottage-door	£2 2s 0d (£172.30)	23rd Apr 1892	Christie's	London	Ralph Richardson Biography		
Interior, with figures	£5 5s 0d (£430.76)	23rd Apr 1892	Christie's	London	Ralph Richardson Biography		
Sheep in a Landscape	£10 10s 0d (£861.52)	23rd Apr 1892	Christie's	London	Ralph Richardson Biography		
Interior of Public-house, with a female, and sailors smoking over a bowl of punch	£31 10s 0d (£2,584.55)	19th Mar 1892	Christie's	London	Ralph Richardson Biography		
The Cornish Plunderers	£840 0s 0d (£68,921.41)	19th Mar 1892	Christie's	London	Ralph Richardson Biography		
The Harvest Waggon	£4 0s 0d (£328.20)	29th Feb 1892	Christie's	London	Ralph Richardson Biography		
Inkle and Yarico	£3 3s 0d (£258.46)	19th Feb 1892	Christie's	London	Ralph Richardson Biography		
Charity	£3 10s 0d (£287.17)	19th Feb 1892	Christie's	London	Ralph Richardson Biography		
Peasants at a Cottage-door	£3 13s 6d (£301.53)	5th Feb 1892	Christie's	London	Ralph Richardson Biography		
A Lady feeding Chickens	£2 2s 0d (£172.30)	2nd Feb 1892	Christie's	London	Ralph Richardson Biography		
The Swan Inn	£13 0s 0d (£1,066.64)	2nd Feb 1892	Christie's	London	Ralph Richardson Biography		
Coast Scene, with figures	£9 19s 6d (£818.44)	16th Jan 1892	Christie's	London	Ralph Richardson Biography		
Pigs in a Sty	£3 13s 6d (£301.53)	16th Jan 1892	Christie's	London	Ralph Richardson Biography		
A Village Scene	£3 3s 0d (£258.46)	9th Jan 1892	Christie's	London	Ralph Richardson Biography		
Boys playing at Soldiers	£11 10s 0d (£943.57)	19th Dec 1891	Christie's	London	Ralph Richardson Biography		

Coast Scene, with vessel	£4 14s 6d (£387.68)	19th Dec 1891	Christie's	London	Ralph Richardson Biography		
Landscape, with cottage and figures	£6 16s 6d (£559.99)	19th Dec 1891	Christie's	London	Ralph Richardson Biography		
The Sty	£1 15s 0d (£143.59)	19th Dec 1891	Christie's	London	Ralph Richardson Biography		
A Woodcutter	£5 15s 6d (£473.83)	12th Dec 1891	Christie's	London	Ralph Richardson Biography		
Exterior of a Cottage, with fisherman and boat	£23 2s 0d (£1,895.34)	12th Dec 1891	Christie's	London	Ralph Richardson Biography		
Landscape, with a peasant woman and child and donkey	£4 8s 0d (£361.02)	28th Nov 1891	Christie's	London	Ralph Richardson Biography		
Landscape, with Gipsies	£15 15s 0d (£1,292.28)	14th Nov 1891	Christie's	London	Ralph Richardson Biography		
Rocky Coast Scene, with figures	£3 13s 6d (£301.53)	14th Nov 1891	Christie's	London	Ralph Richardson Biography		
Coast Scene, with boats and figures	£5 15s 6d (£473.83)	14th Nov 1891	Christie's	London	Ralph Richardson Biography		
Postillion at an Inn-door	£40 19s 0d (£3,359.92)	14th Nov 1891	Christie's	London	Ralph Richardson Biography		
Coast Scene	£4 0s 0d (£328.20)	27th Jul 1891	Christie's	London	Ralph Richardson Biography		
Landscape, with cottage	£2 15s 0d (£225.64)	18th Jul 1891	Christie's	London	Ralph Richardson Biography		
A Farm-yard	£57 15s 0d (£4,738.35)	18th Jul 1891	Christie's	London	Ralph Richardson Biography		
A Hunting Subject	£10 10s 0d (£861.52)	18th Jul 1891	Christie's	London	Ralph Richardson Biography		
A Farm-yard, with cart, figures and animals	£273 0s 0d (£22,399.46)	18th Jul 1891	Christie's	London	Ralph Richardson Biography		

Full Cry	£37 16s 0d (£3,101.46)	8th Jul 1891	Christie's	London	Ralph Richardson Biography		
A Hunting Scene	£309 15s 0d (£25,414.77)	8th Jul 1891	Christie's	London	Ralph Richardson Biography		
A Sand-pit, with figures and a dog	£64 1s 0d (£5,255.26)	8th Jul 1891	Christie's	London	Ralph Richardson Biography		
Winter Scene, with a child on a donkey, followed by a man with a dog	£131 5s 0d (£10,768.97)	8th Jul 1891	Christie's	London	Ralph Richardson Biography		
Landscape, with two men rabbiting and a dog	£35 14s 0d (£2,929.16)	8th Jul 1891	Christie's	London	Ralph Richardson Biography		
River Scene, with angler, and peasants on a road (oval)	£105 0s 0d (£8,615.18)	27th Jun 1891	Christie's	London	Ralph Richardson Biography		
Wood Scene, with Gipsy encampment	£43 1s 0d (£3,532.22)	27th Jun 1891	Christie's	London	Ralph Richardson Biography		
A Bull-dog and Spaniel	£16 16s 0d (£1,378.43)	15th Jun 1891	Christie's	London	Ralph Richardson Biography		
Landscape, with ruins, cattle and figures (with Ibbetson)	£25 4s 0d (£2,067.64)	15th Jun 1891	Christie's	London	Ralph Richardson Biography		
The Woodcutter	£126 0s 0d (£10,338.21)	15th Jun 1891	Christie's	London	Ralph Richardson Biography		
The Amorous Peasant	£65 2s 0d (£5,341.41)	15th Jun 1891	Christie's	London	Ralph Richardson Biography		
Old Horses	£11 11s 0d (£947.67)	25th May 1891	Christie's	London	Ralph Richardson Biography		
Sheep	£50 8s 0d (£4,135.28)	25th May 1891	Christie's	London	Ralph Richardson Biography		
Worn Out	£32 11s 0d (£2,670.70)	25th May 1891	Christie's	London	Ralph Richardson Biography		

Coast Scene, with a figure, and a horse and cows: Winter	£59 17s 6d (£4,912.70)	23rd May 1891	Christie's	London	Ralph Richardson Biography		
Coast Scene, with fishermen and boats	£50 8s 0d (£4,135.28)	23rd May 1891	Christie's	London	Ralph Richardson Biography		
A Hunting Scene	£30 9s 0d (£2,498.40)	23rd May 1891	Christie's	London	Ralph Richardson Biography		
Cottage Interior	£3 3s 0d (£258.46)	15th May 1891	Christie's	London	Ralph Richardson Biography		
Landscape, with sportsmen and gipsies (pencil)	£0 7s 0d (£28.72)	15th May 1891	Christie's	London	Ralph Richardson Biography		
Interior of a Stable, with grey horse and figures	£16 16s 0d (£1,378.43)	15th May 1891	Christie's	London	Ralph Richardson Biography		
Washing-day	£147 0s 0d (£12,061.25)	15th May 1891	Christie's	London	Ralph Richardson Biography		
A Farm-yard, with horses and pigs	£25 4s 0d (£2,067.64)	5th May 1891	Christie's	London	Ralph Richardson Biography		
Sheep	£110 5s 0d (£9,045.94)	2nd May 1891	Christie's	London	Ralph Richardson Biography		
Interior of a Stable, with grey horse, and a child and pony	£8 18s 6d (£732.29)	13th Apr 1891	Christie's	London	Ralph Richardson Biography		
A Sand-pit	£29 8s 0d (£2,412.25)	11th Apr 1891	Christie's	London	Ralph Richardson Biography		
Cymon and Iphigenia	£21 0s 0d (£1,723.04)	11th Apr 1891	Christie's	London	Ralph Richardson Biography		
A Coast Scene	£27 6s 0d (£2,239.95)	4th Apr 1891	Christie's	London	Ralph Richardson Biography		
Landscape, with peasants and horses	£12 12s 0d (£1,033.82)	4th Apr 1891	Christie's	London	Ralph Richardson Biography		
A Sailor going Aloft	£11 11s 0d (£947.67)	4th Apr 1891	Christie's	London	Ralph Richardson Biography		

A Man, White Horse, and Pony	£0 12s 0d (£49.23)	24th Mar 1891	Christie's	London	Ralph Richardson Biography		
A Coast Scene, with horsemen	£3 10s 0d (£287.17)	24th Mar 1891	Christie's	London	Ralph Richardson Biography		
Cottagers	£6 0s 0d (£492.30)	24th Mar 1891	Christie's	London	Ralph Richardson Biography		
A Girl, seated, making a Bouquet	£19 19s 0d (£1,636.88)	24th Mar 1891	Christie's	London	Ralph Richardson Biography		
A Landscape	£1 1s 0d (£86.15)	24th Mar 1891	Christie's	London	Ralph Richardson Biography		
A Boy and Girl fishing	£101 17s 0d (£8,356.72)	24th Mar 1891	Christie's	London	Ralph Richardson Biography		
A Traveller in a Storm	£9 9s 0d (£775.37)	24th Mar 1891	Christie's	London	Ralph Richardson Biography		
A Boy and Dog	£15 15s 0d (£1,292.28)	24th Mar 1891	Christie's	London	Ralph Richardson Biography		
A Stable-yard	£3 3s 0d (£258.46)	24th Mar 1891	Christie's	London	Ralph Richardson Biography		
A Pig (small)	£1 0s 0d (£82.05)	16th Mar 1891	Christie's	London	Ralph Richardson Biography		
A Country Inn	£7 10s 0d (£615.37)	16th Mar 1891	Christie's	London	Ralph Richardson Biography		
The Kennel	£44 2s 0d (£3,618.37)	14th Mar 1891	Christie's	London	Ralph Richardson Biography		
The Alehouse Door	£535 10s 0d (£43,937.40)	14th Mar 1891	Christie's	London	Ralph Richardson Biography		
Landscape, with sportsmen and dogs, and a grey horse near a cottage	£346 10s 0d (£28,430.08)	14th Mar 1891	Christie's	London	Ralph Richardson Biography		
Coast Scene, with wreck	£5 5s 0d (£430.76)	10th Mar 1891	Christie's	London	Ralph Richardson Biography		

The Village Pedlar, Isle of Wight	£4 14s 6d (£387.68)	6th Mar 1891	Christie's	London	Ralph Richardson Biography		
Woodcutters	£25 4s 0d (£2,067.64)	31st Jan 1891	Christie's	London	Ralph Richardson Biography		
A Sow and Pigs	£6 12s 6d (£543.58)	17th Jan 1891	Christie's	London	Ralph Richardson Biography		
A Hunting Subject	£1 10s 0d (£123.07)	20th Dec 1890	Christie's	London	Ralph Richardson Biography		
A Farmyard	£1 12s 0d (£131.28)	6th Dec 1890	Christie's	London	Ralph Richardson Biography		
Pigs	£1 2s 0d (£90.25)	6th Dec 1890	Christie's	London	Ralph Richardson Biography		
Peasants with Sheep	£32 11s 0d (£2,670.70)	6th Dec 1890	Christie's	London	Ralph Richardson Biography		
Pair of Landscapes	£4 14s 6d (£387.68)	6th Dec 1890	Christie's	London	Ralph Richardson Biography		
Peasant and Dog and the companion (pencil)	£3 10s 0d (£287.17)	4th Dec 1890	Christie's	London	Ralph Richardson Biography		
A Pair of Landscapes, with cottages and figures	£6 16s 6d (£559.99)	29th Nov 1890	Christie's	London	Ralph Richardson Biography		
Pigs in a Sty	£2 2s 0d (£174.35)	29th Nov 1890	Christie's	London	Ralph Richardson Biography		
The Unlucky Sportsman & The Lucky Sportsman (engraved)	£120 15s 0d (£9,907.45)	29th Nov 1890	Christie's	London	Ralph Richardson Biography		
Landscape, with sportsmen and dogs	£94 10s 0d (£7,753.66)	29th Nov 1890	Christie's	London	Ralph Richardson Biography		
A Boy; and a Girl in a Hat (2 works)	£110 5s 0d (£9,045.94)	22nd Nov 1890	Christie's	London	Ralph Richardson Biography		
Gleaners	£4 0s 0d (£328.20)	13th Nov 1890	Christie's	London	Ralph Richardson Biography		

Interior of a Stable	£3 10s 0d (£287.17)	8th Nov 1890	Christie's	London	Ralph Richardson Biography		
Landscape, with cottages and figures; and a Head of a Man (2 works)	£29 18s 6d (£2,455.33)	26th Jul 1890	Christie's	London	Ralph Richardson Biography		
A Lady seated (pencil)	£1 10s 0d (£123.07)	26th Jul 1890	Christie's	London	Ralph Richardson Biography		
Sheep in a Landscape	£8 18s 6d (£732.29)	19th Jul 1890	Christie's	London	Ralph Richardson Biography		
The Deserter	£136 10s 0d (£11,199.73)	19th Jul 1890	Christie's	London	Ralph Richardson Biography		
Coast Scene, with fishermen; and Pigs in a Sty (2 drawings)	£2 10s 0d (£205.12)	10th Jul 1890	Christie's	London	Ralph Richardson Biography		
Coast Scene, with wreck; and the Woodcutter, sepia (2 works)	£2 12s 6d (£215.38)	10th Jul 1890	Christie's	London	Ralph Richardson Biography		
Coast Scene, with fishermen; and a Landscape, with travelling peasants (2 drawings)	£16 16s 0d (£1,378.43)	10th Jul 1890	Christie's	London	Ralph Richardson Biography		
The Fish-seller, and companion (a pair-pencil)	£6 16s 6d (£1,380.48)	10th Jul 1890	Christie's	London	Ralph Richardson Biography		
The Ferry-boat (pencil)	£3 15s 0d (£307.68)	10th Jul 1890	Christie's	London	Ralph Richardson Biography		
Landscape, with sportsmen and dogs	£35 14s 0d (£2,929.16)	7th Jul 1890	Christie's	London	Ralph Richardson Biography		
Cottage-door	£8 8s 0d (£689.21)	7th Jul 1890	Christie's	London	Ralph Richardson Biography		
Mr Phillips' Dog 'Friend' (and the engraving by Ward)	£10 10s 0d (£861.52)	7th Jul 1890	Christie's	London	Ralph Richardson Biography		

An Interior, with a horse and figures	£25 4s 0d (£2,067.64)	21st Jun 1890	Christie's	London	Ralph Richardson Biography		
Coast Scene, with fishermen	£39 18s 0d (£3,273.77)	23rd May 1890	Christie's	London	Ralph Richardson Biography		
Peasants (a pair)	£21 0s 0d (£1,723.04)	10th May 1890	Christie's	London	Ralph Richardson Biography		
Coast Scene, with boats and figures	£52 10s 0d (£4,307.59)	10th May 1890	Christie's	London	Ralph Richardson Biography		
Ferretting Rabbits	£472 10s 0d (£38,768.29)	10th May 1890	Christie's	London	Ralph Richardson Biography		
Landscape, with gipsies (pencil)	£1 4s 0d (£98.46)	22nd Apr 1890	Christie's	London	Ralph Richardson Biography		
Peasants, with a donkey	£0 12s 0d (£49.23)	22nd Apr 1890	Christie's	London	Ralph Richardson Biography		
The Pigsty (chalk drawing)	£2 5s 0d (£185.61)	22nd Apr 1890	Christie's	London	Ralph Richardson Biography		
The Pigsty (drawing)	£0 18s 0d (£73.84)	22nd Apr 1890	Christie's	London	Ralph Richardson Biography		
Landscape, with peasants (coloured chalks)	£11 0s 0d (£902.54)	22nd Apr 1890	Christie's	London	Ralph Richardson Biography		
The Sty	£17 6s 6d (£1,421.50)	19th Apr 1890	Christie's	London	Ralph Richardson Biography		
The Inn Door	£309 15s 0d (£25,414.77)	19th Apr 1890	Christie's	London	Ralph Richardson Biography		
A Winter Landscape	£52 10s 0d (£4,307.59)	19th Apr 1890	Christie's	London	Ralph Richardson Biography		
Interior of a Stable (1791)	£59 17s 0d (£4,910.65)	19th Apr 1890	Christie's	London	Ralph Richardson Biography		
Huntsman at the Fox Inn; and The Death (2 works)	£29 8s 0d (£2,412.25)	31st Mar 1890	Christie's	London	Ralph Richardson Biography		

Calm, Isle of Wight coast	£69 6s 0d (£5,686.02)	29th Mar 1890	Christie's	London	Ralph Richardson Biography		
Storm on the Isle of Wight coast	£39 18s 0d (£3,274.77)	29th Mar 1890	Christie's	London	Ralph Richardson Biography		
Landscape, with carrier's waggon	£15 15s 0d (£1,292.28)	29th Mar 1890	Christie's	London	Ralph Richardson Biography		
Landscape, with fishermen, boat, and dog	£61 19s 0d (£5,082.95)	29th Mar 1890	Christie's	London	Ralph Richardson Biography		
Mountainous Landscape, with anglers	£33 12s 0d (£2,756.86)	29th Mar 1890	Christie's	London	Ralph Richardson Biography		
Landscape, with peasants round a fire and other figures	£12 12s 0d (£1,1033.82)	29th Mar 1890	Christie's	London	Ralph Richardson Biography		
Storm on the Coast of the Isle of Wight, with wreck of man-of-war	£32 11s 0d (£2,670.70)	29th Mar 1890	Christie's	London	Ralph Richardson Biography		
A Gipsy and Child in a Wood	£50 8s 0d (£4,135.28)	22nd Mar 1890	Christie's	London	Ralph Richardson Biography		
The Charcoal-burners	£19 8s 6d (£1,593.81)	17th Mar 1890	Christie's	London	Ralph Richardson Biography		
Landscape, with sportsman, horse, and dogs & Landscape, with sportsmen and dog - the companion	£50 8s 0d (£4,135.28)	1st Feb 1890	Christie's	London	Ralph Richardson Biography		
A Fishing Party	£10 10s 0d (£861.52)	1st Feb 1890	Christie's	London	Ralph Richardson Biography		
Winter Scene, with figures	£2 2s 0d (£172.30)	25th Jan 1890	Christie's	London	Ralph Richardson Biography		
Pigs	£4 5s 0d (£348.71)	18th Jan 1890	Christie's	London	Ralph Richardson Biography		
Portrait of Capt. Crook, R.N	£8 8s 0d (£689.21)	18th Jan 1890	Christie's	London	Ralph Richardson Biography		

Interior, with a horse and figures	£10 10s 0d (£861.52)	18th Jan 1890	Christie's	London	Ralph Richardson Biography		
Figures at an Alehouse-door	£8 8s 0d (£689.21)	14th Dec 1889	Christie's	London	Ralph Richardson Biography		
The Stable	£50 8s 0d (£4,135.28)	7th Dec 1889	Christie's	London	Ralph Richardson Biography		
The Inn-door	£9 19s 6d (£818.44)	7th Dec 1889	Christie's	London	Ralph Richardson Biography		
Winter Fuel	£22 1s 0d (£1,809.19)	7th Dec 1889	Christie's	London	Ralph Richardson Biography		
Mountain Scene in N. Wales	£27 16s 6d (£2,283.02)	7th Dec 1889	Christie's	London	Ralph Richardson Biography		
Coast Scene, with rock, three figures, and dog & Landscape, with three figures and dog on a road	£65 2s 0d (£5,341.41)	30th Nov 1889	Christie's	London	Ralph Richardson Biography		
Winter: a woman with sticks in her apron, a girl and dog	£36 15s 0d (£3,015.31)	30th Nov 1889	Christie's	London	Ralph Richardson Biography		
Wood-gatherers	£34 13s 0d (£2,843.01)	30th Nov 1889	Christie's	London	Ralph Richardson Biography		
Landscape, with two cows and calf, two figures on horseback, and a peasant woman in background	£66 3s 0d (£5,427.56)	30th Nov 1889	Christie's	London	Ralph Richardson Biography		
Rocky Coast Scene, with figures	£1 1s 0d (£86.15)	30th Nov 1889	Christie's	London	Ralph Richardson Biography		
Landscape, with shepherd boys and dog	£3 13s 6d (£301.53)	30th Nov 1889	Christie's	London	Ralph Richardson Biography		
Coast Scene, with boat, and fishermen	£6 6s 0d (£516.91)	30th Nov 1889	Christie's	London	Ralph Richardson Biography		

drinking to a fishwoman, with dog							
River Scene, with horses (M and Ibbetson)	£2 10s 0d (£205.12)	23rd Nov 1889	Christie's	London	Ralph Richardson Biography		
A Farmyard, with horses	£6 16s 6d (£559.99)	23rd Nov 1889	Christie's	London	Ralph Richardson Biography		
A Farmyard, with donkeys	£2 2s 0d (£172.30)	23rd Nov 1889	Christie's	London	Ralph Richardson Biography		
Pigs (after Morland)	£2 17s 6d (£235.89)	27th Jul 1889	Christie's	London	Ralph Richardson Biography		
The Keeper's Departure - 'The Flash in the Pan'	£68 5s 0d (£5,599.86)	20th Jul 1889	Christie's	London	Ralph Richardson Biography		
Gathering Wood	£11 11s 0d (£947.67)	6th Jul 1889	Christie's	London	Ralph Richardson Biography		
River Scene, with water-mill and figures	£23 2s 0d (£1,895.34)	29th Jun 1889	Christie's	London	Ralph Richardson Biography		
The Slave Trade, and the engraving by Ward	£73 10s 0d (£6,030.62)	29th Jun 1889	Christie's	London	Ralph Richardson Biography		
An Inn-door	£7 7s 0d (£603.06)	25th Jun 1889	Christie's	London	Ralph Richardson Biography		
Farmyard, with Pigs	£2 12s 6d (£215.38)	25th Jun 1889	Christie's	London	Ralph Richardson Biography		
River Scene, with peasants crossing a bridge	£18 18s 0d (£1,550.73)	22nd Jun 1889	Christie's	London	Ralph Richardson Biography		
Children playing at Soldiers	£735 0s 0d (£60,306.24)	22nd Jun 1889	Christie's	London	Ralph Richardson Biography		
Interior of a Stable, and the companion	£6 16s 6d (£559.99)	12th Jun 1889	Christie's	London	Ralph Richardson Biography		
The Sportsman	£12 1s 6d (£990.75)	8th Jun 1889	Christie's	London	Ralph Richardson Biography		

Peasants in an Inn-yard and Interior of a Stable	£105 0s 0d (£8,615.18)	25th May 1889	Christie's	London	Ralph Richardson Biography		
A Woodman	£16 5s 6d (£1,335.35)	27th Apr 1889	Christie's	London	Ralph Richardson Biography		
Sheep in a landscape	£19 19s 0d (£1,636.88)	27th Apr 1889	Christie's	London	Ralph Richardson Biography		
Pigs	£0 12s 0d (£49.23)	17th Apr 1889	Christie's	London	Ralph Richardson Biography		
Cow and Sheep in a landscape	£1 10s 0d (£123.07)	17th Apr 1889	Christie's	London	Ralph Richardson Biography		
A Road Scene, with a horseman and other figures	£12 0s 0d (£984.59)	17th Apr 1889	Christie's	London	Ralph Richardson Biography		
Landscape, with sportsmen and dogs	£30 9s 0d (£2,498.40)	6th Apr 1889	Christie's	London	Ralph Richardson Biography		
The Windy Day: landscape, with a horseman, a horse and cart, and figures on a road	£336 0s 0d (£27,568.56)	6th Apr 1889	Christie's	London	Ralph Richardson Biography		
Mountain Scene in N. Wales	£12 12s 0d (£1,033.82)	6th Apr 1889	Christie's	London	Ralph Richardson Biography		
Winter Fuel	£9 19s 6d (£818.44)	6th Apr 1889	Christie's	London	Ralph Richardson Biography		
The Stable: interior, with a donkey and dogs	£26 5s 0d (£2,153.79)	6th Apr 1889	Christie's	London	Ralph Richardson Biography		
The Wreck	£11 0s 6d (£904.59)	23rd Feb 1889	Christie's	London	Ralph Richardson Biography		
A Sow and Pigs (sold with another)	£3 10s 0d (£287.17)	9th Feb 1889	Christie's	London	Ralph Richardson Biography		
Woodcutters	£11 11s 0d (£947.67)	19th Jan 1889	Christie's	London	Ralph Richardson Biography		

Peasants with a Dog (pencil)	£1 0s 0d (£82.05)	12th Jan 1889	Christie's	London	Ralph Richardson Biography		
Peasants (a pair - watercolour)	£4 4s 0d (£344.61)	12th Jan 1889	Christie's	London	Ralph Richardson Biography		
A Girl with Strawberries	£4 0s 0d (£328.20)	5th Jan 1889	Christie's	London	Ralph Richardson Biography		
The Recruit; Deserted; Taking Leave of his Wife; and Pardoned (a set of four)	£40 19s 0d (£3,359.92)	5th Jan 1889	Christie's	London	Ralph Richardson Biography		
Landscape, with donkeys and pigs	£5 10s 0d (£451.27)	15th Dec 1888	Christie's	London	Ralph Richardson Biography		
Landscape, with a shepherd and sheep	£2 5s 0d (£184.61)	15th Dec 1888	Christie's	London	Ralph Richardson Biography		
A Mower	£5 15s 6d (£473.83)	8th Dec 1888	Christie's	London	Ralph Richardson Biography		
The Epping Hunt	£173 5s 0d (£14,215.04)	1st Dec 1888	Christie's	London	Ralph Richardson Biography		
Snow Scene, with gipsies	£6 6s 0d (£516.91)	1st Dec 1888	Christie's	London	Ralph Richardson Biography		
Coast Scene, with boats and figures	£16 16s 0d (£1,378.43)	1st Dec 1888	Christie's	London	Ralph Richardson Biography		
Summer and Winter (a Pair)	£13 13s 0d (£1,119.97)	28th Jul 1888	Christie's	London	Ralph Richardson Biography		
Hunting Subjects (a Pair)	£3 0s 0d (£246.15)	28th Jul 1888	Christie's	London	Ralph Richardson Biography		
Winter	£78 15s 0d (£6,461.38)	30th Jun 1888	Christie's	London	Ralph Richardson Biography		
Laetitia (1)	£267 18s 0d (£21,981.01)	22nd Jun 1888	Christie's	London	Ralph Richardson Biography		
Landscape, with gipsy encampment	£24 13s 6d (£2,024.57)	4th Jun 1888	Christie's	London	Ralph Richardson Biography		

Rocky Coast Scene, with figures and dog	£17 6s 6d (£1,421.50)	4th Jun 1888	Christie's	London	Ralph Richardson Biography		
A Donkey Race	£3 0s 0d (£246.15)	4th Jun 1888	Christie's	London	Ralph Richardson Biography		
A Horseman at a Cottage-door	£14 0s 0d (£1,148.69)	4th Jun 1888	Christie's	London	Ralph Richardson Biography		
A Gipsy Encampment	£52 10s 0d (£4,307.59)	2nd Jun 1888	Christie's	London	Ralph Richardson Biography		
The Cottage-door	£241 10 0s (£19,814.91)	2nd Jun 1888	Christie's	London	Ralph Richardson Biography		
Charcoal Burners	£252 0s 0d (£20,676.42)	2nd Jun 1888	Christie's	London	Ralph Richardson Biography		
Summer and Winter (a Pair)	£6 6s 0d (£516.91)	28th May 1888	Christie's	London	Ralph Richardson Biography		
A Shooting Party	£7 17s 6d (£646.14)	28th May 1888	Christie's	London	Ralph Richardson Biography		
Landscape, with figures	£11 11s 0d (£947.67)	28th May 1888	Christie's	London	Ralph Richardson Biography		
The Horse Fair	£430 10s 0d (£35,322.22)	5th May 1888	Christie's	London	Ralph Richardson Biography		
Robbing the Orchard	£798 0s 0d (£65,475.34)	5th May 1888	Christie's	London	Ralph Richardson Biography		
A Sow and Pigs, and a White Horse and Dog in a Stable	£12 12s 0d (£1,033.82)	20th Apr 1888	Christie's	London	Ralph Richardson Biography		
Return from Work	£17 17s 0d (£1,464.58)	14th Apr 1888	Christie's	London	Ralph Richardson Biography		
Before the Wreck, and After the Wreck (a Pair)	£22 1s 0d (£1,809.19)	14th Apr 1888	Christie's	London	Ralph Richardson Biography		
Landscape, with a cottage and a woman washing	£84 0s 0d (£6,892.14)	14th Apr 1888	Christie's	London	Ralph Richardson Biography		

Woodcock-Shooting	£45 3 0d (£3,704.53)	14th Apr 1888	Christie's	London	Ralph Richardson Biography		
Caught in a Storm (oval)	£19 19s 0d (£1,636.88)	14th Apr 1888	Christie's	London	Ralph Richardson Biography		
Winter - The Woodman's Return	£1 10s 0d (£123.07)	14th Apr 1888	Christie's	London	Ralph Richardson Biography		
A Shepherdess with a Lamb (oval)	£15 15s 0d (£1,292.28)	14th Apr 1888	Christie's	London	Ralph Richardson Biography		
Woodcutters	£3 15s 0d (£307.68)	12th Apr 1888	Christie's	London	Ralph Richardson Biography		
A Gipsy Encampment	£12 12s 0d (£1,033.82)	7th Apr 1888	Christie's	London	Ralph Richardson Biography		
Summer and Winter (a Pair)	£6 16s 6d (£559.99)	27th Mar 1888	Christie's	London	Ralph Richardson Biography		
A Shooting Party	£5 5s 0d (£430.76)	27th Mar 1888	Christie's	London	Ralph Richardson Biography		
The Tea Garden	£472 10s 0d (£38,768.29)	24th Mar 1888	Christie's	London	Ralph Richardson Biography		
Portrait of himself	£4 14s 6d (£387.68)	24th Mar 1888	Christie's	London	Ralph Richardson Biography		
Feeding the Pigs (1792)	£53 11s 0d (£4,393.74)	24th Mar 1888	Christie's	London	Ralph Richardson Biography		
A Cottage near a Wood, with cows, peasant, and a dog	£105 0s 0d (£8,515.18)	24th Mar 1888	Christie's	London	Ralph Richardson Biography		
The Keeper's Cottage	£346 10s 0d (£28,430.08)	24th Mar 1888	Christie's	London	Ralph Richardson Biography		
The Post-boy's Return	£745 10s 0d (£61,167.75)	24th Mar 1888	Christie's	London	Ralph Richardson Biography		
A Gipsy Encampment	£115 10s 0d (£9,476.69)	24th Mar 1888	Christie's	London	Ralph Richardson Biography		
The Woodman's Return	£12 1s 6d (£990.75)	24th Feb 1888	Christie's	London	Ralph Richardson Biography		

Pair of Landscapes, with figures and horses	£22 1s 0d (£1,809.19)	18th Feb 1888	Christie's	London	Ralph Richardson Biography		
Landscape, with fallen horse- man	£5 5s 0d (£430.76)	18th Feb 1888	Christie's	London	Ralph Richardson Biography		
The Tired Soldier	£13 13s 0d (£1,119.97)	18th Feb 1888	Christie's	London	Ralph Richardson Biography		
A Sow and Pigs (1791)	£10 10s 0d (£861.52)	18th Feb 1888	Christie's	London	Ralph Richardson Biography		
A Fishing Party	£11 11s 0d (£947.67)	6th Feb 1888	Christie's	London	Ralph Richardson Biography		
Return from Labour	£7 7s 0d (£603.06)	28th Jan 1888	Christie's	London	Ralph Richardson Biography		
Gossips	£7 7s 0d (£603.06)	28th Jan 1888	Christie's	London	Ralph Richardson Biography		
The Gamekeeper	£15 4s 6d (£1,249.20)	28th Jan 1888	Christie's	London	Ralph Richardson Biography		
Smugglers	£6 6s 0d (£516.91)	28th Jan 1888	Christie's	London	Ralph Richardson Biography		
The Cottagers (Portraits of the Artist and his Wife)	£120 15s 0d (£9,907.45)	21st Jan 1888	Christie's	London	Ralph Richardson Biography		
Trepanning a Recruit	£320 5s 0d (£26,276.29)	1886			David Wilson Biography		
The Cottage Door	£399 0s 0d (£26,407.70)	1883			David Wilson Biography		
The Press-gang	£199 10s 0d (£13,203.85)	1883			David Wilson Biography		
The Contented Waterman	£199 10s 0d (£13,203.85)	1883			David Wilson Biography		
The Tea Garden	£215 0s 0d (£14,229.71)	1882			David Wilson Biography		
The Carrier preparing to Set Out	£400 0s 0d (£26,473.88)	1881			David Wilson Biography		
Butcher and Farmer	£304 10s 0d (£20,153.24)	1880			David Wilson Biography		
Carrying Pigs to Market	£110 5s 0d (£7,296.86)	1879			David Wilson Biography		

The Nut-gatherers	£588 0s 0d (£38,916.60)	1879			David Wilson Biography		
Westmoreland	£315 0s 0d (£20,848.18)	1878			David Wilson Biography		
The Horse Fair	£352 5s 0d (£23,313.56)	1877			David Wilson Biography		
The Fruits of Industry	£582 15s 0d (£38,569.13)	1877			David Wilson Biography		
The Post-boy's Return	£660 0s 0d (£43,681.90)	1876			David Wilson Biography		
A Gipsy Encampment	£441 0s 0d (£29,187.45)	1876			David Wilson Biography		
A View at Enderby	£262 10s 0d (£17,373.48)	1876			David Wilson Biography		
A Wood Scene	£147 0s 0d (£9,729.15)	1876			David Wilson Biography		
The Edge of a Wood	£376 10s 0d (£24,918.54)	1876			David Wilson Biography		
A Farmyard	£152 5s 0d (£10,076.62)	1876			David Wilson Biography		
Mutual Confidence	£126 0s 0d (£8,339.27)	1876			David Wilson Biography		
Snowballing	£105 0s 0d (£6,573.95)	1875			David Wilson Biography		
The Fox Inn	£283 10s 0d (£17,749.65)	1875			David Wilson Biography		
Sportsman at Village Inn	£393 15s 0d (£24,652.29)	1871			David Wilson Biography		
Landscape, Cattle, and Sheep	£246 15s 0d (£15,448.77)	1868			David Wilson Biography		
Butcher and Farmer	£262 10s 0d (£16,434.86)	1866			David Wilson Biography		
Landscape, Figures and Donkeys	£210 0s 0d (£13,147.89)	1866			David Wilson Biography		
Cornish Wreckers	£178 11s 0d (£10,557.52)	1864			David Wilson Biography		
View at Enderby	£288 15s 0d (£17,073.56)	1863			David Wilson Biography		
A Gipsy Encampment	£152 5s 0d (£9,002.42)	1863			David Wilson Biography		
The Carrier preparing to Set Out	£257 5s 0d (£15,210.99)	1863			David Wilson Biography		
The Horse Fair	£231 0s 0d (£13,658.85)	1856			David Wilson Biography		
Innocence Alarmed	£224 14s 0d (£13,286.33)	1856			David Wilson Biography		

The Thatchers	£147 0s 0d (£8,691.99)	1856			David Wilson Biography		
A Hard Bargain	£131 5s 0d (£7,760.71)	1856			David Wilson Biography		
A Land Storm	£51 9s 0d (£3,042.20)	1856			David Wilson Biography		
Sheep reposing at Noon-tide	£248 17s 0d (£14,714.30)	1856			David Wilson Biography		
Stable, White and Bay Horse, and Figures	£707 0s 0d (£56,691.57)	1853			David Wilson Biography		
The Corn-bin	£225 15s 0d (£13,639.14)	1842			David Wilson Biography		
Sheep in a Stable	£232 0s 0d (£14,016.74)	1842			David Wilson Biography		
Ale-house, Figures, and Dogs	£220 10s 0d (£13,321.95)	1842			David Wilson Biography		
Pigs eating Cabbages	£210 0s 0d (£12,687.57)	1842			David Wilson Biography		
Farmer and Gamekeeper	£221 10s 0d (£13,382.37)	1841			David Wilson Biography		
A Coast Scene	£184 16s 0d (£11,165.06)	1840			David Wilson Biography		
The Market-cart	£115 10s 0d (£6,978.16)	1840			David Wilson Biography		
Interior of a Stable	£141 15s 0d (£8,140.76)	1823			David Wilson Biography		
Bathing Horses	£105 0s 0d (£4,885.15)	1807			David Wilson Biography		
A Winter Scene	£173 5s 0d (£8,060.49)	1807			David Wilson Biography		
The Cottage Door	£73 10s 0d (£3,239.36)	1798			David Wilson Biography		

*The price in brackets is the equivalent price in 2021 (when the data was collated), using the National Archives Currency Converter.