Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

MORLAND, Henry Robert

London 6.X.1716–30.XI.1797

Many sources say he was the son of a painter, George Henry Morland, but in fact his parents were Thomas and Elizabeth Morland; Henry Robert was born on 6.X.1716 (not 1719) and baptised on 20.XI.1716 in Westminster. He is next mentioned in documents when he was apprenticed to the minor portrait painter and Kneller copyist Isaac Whood of Bloomsbury on 21.IX.1732 for 7 years for a premium of £40. By 1753 he was established as a painter in oil and crayons of portraits and genre pictures, as well as being "a maker of most excellent crayons, which went by his name". He was also a dealer, restorer and forger. Despite notable success, he was declared bankrupt in 1762 (*London Gazette*, 23.I.1762). He operated from 47 Leicester Fields (1760, when his finances forced him to sell his house to Sir Joshua Reynolds), Frith Street 1762, and was again in business near the Opera House, Haymarket, 1763 and subsequently in Chapel Street, Wardour Street etc. He appeared in directories as a portrait painter from 1763, and he continued to exhibit pastels at the Society of Artists (1760–83), the Free Society (1763–82) and the Royal Academy (1771–81), including portraits and genre pictures of domestic servants. Walpole thought the ballad singer exhibited in 1764 was "very natural". By 1767 he was charging 10 guineas for his crayon pictures.

An anonymous critic signing T.B., thought to be Thomas Bardwell, offered extravagant praise in his *A call to the connoisseurs* (repr. *St James's chronicle*, 9–12.V.1761):

> Mr Moreland has the Happiness of taking the truest, and yet the most pleasing Likenesses: His Colouring is exquisitely clear and tender, Circumstances rarely found in Crayon Painting; and no Painter finishes more perfectly throughout.
>
> In his Imitation of other Masters he is admirable, on account of the prodigious Spirit, Manner, and even the Particularities of his Originals, which he never suffers to escape him.

In 1766 Morland reported to the Society of Arts on Mr Stanley's crayons, which he thought superior to Stoupan's (minute of 25.VI.1766). Morland was evidently considered to be among "the most eminent" pastellists when he was consulted (along with Liotard, Russell, Milbourn and Lawrenson) by the Society of Arts in 1772 in connection with Charles Pache's pastels: according to the minute of 27.XI.1772, "Mr Moreland acknowledged the Crayons [of Pache] to be very beautiful but says those Crayons being made on the Principle of the Switzerland Crayons are not in his opinion so good as some made here"; apparently Bartolozzi and Lawranson convinced William Mitford too of the superiority of Morland's crayons to Stoupan's. Charles Hayter later wrote that Morland "made the very best crayons I ever possessed"; it seems that he used gin as a binder, in place of ale-wort. This may account for a distinctive luminosity in his pastels.

The few examples of his pastels that have survived reveal a surprising range of technique. Some of this may be explained if portraits such as that of Mrs Tweedie (shown as a young woman as she would have been c.1730) were copies of earlier pictures; others may simply reflect varying levels of attention. It seems possible that a number of works that resemble Pond may be by Morland, while one later example (from 1784) could easily be mistaken for Vaslet had it not been engraved. A large part of the recorded œuvre consists in repetitions of his laundry maids.

On 20.VI.1757 at St James's Piccadilly he married Jane Lacam (1731–), daughter of a Pall Mall jeweller of French extraction, Isaac Lacam. Lacam's nephew John died in 1759, leaving a will which reveals that he had lent Morland £212; it also mentions a drawing of John's deceased wife Veneranda by Liotard, left to Mary, Mrs Nathaniel Hone. Morland's son George (*q.v.*), the well-known painter, made some pastels. A number of works by both artists were engraved by Philip Dawe (*q.v.*), a pupil and possibly a relation.

Bibliography

Bénézit; British artists' suppliers at npg.org.uk; Brownlow 1847, p. 30f; Bryan 1904; Edwards 1808, p. 289; Hayter 1813, reproduced in TREATISES; Lemoine-Bouchard 2008; Oxford DNB; Pilkington 1852; R&L 708; Sée 1911; John Thomas Smith, *Nollekens and his times*, ed. Wilfred Whitten, 1920, II, p. 263; Society of Arts minutes, reproduced in TREATISES; Waterhouse 1981; Whitley 1928, II, pp. 263f; Wright 2006; *Register of duties paid for apprentices' indentures 1710–1811*

GENEALOGIES Lacam

Salon critiques

Anon., "To the Printer of the St James's Chronicle", *St James's chronicle*, 22–25.V.**1762**:

Mr MORLAND.

72. *His Majesty, in Crayons.* – Surly.

Crito [Anon.], "To the Printer of the Public Advertiser, Mr Woodfall", *The public advertiser*, 5.V.**1764**:

Mr MORLAND.

His Pictures have great Merit, particularly the Ballad Singer, in whihc is great Nature.

[Anon.], *Mémoires littéraires de la Grande Bretagne pour l'an **1767***, London, 1768, article VIII, "Beaux arts, &c. ", p. 182:

[Exposition de Pall Mall:]. On y voyoit aussi de bons portraits, entr'autres ceux de Morland.

[Anon.], "Critical remarks on the paintings lately exhibited in Pall-Mall", *Gentleman's magazine*, XXXVII, **1767**, p. 239:

Mr *Moreland, Berwick street*, No. 197. The portraits of this gentleman are most of them copies, and should not be admitted. – *Mr* Morland. *He is a very good painter, many of his pictures are well performed.*

Pastels

J.547.101 AUGUSTA, Princess Dowager of Wales, née von Sachsen-Gotha (1719–1772), crayons, Free Society 1768, no. 165

J.547.102 James BRADSHAW [(1748–1797)], ?merchant, in a blue coat, pstl, 53x44.5 ov. (Major R. C. Stileman; sale p.m., London, Christie's, 7.XII.1908, Lot 69 n.r., with two prints, as by H. Morland, 6 gns; Gibbard) φ

~grav.: J. R. Smith 1784, pendant to Foster

J.547.103 Countess of COVENTRY, née Maria Gunning, pstl, 38x28 (Aylsham, G. A. Key, 18.IV.1997, Lot 720 n.r., £155) [?version of Lady's maid soaping linen]

J.547.1035 Ingham FOSTER (–1806), merchant, of Lombard Street, engraver and collector, m/u

~grav.: J. R. Smith 1784, pendant to Bradshaw

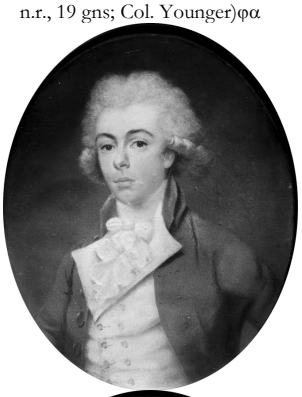
J.547.104 GEORGE III (1738–1820), as Prince of Wales, m/u, a.1760

~grav. Richard Houston c.1760

J.547.107 ~?repl., head, crayons, Society of Artists 1762, no. 72

J.547.108 ~version, pstl (PC 2013) [new attr.] φβν

J.547.11 Dr HURST, in a brown coat and white waistcoat; & pendant: J.547.111 Mrs Hurst, in a green dress with lace fichu and veil, pstl, 24x19 ov. (London, Christie's, 15.V.1914, 17 gns; Hanbury; [Mrs Bowring-Hanbury;] London, Puttick & Simpson, 31.V.1932, Lot 9 n.r., 19 gns; Col. Younger)φα



J.547.114 Mrs Arthur ROCHFORT, née Sarah Singleton, co-heiress of Rt Hon. Henry Singleton, pstl, 58.5x48 [c.1745] (Billingshurst, Bellmans, 16–18.II.2016, Lot 1534 repr., as circle of Hoare, £300–500. Laois, Sheppards,

26–27.IV.2016, Lot 219 repr., as by Watson, est. £3–5000) [new attr., ?; cf. Watson] φα

J.547.116 Mrs Thomas TWEEDIE of Quarter (∞ 1728), née Mary Stevenson (–1784), daughter of Alexander Stevenson of Dreva and Venlaw, pstl, 55x45, s ↘ "HR Morland" (London, Chiswick Auctions, 7.X.2014, Lot 292 repr., est. £250–350. Tetsworth, near Thame, Swan Fine Auctions, 12.XI.2014, Lot 130 repr., est. £2–3000; Tetsworth, Swan Fine Auctions, 5.II.2015, Lot 130 repr., est. £2–3000; London, Christie's, 9.XII.2015, Lot 151 repr., est. £2–3000, £1600) φσ

J.547.117 James WALKER (1731–1793), first master of the ceremonies at Margate, pstl, inscr. *verso* "This portrait of Mr. Jas. Walker, 1st Master of the Ceremonies at Margate in Kent, the 3rd son of Mr. Jae Walker, late of Mansfield in Nottinghamshire, by Ann his wife, 2nd Daughter of John Monk, mercer, late of the same place, was drawn by Moreland, and is an excellent likeness." (C. Becher Pigot 1923). Lit.: C. Becher Pigot, *Notes & queries*, 1923, p. 289, as ?George Morland

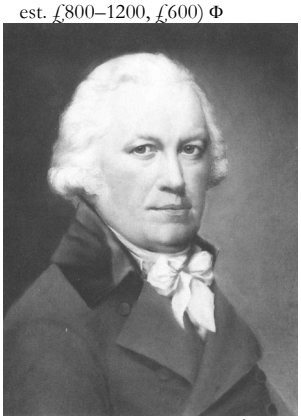
J.547.118 Sir Watkin WILLIAMS-WYNN, 4th Bt (1749–1789), pstl, 56x44.5, inscr. "Sir WWW painted by Moreland, 1750" (Bodrhyddan). Lit.: Steegman 1957, p. 147, pl. 24B φ

J.547.12 Boy's head, crayons, Society of Artists 1760, no. 38. Lit.: Brownlow 1847, "one of the best of his productions"

J.547.121 Gentleman, crayons, Society of Artists 1762, no. 73; Free Society 1763, no. 141

J.547.122 The mischievous boy, pstl, 76x63.5 (London, Christie's, 24.II.1908, 8 gns; Grant)

J.547.123 Gentleman in a brown coat, pstl, 48x37 (London, Phillips, 14.VII.1998, Lot 14 repr., est. £800–1200, £600) Φ



J.547.125 Beggar boy, pstl/ppr, a/r Murillo, 65.7x51.5 (de Trafford; London, Christie's, 3.III.1994, Lot 78 repr., est. £3–5000, £2400)

J.547.126 Ballad singer holding a candle in her right hand, crayons, Society of Artists 1764, no. 73

J.547.127 =?La lecture sous la lanterne, pstl, 59x46 (Metz, Bailly-Hertz, 27.XI.2005, entourage de Gaspard Gresly, est. €800–1000). Lit.: Jeffares 2006, éc. fr. Φ

Photo courtesy Bailly-Hertz

~repl., pnt. (Yale Center for British Art)

~repl., pnt. (Tate, inv. N05471)

~grav. James Watson (BM copy annotated as of Feramuta, sister of George Moreland); Butler Clowes

J.547.132 Lady in a veil, crayons, Society of Artists 1764, no. 74

J.547.133 Servant with a candle, crayons, Society of Artists 1765, no. 86

J.547.1335 =?pstl, 56x43 (Mrs De Walter Storff; London, Christie's, 11.VI.1963, Lot 66, 6 gns; Smith. Lady Huntington-Whiteley, Ripple Hall, near Tewkesbury, Gloucestershire, as by Joseph Wright of Derby; South Cerney, Cirencester, Dominic Winter, 5.III.2020, Lot 230 repr. est. £1500–2000; Cirencester, Dominic Winter, 31.VII.2020, Lot 347 repr. est. £700–1000, £560) [new attr. 2019] φν

~grav. James Watson

J.547.134 Lady, crayons, Free Society 1767, no. 208 (10 gns); 1770, no. 186

J.547.135 Young lady in a Turkish dress, crayons, Free Society 1767, no. 209 (10 gns)

J.547.136 Heads of women, a/r Carriera, m/u, Free Society 1768, nos. 292, 293

J.547.137 Lady, crayons, Royal Academy 1771, no. 132

J.547.138 A dairy-maid, crayons, Royal Academy 1781, no. 131

J.547.139 A lady's maid soaping some fine linen, m/u, Society of Artists 1769, no. 163; Society of Artists 1774, no. 209; Society of Artists 1775, no. 169; Society of Artists 1776, no. 250

J.547.14 ~version, pstl (Mr Davis 1911). Lit.: Sée 1911, repr. p. 269 Φ

J.547.142 ~[=?] pstl, 57x46 (Leyburn, Tennants, 14.IV.2000, Lot 517 repr., attr., est. £800–1200, £750) φ

J.547.144 ~?version, as a girl washing clothes, pstl, 56x43 (London, Sotheby's, 16.XI.1989, Lot 4 repr., £2577)

J.547.145 ~version, pstl, 56x46 (London, Sotheby's, 31.III.1999, Lot 89 repr., attr., est. £4–6000, £3800 [=£4370]) φ

~version, watercolour, 39x30 (Dublin, Whyte's, 28.XI.2006, Lot 118 repr., as of Countess of Coventry)

J.547.148 =?Countess of Coventry, watercolour, 28.7x29.2 (London, Bonhams Chelsea, 18.III.1997, Lot 153 n.r., £40)
~version, pnt., 76.3x63.5 (Earl of Halifax. Pierpont Morgan 1897. Harari & Johns; PC; London, Christie's, 9.VII.2014, Lot 208)
~version, pnt. (Tate, inv. N01402)
~version, pnt., 74.3x62.9 (?Asher Wertheimer 1910; Ogden Mills; New York, Parke-Bernet, 12.V.1938, Lot 46; Major Edward Bowles; New York, Parke-Berent, 12.XI.1943, Lot 167; Schoenemann Galleries; pc; New York, Sotheby's, 17.X.1997, Lot 123; Berger Collection; New York, Sotheby's, 26.I.2017, Lot 226 repr., as ?Maria, Countess of Coventry)
J.547.15 ~cop., pstl, 56.5x43 (London, Bonhams Knightsbridge, 24.V.2016, Lot 407 repr., as French 19th century, with pendant, est. £800–1200; Billingshurst, Bellmans, 4–6.X.2016, Lot 1512 repr., with pendant, est. £300–500) [new attr.] φκ

J.547.152 A girl ironing some shirt sleeves, m/u, Society of Artists 1774, no. 215; Society of Artists 1775, no. 174; Society of Artists 1776, no. 251
=?The laundry maid, pnt. (Tate, inv. N01403)
J.547.154 ~Society of Artists 1776, no. 251
J.547.155 ~version, pnt. (Jacksonville, Cummer Museum)
J.547.156 ~version., pstl, 78.2x66.7 (London, Christie's, 14.VII.1992, Lot 30 repr., est. £8–12,000, £7500)
J.547.157 ~version, pstl, 56.3x43.6, inscr. *verso* "Paintd by H. Morland/No 11 South Chapel Street/Soho" (Rev. Dr Penny. Major J. H. Hudson; London, Christie's, 11.VII.1995, Lot 12 repr., est. £3–5000. London, Sotheby's, 31.III.1999, Lot 88 repr., est. £3–5000, £2875) Φ

Photo courtesy Christie's

J.547.16 ~cop., pstl, 70x57/?76x63.5 (London, Bonhams Knightsbridge, 10.VI.1998, Lot 37 repr., as by Hoare, est. £800–1200, £2700. London, Sotheby's, 19.III.2003, Lot 121 repr., est. £3–5000. London, Bonhams Knightsbridge, 19.VI.2012, Lot 82 repr., circle of Morland, est. £1000–1500) Φκ

Photo courtesy Sotheby's

J.547.163 ~cop., pstl, 56.5x43 (London, Bonhams Knightsbridge, 24.V.2016, Lot 407 repr., as French 19th century, with pendant, est. £800–1200; Billingshurst, Bellmans, 4–6.X.2016, Lot 1512 repr., with pendant, est. £300–500) [new attr.] φκν

J.547.1634 Lady's portrait, crayons (London, Christie's, 30.XI.1782, Lot 13, as by Morland, b/i)
J.547.164 Laundress (Henry Liddell, Lord Ravensworth; London, Christie's, 5.XII.1795, Lot 3, with head in crayons by Rosalba, £1/15/-; Seguier)
J.547.165 A girl washing, pstl, 56x43, 1796 (Earl of Moray; sale p.m., London, Sotheby's, 3.VI.1932, £4; Squire)
J.547.166 Lady in a blue gown with lace cap, pstl, 58.5x44.6 (London, Royal Academy, inv. 03/396. Legs Carel Weight 1987, as by Hoare) [new attr. 2016] φανσ

J.547.168 Laundry maid; & pendant: J.547.169 girl holding a mask, pstl, 56x43 (London, Christie's, 20.IV.1928, 21 gns; Marcus) φ

J.547.171 Deliah, 53x43 ov. (Renton 1911). Exh.: Paris 1911, no. 160, as anon., ?George Morland [??; ?Henry]
J.547.1712 Girl washing linen, pstl, 56x43 (London, Sotheby's, 30.XI.1932, Lot 31 n.r.)
J.547.172 Laundry maid, pstl, 76.2x64.4, s monogram (PC 1998. Andrew Clayton-Payne; PC 2016). Lit.: Nottingham 1998, fig. 38 φ

~grav. Philip Dawe, 1774
J.547.175 The young mussel gatherer, pstl, 47x39.4 (London, Christie's South Kensington, 1.VII.2004, Lot 278 n.r., est. £600–800, £500)
J.547.176 Lady in a blue dress, pstl/ppr, 56.8x44.5 (Dr Tony Ryan, Lyons House; London, Christie's, 14.VII.2011, Lot 96 repr., circle of Knapton, est. £3–5,000, £2750) [new attr., ?]] φανσ

J.547.177 Lady in a white satin gown with blue ribbons, pstl, 57x44 (Exeter, Bearnes Hampton & Littlewood, 15–16.X.2019, Lot 291 repr., attr. Hoare, est. £1200–1800) [new attr. 2019, cf. Mary Tweedie] φν

J.547.178 Portraits, crayons, Society of Artists 1761, no. 71 (three); Free Society 1768, nos. 161, 162, 165; 1775, nos. 175–179

J.547.179 Girl in white dress with red bodice, pstl, 72.5x59.5 ov. (London, Christies, 26.I.1923, Lot 13 n.r.; 8 gns; Miles)

J.547.18 A picture, crayons, Royal Academy 1772, no. 158

J.547.181 A moonlight, Free Society 1776, no. 168

J.547.182 Portrait, crayons, Royal Academy 1779, no. 201

J.547.183 Madonna and Child, Free Society 1782, no. 51

J.547.184 Two crayons (Wilton House 1795). Lit.: *Ædes Pembrochianæ*, 1795, p. 120, as by Morland

J.547.185 Houses on fire by moonlight, crayons (John Wilson 1808). Lit.: John Wilson, *New descriptive catalogue and plan of the European Museum*, London, 1808, no. 615 n.r.

J.547.186 A children's party, pstl, 74x61 (London, Christie's, 29.VI.1923, Lot 5, £22)

J.547.187 Saint Cecilia, pstl a/r Carlo Dolci, 57x44.5 (London, Christie's, 2.III.1914, Lot 36, 5 gns; Gross)

J.547.188 Servant, pstl, 61x46 (Kessler; New York, Rains, 23–25.I.1930, Lot 314 repr.; A. Seligmann, Paris, 1934, repr. cat., as John Russell) [new attr.] Φαν