MORLAND, Henry Robert

London 1716–1797

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.XI.1732 for 7 years for a premium of £40. By 1733 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 23.1.1762). 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 at 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.

In 1766 he reported to the Society of Arts on Mr Stanley’s crayons, which he thought superior to Stoup’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 Morland 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 Lawrenson convinced WilliamMitford too of the superiority of Morland’s crayons to Stoup’s. Charles Hayer 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 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
Bénézet: British artists’ suppliers at npg.org.uk; Brownlow 1847, p. 30; Bryan 1904; Edwards 1808, p. 289; Hayter 1813, reproduced in TREATISES; Lemoine-Bouchard 2008; Oxford DNB; Pilkington 1852, R&L, 708; See 1911; John Thomas Smith, Nollekens and his times, ed. Wilfred Whitten, 1920, II, p. 263; Society of Arts minutes, reproduced in TREATISES; Waterhouse 1981; Whiteley 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 VII.1762.
Mr Morland.
72. His Majesty, in Crayons. – Surly.

Crito [Anon.], “To the Printer of the Public Advertiser, Mr Woodfall”, The public advertisement, 5.V.1764.
Mr Morland.

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


[Exposition de Pall Mall]. On y voyoit aussi de bons portraits, ent’autres ceux de Morland.

Anon., “Critical remarks on the paintings lately exhibited in Pall-Mall”, Gentleman’s magazine, XXXVII, 1767, p. 239
Mr Morland, Berwick street, No. 197. The portraits of this gentleman are most of them copies, and should not be admired. – Mr Morland. He is a very good painter, many of his pictures are well performed.

Pastels

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

1.547.102 James BRADSHAW [(1748–1797)], merchant, in a blue coat, pastel, 53x44.5 ov. (Major R. C. Stileman; sale p.m., London, Christie’s, 3.XI.1908, Lot 69 n.r., with two prints, as by H. Morland, 6 gns; Gibbard) ϕ

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

1.547.103 Countess of COVENTRY, née Maria Gunning, pastel, 38x28 (Artsheam, G. A. Key, 18.IV.1997, Lot 720 n.r., £35) [Version of Lady’s maid soaping linen]

1.547.105 Ingham FOSTER (–1806), merchant, of Lombard Street, engraver and collector, m/a ϕ

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

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

grav.: Richard Houston c.1760

1.547.107 ϕκν repl., head, crayons, Society of Artists 1762, no. 72

1.547.108 ϕκν opp., pastel (W. 2013) [new att.] ϕκν

1.547.111 Dr HURST, in a brown coat and white waistcoat; & pendant: 1.547.111 Mrs Hurst, in a green dress with lace fichu and veil, pastel, 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)

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Neil Jeffares, Dictionary of pastellists before 1800

Neale Jackson, Dictionary of pastellists before 1800

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Brownlow 1847, p. 30; Bryan 1904; Edwards 1808, p. 289; Hayter 1813, reproduced in TREATISES; Lemoine-Bouchard 2008; Oxford DNinB; Pilkington 1852, R&L, 708; See 1911; John Thomas Smith, Nollekens and his times, ed. Wilfred Whitten, 1920, II, p. 263; Society of Arts minutes, reproduced in TREATISES; Waterhouse 1981; Whiteley 1928, II, pp. 263f; Wright 2006; Register of duties paid for apprentices’ indentures 1710–1811

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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, merchant, 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 Ψ

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” Φ

J.547.121 Gentleman, crayons, Society of Artists 1762, no. 73; Free Society 1767, no. 141 Φ

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


J.547.129 A lady’s maid washing clothes, pstl, 56x43 (London, Sotheby’s, 16.xi.1989, Lot 4 repr., £2577) Φ

J.547.135 =?pstl, 56x43 (PC 2019, as by Joseph Wright of Derby) [new attr. 2019] Φ

J.547.136 Heads of women, a/r Carriera, m/u, Free Society 1768, nos. 292, 293 Φ
J.547.152 A girl ironing some shirt sleeves, m/u, Society of Artists 1774, no. 215; Society of Artists 1776, no. 251
=7The 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 “Painted 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

J.547.158 Laundry maid; & pendant: J.547.169 girl holding a mask, pstl, 56x43 (London, Christie’s, 20.IV.1928, 21 gns; Marcus) φ
J.547.159 Portrait, crayons, Society of Artists 1761, no. 71 (three); Free Society 1768, nos. 161, 162, 165; 1775, nos. 175-179
J.547.160 Girl in white dress with red bodice, pstl, 76.2x64.4, s monogram (NC 1998. Andrew Clayton-Payne; WC 2016). Lit.: Nottingham 1998, fig. 38 φ
J.547.161 Portrait, crayons, Royal Academy 1779, no. 201
J.547.162 Madonna and Child, Free Society 1782, no. 51
J.547.163 Two crayons (Wilton House 1795). Lit.: Ada Pomeroy, 1795, p. 120, as by Morland

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)