

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

MORLEY, Squire

fl. London c.1746–55

An old trade card announces “Gentlemen & Ladies Pictures Drawn at Their Houses in Crayons, and Deliver’d in Handsome Frame and Glass at half an Guinea and a larger Size at Sixteen Shillings by S Morley at ye Golden Head in Salisbury Court, Fleet Street, London. – And in oil very reasonable with frames Compleat.” (British Museum, PD Heal 94.74). Another, possibly earlier, version reads “Gentleman and Ladies Pictures Drawn at Their Houses in Crayons, and Deliver’d in a Handsome Frame & Glass at Half a Guinea by Squire Morley near ye Brew-house in Salisbury Court, Fleet Street, London” (Lewis Walpole Library; formerly with Grosvenor Prints, 2010; Samuel Gedge Ltd, cat. XV, c.2013, no. 88). Squire Morley is recorded in the City of London rate books for Salisbury Court from 1746 until 1755: his contribution of £1/12/-, together with that of a certain Carey Stafford (presumably the master of the glass factory at Whitefriars with a monument in St Bride’s, Fleet Street), was “p^d by Mr Bell” until 1752. But no other document links Morley to the glass factory.

He may be the Squire Morley of Alresford Whitchurch, Hampshire, who married a Dorothy Palmer on 5.XI.1726; or the homonym, from Chesterfield, born 1705, who married a Susannah Taylor in Beighton, Derbyshire, in 1734. A Squire Morley of Ormond Street was buried at St George-the-Martyr, Queen Square, 19.XII.1759.

Bibliography

James Ayres, *The artist's craft: a history of tools, techniques, and materials*, London, 1985, p. 33;
Ambrose Heal, *The signboards of old London shop*, London, 1947, p. 143