



The Farmer's Visit

Stipple engraving by Bond after an oil painting by Moreland, c. 1790

This Newsletter's front cover follows the 2015 Journal article by John Boram *The Domestic Context for Gillow's Rush- and Cane-Seated Chairs* (see also *Regional Furniture*, vol. XII, 1999, p. 8, Fig. 1).

The picture, by courtesy of our Society's President, Sarah Medlam, is after one of a genre of domestic interior paintings by Moreland done during the late 18th century. The full title of the picture reveals the story – *The Farmer's Visit to his Married Daughter in Town* – for the farmer is very much in his country clothes, muddy boots and all, and has obviously ridden into town.

Points to note are the way that the farmer holds his glass, by the foot; the floral carpet, planned to room; and the welcome gift of a hare for the kitchen.

The survival of painted rush seats has not been high and John Boram only illustrates one, fig. 5 on page 52, showing a decorated chair from the collection of the Duke of Northumberland. It is not really clear from the Morland print but it seems that the chair that the farmer sits upon may also be painted, whereas the one that his daughter leans on quite clearly is.

