

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

COPLEY, John Singleton

Boston 1738 – London 1815

Copley may have learned the elements of painting from his stepfather Peter Pelham, who died when Copley was only 14, and may have studied John Smibert's collection which had been assembled in Europe. Thereafter his artistic development was based on the study of a few works by Benjamin West available in his native Boston. By 1768 he was sending portraits (some in crayons) to the Society of Artists exhibitions in London. In 1774 he moved to London, where he remained apart from a trip to France and Italy. He exhibited at the Royal Academy between 1776 and 1812 (from Leicester Fields 1776–83; George Street, Hanover Square thereafter), becoming an associate in 1776 and a full member in 1779. Portraiture was an important part of his output, although after his arrival in London his attention and ambition shifted to history painting.

Copley's interest in pastel can be dated at least back to 1762, the date of a draft letter to Liotard seeking help in "obtaining a set of the best Swiss crayons for drawing of Portraits.... the very best kind such as you can recommend [for] liveliness of color and justness of tints... You may perhaps be surprised that so remote a corner of the Globe as New England should have any demand for the necessary utensils for practicing the fine Arts, but I assure You Sir however feeble our efforts may be, it is not for want of inclination that they are not better, but the want of opportunity to improve ourselves. however America which has been the seat of war and desolation, I would fain hope will one Day become the school of fine Arts and Monsieur Liotard[s] Drawing with Justice be set as patterns for our imitation. not that I have ever had the advantage of beholding any one of those rare pieces from Your hand. but [I have] formed a Judgment on the true tast[er] of several of My friend[s] who has seen em." Indeed Cotes's portrait of Rivington was the only pastel known to have been in America in the late 1750s; much of Copley's early inspiration must have come from studying prints and technical manuals.

Some five dozen Copley pastels are known, all executed before his arrival in London; they combine sophisticated observation with a certain woodenness of the autodidact. Technical analysis shows underdrawing of the basic outlines of the compositions, covered in pastels from a limited palette (occasionally monochrome) which by the mid-1760s became richer and more vibrant. He used light brownish paper, probably of European origin. He continued to work occasionally in pastel as his oil painting developed, and the c.1770 portrait of Ralph Inman reflects the unusual lighting of this phase of his painting. Some are signed with a monogrammed JSC.

The exhaustive statistical analysis in Prown 1966 shows a few interesting points about Copley's output in pastel, which made up only 14% of his American work. Three-quarters of the pastels were done between 1765 and 1770; 80% of these sitters came from Boston, and almost all the rest from Massachusetts. A

significant preference for ordering pastels was evidenced both by Harvard graduates and by the high church and unitarian congregations at Brattle Square and King's Chapel, and, although less costly than oil portraits, pastels were favoured by wealthier families. Pastels were preferred by younger sitters (69% of them represented sitters between 20 and 40, while less than half Copley's oil subjects fell in that bracket). All of this suggests that Copley's pastels created or responded to a wave of fashion.

Did Copley continue to work in pastel after 1774? There is no firm evidence to support this, and Shelley (1995) argues that he was discouraged from doing so by the prevailing attitudes (Capt. Bruce wrote to Copley in 1766 that Sir Joshua Reynolds "condemns your working either in Crayons or Water Colours... words, which are confirmed by the publick Voice"), and the Liotardesque hard-lit precision of Copley's pastels had become unfashionable by the time of his arrival in London. Copley's description of a Raphael painting as having "the Softness and general hew of Crayons, with a Perly tint throughout" (letter to Pelham, 1775) suggests an artist who continued to value the medium; but his antagonism was later evident when John Raphael Smith's admission to the Royal Academy was discussed in 1802: Copley opposed his admission on the grounds that "Crayon painting was not to be admitted into the Class of Painting". This, according to Farington (*Diary*, 1.XI.1802), "caused a laugh", since pastels by Cotes and Russell were hanging in the meeting room.

Monographic exhibitions

Copley 1936: *An exhibition of paintings by John Singleton Copley*, New York, Metropolitan Museum of Art, 22.XII.1936 – 14.II.1937. Cat. Harry B. Wehle

Copley 1938: *John Singleton Copley, 1738–1815*, Museum of Fine Arts, Boston, Massachusetts, 1.II.–15.III.1938. Cat. Barbara Neville Parker & Anne Bolling Wheeler, *John Singleton Copley: American portraits in oil, pastel and miniature with biographical sketches*, Boston, 1938

Copley 1965: *John Singleton Copley, 1738–1815*, National Gallery of Art, Washington, DC; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston, 18.IX.1965 – 6.III.1966

Copley 1975: *American portraits by John Singleton Copley*, New York, Hirsch & Adler, 3.XII.1975 – 3.I.1976

Copley 1995: *John Singleton Copley in America*, Museum of Fine Arts, Boston, Metropolitan Museum of Art, New York, Houston & Milwaukee, 1995/96. Cat. Carrie Reborá & al.

Bibliography

American national biography; Amory 1882; Bayley 1915; Bénézit; Bolton 1923; Bowen 1892; James Thomas Flexner, *John Singleton Copley*, Boston, 1993; Jones 1914; Lemoine-Bouchard 2008; Oxford DNB; Parker & Wheeler 1938; Perkins 1873; Prown 1966; Jules David Prown, in Grove 1996; Rather 1997; Reborá 1995; Saur; Shelley 1995; Washington 1987; Waterhouse 1981; Wright 2006

Pastels

SELF-PORTRAIT, pstl, 60x44.5, 1769 (Winterthur DE, Museum, 1957.1127A. The artist; Mrs Gardiner Greene, née Elizabeth Copley; Mrs James Sullivan Amory; Harcourt Amory; John Singleton Amory; Henry Francis Du Pont; don 1957). Exh.: Copley 1938, no. 20; Copley 1995, fig. 25, det. repr. cl; fig. 123; New Haven 2000, no. 36 repr. Lit.: Prown 1966, fig. 226, cl; Schmiegel 1975, pl. IV/V; Ellen G. Miles, review of Copley 1995 exh., *Archives of American art journal*, XXXIV/4, 1994, pp. 24–27 repr.; Reborá 1995, fig. 1; Rather 1997, repr.; Margaretta M. Lovell, "Mrs Sargent, Mr Copley and the empirical eye", *Winterthur portfolio*, XXXIII/1, 1998, pp. 1–39, fig. 2; Ingamells 2004, p. 119 n.r. φ



~version, miniature/ivory, 3.3x2.7 ov., sd \ "ISC 1768" (Katrine Rosalind Copley Greene, New York, 1966. Gloria Manney 2000). Exh.: Copley 1938, no. 92; New Haven 2000, no. 37 repr.

~v. pendant spouse, infra

Thomas AMORY (1683–1728), merchant in Boston, pstl/ppr, 61.6x46.4, 1765 (Boston, MFA, 37.41. Jonathan Amory, sitter's son, Boston, 1770; John Amory, Jr, Boston, his nephew; Misses Catherine E. & Maria P. Codman, Bristol, Rhode Island, his granddaughters; Martha Codman Karolik, Newport, Rhode Island, their niece, c.1902; don Martha & Maxim Karolik 1937). Exh.: Johnston 1991, no. 33 repr. Lit.: Copley 1938; Edwin J. Hipkiss, *Eighteenth-century American arts: the M. and M. Karolik collection*, Boston, 1941, no. 3 repr.; Middleton 1966, repr. pp. 48/49; Prown 1966, fig. 240; Copley 1995, fig. 103. A/r Henrietta Johnston pstl φ



Photo ©2006 Museum of Fine Arts, Boston

Charles Ward APTHORPE, pstl/ppr, 58.4x45.7, inscr. → "Copley/1764" (Knoedler, New York, 1966. Dr & Mrs R. Ted Steinbock 2001). Exh.: Copley 1938, no. 5; Louisville 2001. Lit.: Prown 1966, p. 237 n.r., ?attr. φ



Joseph BARRELL (1740–1804), merchant from Charlestown, Massachusetts, pstl/ppr, 59.4x46, c.1767 (Worcester Art Museum 1915.81). Lit.: Copley 1938, pl. 126; Prown 1966, fig. 230; Copley 1995, p. 268 n.r. **Φ**



Photo courtesy Worcester Art Museum, Worcester, Massachusetts
Mrs Joseph BARRELL, née Anna “Nancy” Pierce (1744–1771), 1st wife (∞ 1764), pstl/ppr, 57.8x43.2, c.1768 (Mrs Robert Lee Hale, New Canaan, Connecticut, 1966; PC 1995). Lit.: Isham 1907, repr.; Copley 1938, p. 216f; Prown 1966, no. 231 repr.; Copley 1995, p. 268 n.r. Pendant to Barrell **φ**



Mrs Joseph BARRELL, née Anna Pierce, second, different image, pstl/ppr, 58.4x43.2, c.1770 (William A. Putnam, Cornwall, New York, 1966; PC 1995). Exh.: Copley 1936, no. 21. Lit.: Copley 1938, p. 216f; Prown 1966, no. 232 repr.; Copley 1995, p. 268 n.r. **φ**



=?one of these, Mrs Joseph Barrell, pstl/ppr, 57x43 (South Deerfield, Douglas, 25.v.2001, Lot 1 n.r., \$115,000)

Mrs Joseph BARRELL, née Hannah Fitch (1753–1777), 2nd wife, pstl/ppr, 60.6x45.7, p.1771 (Boston, MFA, 52.1472. Mrs Benjamin Joy, sitter's daughter; desc. Mrs Charles Joy, Boston; Benjamin Joy, Boston, 1939; don 1952). Exh.: Copley 1965, no. 33. Lit.: Copley 1938, p. 218; Copley 1995, no. 58 repr. **Φ**



[larger image](#)
Photo ©2006 Museum of Fine Arts, Boston
?Mrs Robert BAYARD of New York, née Rebecca Apthorpe (–1772), pstl/ppr, 61x43 (Museum of the City of New York, 50.60.3. Beaufort, New York, American Art Association, 21.x.1937, Lot 67 repr. Acqu. 1950, as Cotes, as of 1st Mrs Robert Bayard, née Elizabeth Apthorp, Mrs James McEvers (1740–)). Lit.: Prown 1966, p. 209 n.r., ?Copley, ??Cotes, ?2nd, ??1st, wife **Φ**



Mrs Gawen BROWN, née Elizabeth Byles (1737–1763), dau. of Rev. Mather Byles, pstl, 44.5x36.8, sd → “ISC [monogram] del. 1763” (Houston, MFA, B.54.21. The Bayou Bend Collection; don Miss Ima Hogg). Lit.: Copley 1995, no. 13 repr.; Isabel Breskin, “On the periphery of a greater world”, *Wintertbur portfolio*, XXXVI/2-3, 2001, pp. 997–123, fig. 11. Derived from Frye grav. of Countess of Coventry **φ**



Captain R. G. BRUCE, pstl, c.1766. Lit.: Prown 1966, p. 211 n.r.

Susan “Sukey” BULFINCH (1765–?1780), pstl/ppr, 56.9x43.4, c.1775 (Milwaukee Art Museum, M1958.22. Vose Galleries, Boston, 1958, attr.). Lit.: Prown 1966, p. 211 n.r.

Peter CHARDON, Jr (1737–1766), lawyer, pstl/ppr, 56.6x43.9, c.1766 (New Haven, Yale University Art Museum, inv. 1949.1. Mabel Brady Garvan collection). Lit.: Copley 1938, p. 219; Prown 1966, fig. 209; Copley 1995, fig. 112 **φ**



Abigail COOPER, pstl. Lit.: Copley 1938, p. 258, ?Copley; Prown 1966, p. 238, ?attr.

Mrs John Singleton COPLEY, née Susannah Winslow Clarke (1735–1836), 59x44, c.1770 (Winterthur DE, Museum, 1957.1128A. The artist; Mrs Gardiner Greene, née Elizabeth Copley; Mrs James Sullivan Amory; Harcourt Amory; John Singleton Amory; don Henry Francis Du Pont). Exh.: Copley 1938, no. 21; Copley 1995, fig. 114. Lit.: Prown 1966, fig. 227; *Antiques*, .II.1975, repr.; Rather 1997, repr.; Ingamells 2004, p. 119 n.r. **φ**



~v. pendant husband, *supra*

Captain Tristram DALTON; & pendant: spouse, née Ruth Hooper, m/u, 1767. Lit.: Prown 1966, p. 213 n.r.

Rebecca DUMARESQU, pstl, 30.5x20.3 (Mrs John Rice Blake, Boston; Mrs W. Austin Wadsworth, Boston, 1915). Lit.: Prown 1966, p. 238 n.r., attr.

Mrs Moses GILL, née Sarah Prince (1728–1771), pstl/ppr, 59x43.8, c.1764 (Lawrence, Spencer Museum of Art, The Letha Churchill Walker Memorial Fund, 73.92 UKS. Ward N. Boylston, Jr, Brattleboro, Vermont; dep.: Boston 1966. Childs Gallery, Boston; Important American paintings, cat., 1972; Acqu. 1973). Lit.: Copley 1938, p.220; Prown 1966, fig. 130; *Antiques*, .XI.1975, p. 896 repr. **φ**



Jonathan GLOVER; & pendant: spouse [*v. American sch.*]

Mrs GRAY, pstl, a.1772. Lit.: Prown 1966, p. 216 n.r.

Mrs Edward GREEN, née Mary Storer (1736–p.1791), pstl/ppr, 58.4x44.5, sd ← “John S. Copley/fee^t 1765” (New York, MMA, inv. 08.1b. Acqu. Charles B. Curtis fund 1908). Exh.: New York 2011, no. 7 repr. Lit.: “Principal accessions”, *Metropolitan Museum of Art bulletin*, III/2, .II.1908, p. 37 repr.; Copley 1938, p. 265; Prown 1966, fig. 204; Bolger 1989 repr.; Copley 1995, no. 27 repr. clr; fig. 110, infrared image; Avery 2002, p. 301 repr. **φ**



~v.q. Storer

Joseph GREEN (1703–1765), Boston merchant, pstl/ppr, 60.6x45.4, 1767; & pendant: spouse, Mrs Nathaniel Austin, née Elizabeth Cross (–1800), pstl/ppr, 60.6x45.4, 1767 (Boston, MFA, inv. 25.50/25.51. The artist; the sitter; Gideon Snow, Boston, the sitter's nephew; Rev. Theodore W. Snow, his son; Miss H. Elizabeth Snow, Pomfret, Conn., his daughter; acqu. 1925, Julia Knight Fox Fund). Exh.: Copley 1938, no. 34/35, -/pl. 126B. Lit.: Copley 1995, fig. 108/- **Φ**



Photos ©2006 Museum of Fine Arts, Boston

Joseph GREEN, pstl/ppr, 55.9x43.2 (Boston, MFA, 10.34). Lit.: Copley 1995, no. 26 repr. **Φ**



Photo ©2006 Museum of Fine Arts, Boston

Joseph GREENE (1745–1802), pstl, 59.7x44, sd → “J.S. Copley/fec 1767”; & pendant: spouse Mary (1745–1794), pstl, 59x44, sd ✓ “J.S. Copley/pinx 1767” (Desc.: sitters' granddaughter, Anne Reading Greene, Milton, Massachusetts; her cousin, James Murray Forbes, c.1876; desc.: Mrs Allan Forbes, Boston, 1966; dep.: Captain Forbes House Museum, Milton; acqu. George C. Seybolt 1982; Manchester, New Hampshire, Northeast Auctions, 22–24.II.2008, Lot 1747 repr., est. \$75–150,000, \$326,000). Exh.: Copley 1938, no. 37/38; Copley 1965, -/no. 32; Copley 1975, no. 30/31 repr. Lit.: Prown 1966, no. 213/214 repr. **Φ**



Hugh HALL (1693–1773), merchant, pstl/ppr, 40.5x33.5, sd → “J. S. Copley./Pinx 1758” (New York, MMA, 1996.279. Desc. sitter's great-granddaughter, Miss Baurly, 1873; sitter's great-grand-grandson, Charles H. Hall, New York, 1938; Michael C. Janeway, New York, 1965; Kennedy Galleries, New York, 1972–87, adv. *Burlington magazine*, CXIV/834, .IX.1972, p. xxiv repr.; George Strichman, New York, 1987–89; Vose Galleries, Boston, 1989; Crane Collection, 1991–96; acqu. 1996). Exh.: Copley 1965, no. 12. Lit.: Copley 1938, p. 223; Copley 1995, fig. 104 repr.; “Recent acquisitions. North America 1700–1900”, *Metropolitan Museum of Art bulletin*, CV/2, 1997,

p. 60 repr. clr; *Chronique des arts*, 1998, no. 212 repr. **Φ**



Thomas HANCOCK (1702–1764), Boston merchant, pstl, 61x47, sd ✓ “J. S. Copley 1766”; & pendant: spouse, née Lydia Henschman (1714–1777), pstl, 61x47, c.1766 (desc. Hancock family; Knoedler & Co., Inc., New York, 1940s; New York, Sotheby's, 12.XII.1975, Lot 10; New York PC 2005). Exh.: Copley 1938, no. 40/41. Lit.: Copley 1938, pl. 127; Prown 1966, fig. 157/156; Copley 1995, pp. 135, 211 n.r.; New York, Christie's, 19.V.2005, s.no. 88, n.r. **Φ**



~(Hancock, full length) related pnt., 167x151 (Harvard University). Lit.: Copley 1995, fig. 1 ~related miniatures on copper (Charles H. Wood, Wellesley, Massachusetts, 1966)

Thomas HANCOCK, pstl, 46x38, c.1758 (Mrs James A. Howe, Greenwich, Connecticut, 1966). Lit.: Prown 1966, fig. 76 **Φ**



Mrs Samuel HENLEY, née Katharine Russell (1741–1812), pstl/ppr, 58.4x46, c.1765 (Boston, MFA, inv. 24.266. Rear Admiral T. O. Selfridge 3rd, US Navy; don 1924). Exh.: Copley 1938, no. 42. Lit.: Prown 1962, fig. 205 **Φ**



Photo ©2006 Museum of Fine Arts, Boston

Joseph HENSHAW (1727–1794), pstl (San Francisco, FAM). Lit.: Copley 1995, p. 266 n.r.

Mrs Joseph HENSHAW, née Sarah Henshaw (1736–1822), pstl, 61x45.1, c.1770 (Houston, MFA, B.54.25. The Bayou Bend Collection, don Miss Ima Hogg). Exh.: Copley 1938, no. 43. Lit.: Copley 1995, no. 57 repr. **Φ**



Henry HILL (1737–1828), distiller, pstl/brown ppr, 58.5x43, c.1765–70 (Chicago, Art Institute, 2006.83. Henry & Anna Hill, Boston; desc.: their nephew, Thomas Hill, Boston, p.1828; Mrs Todd, Cambridge, Massachusetts, 1873; desc.: W. Eliot Fette, Cambridge, a.1938; desc.: his daughter, Margaret Atherton Noyes, Cambridge, 1938; her son, Eliot Fette Noyes, New Canaan, Connecticut; [?Mrs Joseph F. Knowles, Wellesley, Massachusetts, 1966]; Mrs Eliot Fette Noyes, New Canaan, –2006). Exh.: Copley 1938, no. 46. Lit.: Perkins 1873, p. 72; Bayley 1910, p. 51; Bayley 1915, p. 142; Prown 1966, fig. 242 **Φ**



Mrs Henry HILL, née Anna Barrett (1739–1822), pstl/ppr, 54.6x41.3 (Chicago, Art Institute, 1959.511). Exh.: Copley 1938, no. 44. Lit.: Arthur Wentworth Hamilton Eaton, “Old Boston families no. 2, the family of Capt. John Gerish”, *New England historical and genealogical register*, LXVII, .IV.1913, p. 110; *Art Institute of Chicago quarterly*, LIII–LV, .II.1960, p. 3; Prown 1966, fig. 243 **Φ**



[??]Lady HOLLAND, née Lady Elizabeth Vassall (1770–1845), pstl/ppr, 61x45.7 (New York, Sotheby's, 16.VI.1998, Lot 1103 repr., est. \$15–20,000, \$95,000 [\$107,000]) **Φ**

Rebecca HOOPER (*Leffingwell Inn*, 74.DUP141), v. *Blyth*

Ozias HUMPHRY (1742–1810), painter, crayons (London, Sotheby's, 1846, Lot 414, with three others by Humphry; Turner). Lit.: Williamson 1918, p. 270 n.r.

Ralph INMAN (1718–1788), merchant, pstl/ppr, 61x45.7, c.1770 (Boston Athenaeum. Desc.: Mrs Gouvernor K. Warren 1875; her daughter, Emily B. Warren; don 1957). Lit.: Copley 1938, p. 258; Prown 1966, fig. 241; Copley 1995, fig. 111 **Φ**



Jonathan JACKSON (1743–1810), merchant, pstl/ppr, 60.3x45.1, c.1770 (Boston, MFA, inv. 1987.295. Judge Lowell, Cambridge, Massachusetts; his daughter, Mary Lee, Boston; sitter's grandson, Henry Lee, Brookline, Massachusetts, 1873; his grandson, Dr George C. Shattuck, Brookline, 1938, Mr & Mrs Francis W. Peabody, Chestnut Hill, Massachusetts, 1966–87; acqu. 1987, don Francis W. Peabody). Exh.: Copley 1965, no. 34; Copley 1995, no. 45 repr. Lit.: Copley 1938, p. 226, repr. A; Prown 1966, fig. 228 **Φ**



Photo ©2006 Museum of Fine Arts, Boston

~version, pstl/ppr, 58.7x48.7, c.1768 (Boston, Massachusetts Historical Society. Desc.: sitter's granddaughter, Mrs Oliver Wendell Holmes, née Amelia Lee Jackson 1873; desc.: her grandson, Edward Jackson Holmes; his widow, née Mary Stacy Beaman; don 1958). Exh.: Copley 1938, no. 50, p. 226, repr. B. Lit.: Prown 1966, p. 220 n.r.; Oliver & al. 1988, p. 54 repr.; Copley 1995, no. 246 n.r. φ



~repl., miniature/ivory, c.1770 (Mr & Mrs John M. Elliot, Boston, 1966). Lit.: Prown 1966, fig. 251

Rebecca Scollay JACOBS (Mrs A. T. Wickersham, New York, 1966), v. *American sch.*

Joseph LEMMON, physician (Smithsonian 1977.131 NMAA), v. *Blyth*

??LIOTARD en turque (New York, Sotheby's, 7.IV.1989, Lot 150 repr., *Éc. fr.*). Exh.: Copley 1938, no. 51, as by Copley. Lit.: Bayley 1915, p. 165f, as of Liotard by Copley [v. *Éc. fr.*]

Dr Stephen LITTLE (1745–1800), pstl, 17.8x14.0 (Pennsylvania PC, 1975)

Rev. Jonathan MAYHEW (1720–1756), half-length in black silk robes, large wig; & pendant: spouse, née Elizabeth Clarke, in a white muslin robe, blue mantle and hat, holding a rose bur and a basket of flowers, pstl [P], c.1766 (destroyed Boston fire, 1872). Lit.: Prown 1966, p. 223 n.r.

~(Mayhew) repl., pstl, c.1767 (Copley received 10 gns for two pastels of Mayhew, 25.II.1767; unlocated 1966). Lit.: Prown 1966, p. 223 n.r.

MELVILLE, v. *American sch.*

Mrs (?Abraham) MORTIER, m/u, 1771 (unlocated 1966). Lit.: Prown 1966, p. 223 n.r. MURRAY, v. *Blyth*

Mrs Jonathan PARSONS, pstl, 58.1x43.5 (James Andrew Clarkson, West Medford, Massachusetts, 1966). Lit.: Prown 1966, p. 240 n.r., ?attr.

Samuel PITTS, pstl (unlocated 1966). Lit.: Prown 1966, p. 241 n.r., inferred from cop., pnt. (Detroit Institute of Arts)

Pitts, v. *Warner*

Samuel PORTER, pstl (Mrs Francis R. Cooley, Hartford, Connecticut, 1936). Exh.: Hartford 1936

John POWELL II (1716–1794); & pendant: spouse, née Jane Grant (1735–1774), pstl, 56x42, c.1764 (W. D. P. Jarvis, King City, Ontario, 1966). Exh.: Copley 1938, no. 62. Lit.: Prown 1966, fig. 149/150 φ

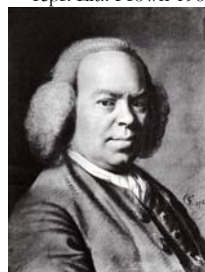


Mrs William Drummer POWELL, née Anne Murray, wearing a satin dress trimmed with lace and a pale pink cape edged with fur, pstl, 54x44 (London, Sotheby's, 25.XI.2004, Lot 120 n.r., est. £10–15,000)

Miss Polly ROYALL, pstl, c.1769–74 (invoiced with pnts. of parents; unlocated 1966). Lit.: Copley 1938, p. 267; Prown 1966, p. 227 n.r.

John SCOLLAY (1712–1790), shopkeeper, pnt. ~repl., grisaille pstl, 1764 (Philadelphia, Pennsylvania Academy of the Fine Arts)

=? pstl, 55.6x42.9, sd → "JSC [monogram] 1764" (Mrs Edward W. Kimball, Lexington, Massachusetts). Exh.: Copley 1965, no. 19 repr. Lit.: Prown 1966, fig. 107 φ



Mrs John SCOLLAY, née Mercy Greenleaf (1719–1793), grisaille pstl, black, white chlk, brown ink/buff ppr, 56x43.8, sd ✓ "JSC [monogram] 1764" (Cambridge, Fogg Art Museum, 1943.570. Legs Grenville L. Winthrop). Lit.: Prown 1966, fig. 108 φ



John SMALL, pstl, c.1769 (unlocated 1966). Lit.: Copley 1938, p. 267; Prown 1966, p. 229 n.r.

Ebenezer STORER (1699–1761), Boston merchant, pstl/ppr, 61x45.7, c.1767–69; & pendant: spouse, née Mary Edwards (1700–1771), pstl/ppr, 61x45.7, c.1767/69 (New York, MMA, inv. 40.161.1/2. Desc.: Storer

family; acqu. 1940). Exh.: Copley 1936, no. -/22; Copley 1995, no. 41/42 repr. Lit.: Copley 1938, p. 230 repr. A/p. 229 n.r.; Williams 1941, fig. 1/5; Prown 1966, fig. 234/235; Bolger 1989, repr. φ



~repl. (Mrs Storer), pstl/ppr, 58.7x45.7 (Boston, MFA, 55.505. Desc. William Storer Eaton, Boston; Miss G. G. Eaton, 1915; Mrs Francis Storer Eaton, Boston; don 1955). Lit.: Prown 1966, p. 230 n.r.; Copley 1995, fig. 190 **Φ**



Photo ©2006 Museum of Fine Arts, Boston

=?one of above, Mrs Ebenezer Storer, pstl, c.1767 (William Smith Carter 1908, dep.; New York, MMA). Lit.: "Three portraits by Copley on loan", *The Metropolitan Museum of Art bulletin*, III/3, .III.1908, p. 56 n.r.

Ebenezer STORER II (1729–1807), pstl/ppr, 58.7x43.2, c.1767–69; & pendant spouse, née Elizabeth Green (1734–1774), pstl/ppr 60.6x44.8, c.1767–69 (New York, MMA, inv. 2008.249.2/1. John P. Sedgwick, Jr, Greensboro, North Carolina, 1966; desc.: Nile Sedgwick; acqu. 2008). Exh.: New York 2011, no. 8/- . Lit.: Copley 1938, pp. 230f/230 repr. B; Williams 1941, fig. 2/6; Prown 1966, fig. 236/237; Copley 1995, no. 43/44 repr. φ



~v.q. Green

Mrs James SWAN, née Hepzibah Clarke (1757–1825), pstl/ppr, c.1770. Lit.: DeLorme 1979, fig. 4, attr. φ



Sir John TEMPLE (1732–1798), commissioner for customs, British consul to USA 1785–98, pstl/ppr, 59.7x45.7, sd ✓ "JS [monogram] Copley pinxit/1765"; & pendant: spouse, née

Elizabeth Bowdoin (1750–1809), pstl, 59.1x40.0, 1765 (Washington, NGA, inv. 2003.133.1/?). [?desc.: Winthrop Tappan 1892.] Mr & Mrs Lawrence A. Fleischman, New York, 1964. Dr Irving & Shirley Levitt, Southfield, Michigan, 1966–95. Hirschl & Adler, New York, exh. 2002/03). Exh.: Tucson 1964, as of Catherine Bowdoin; Washington 1987, no. 72/73 repr.; Washington 2004. Lit.: Bowen 1892, repr.; Bolton 1923, p. 21; Copley 1938, p. 267; *Antiques*, .xi.1964, -/repr. p. 572; Prown 1966, fig. 207/208; Copley 1995, fig. 106 φ



~version (*Lady Temple*), pstl, 58.4x46.3, c.1767 (William Vareika Fine Art 2010) φ



Gregory TOWNSEND (1739–1798), pstl/ppr, 57.2x45.1, 1758; & pendant: spouse, née Lucretia Hubbard, 57.2x45.1, 1756 (Colonial Williamsburg Foundation 1992–221. Col. George T. Derby, Princeton, 1966. New York, Sotheby's, 3.XII.1992, \$41,250). Exh.: Copley 1936, no. -/15. Lit.: Copley 1938, p. 231; Prown 1966, fig. 78/203 Φ



Robert TRAILLE, pstl, 50.8x40.6 (Dr A. C. Heffenger, Portsmouth, New Hampshire, 1942). Lit.: Massachusetts Historical Records Survey 1942

Peter TRAILLE, m/u, a.1763 (letter from sitter to Copley, 24.IV.1763; unlocated 1966). Lit.: Prown 1966, p. 231 n.r.

Tufts, v. Vose

Captain George TURNER, pstl, 56x34 (Knoedler & Co., New York, a.1966). Lit.: Prown 1966, p. 241, ?attr.

Mrs George TURNER, née Elizabeth Cutty (1751–1790), pstl, 53.8x42, c.1767 (Turner family; Mrs James M. Wolfe, Cambridge, Massachusetts; Knoedler & Co., New York, 1966. London, Sotheby's, 20.VII.1978, Lot 176 repr., £31,000, adv. *Burlington magazine*, CXX/904, .VII.1978, p. xvii repr.; PC 1995; Hirschl & Adler 2007). Lit.: Prown 1966, fig. 210; Copley 1995, p. 238 n.r. φ



William TURNER (1745–1792), dancing master in Boston, pstl/ppr, 57.8x43.8, 1767 (Samuel E. Turner, St Paul, Minnesota, 1966; PC 1995). Lit.: Copley 1938, p. 232; Prown 1966, fig. 211; Copley 1995, fig. 188 repr. φ



Mrs William TURNER, née Ann Dumaresq (1746–1824), pstl/ppr, 59.1x44.5, sd √ “JSC [monogram] 1767” (Boston Athenæum. Howard M. Turner, Marblehead, Massachusetts, 1966). Lit.: Copley 1938, p. 233; Prown 1966, fig. 212; Copley 1995, no. 37 repr. clr φ



Mrs Andrew TYLER, née Mary Richards (1731–1783), pstl/ppr, 57.2x45.1, c.1765 (Boston, New England Historic Genealogical Society, inv. 61). Lit.: Copley 1938, p. 233; Prown 1966, fig. 206; Copley 1995, fig. 107 φ



Mrs Elijah VOSE, née Ruth Tufts (1751–1821), pstl/ppr, 59.7x43.8, c.1770 (Mrs Samuel L. Fuller, West Chop, Martha's Vineyard, Massachusetts, 1966. PC 1975. Hirschl & Adler Galleries, New York, 1995; US PC 2005). Exh.: Copley 1975, no. 39 repr. Lit.: Copley 1938, p. 232; Prown 1966, fig. 239; Copley 1995, repr. Φ



Photo courtesy Hirschl & Adler Galleries, New York, NY

Richard WARD (Rhode Island School of Design Museum 17.380), v. *American sch.*

Mrs Jonathan WARNER, née Elizabeth Pitts (1734–1810), pstl/ppr, 59x42.5, c.1764 (Detroit Institute of Arts 58.359. Acqu. 1958). Lit.: Copley 1938, pp. 227f; Prown 1966, fig. 131 φ



Joseph WEBB (1749–1815), of Wethersfield, Connecticut, in pale grey coat, pstl, 61x46 (Kent-De Lord House Museum, Plattsburg, New York. Desc.: sitter's granddaughter, Mrs Francis Bloodgood Hall, née Frances DeLord Webb). Lit.: Copley 1938, p. 267; Samson Lane Faison, *Art tours & detours in New York State*, New York, 1964, pl. 200; Prown 1966, p. 243 n.r., ?attr. φ



Sir John WENTWORTH (1737–1820), lieutenant governor of New Hampshire, pstl/ppr, 58.5x44.4, sd → “JSC [monogram] p. 1769” (Hanover, Hood Museum, D.977.175. Sitter .XI.1769; Paul Wentworth, London, .I.1770; Mary Wentworth Nelson, sitter's daughter; Dr James Lloyd, her husband's nephew; desc. Gordon Abbott, Manchester, Massachusetts 1966; don Mrs Gordon Abbott, née Esther Lowell). Exh.: Copley 1938, no. 83; Copley 1965, no. 35 repr.; Dartmouth 1978a, no. 27 repr., Dartmouth 1978b; Dartmouth 1980; Dartmouth 1982; Hanover 1989; Hanover 2005, no. 1 repr. Lit.: Prown 1966, pp. 67, 116, 234, repr. 229; *Portraits at Dartmouth, Hanover, New Hampshire: trustees of Dartmouth College*, 1978, p. 36, no. 27; Jacquelynn Baas, “From ‘a few curious Elephants Bones’ to Picasso”, *Dartmouth alumni magazine*, .IX.1985, pp. 37–43, repr. p. 42; *Seacoast life*, 31.I.1986; Barbara J. MacAdam, “American paintings in the Hood Museum of Art, Dartmouth College”, *Antiques magazine*, .XI.1985, p. 1021; *Treasures of the Hood Museum of Art*, Dartmouth College, New York, 1985, p. 105, no. 87; *The state that made us a nation: New Hampshire's celebration of the bicentennial of the constitution*,

1989; "America's first summer resort: John Wentworth's 18th century plantation in Wolfeboro, New Hampshire", ed. David R. Starbuck, *The New Hampshire archeologist*, xxx/1, 1989; James S. Aldrich, *Foster's daily democrat*, Dover, 1992; Michel de Grece, *L'Art du portrait*, Paris, 1992, p. 113, repr. p. 112; William Hosley, "Time lines: the twists and turns of New Hampshire furniture", *Art & antiques*, .x.1992, p. 55, repr. p. 54; Copley 1995, p. 246 n.r.; Alan Emmet, *So fine a prospect: historic New England gardens*, Hanover & London, 1996, repr. p. 18; Carol Troyen, "A choice gallery of Harvard Tories: John Singleton Copley's portraits memorialize a vanquished way of life", *Harvard magazine*, .iii.-iv.1997, pp. 56-60, repr. p. 56; W. Jeffrey Bolster, ed., *Cross-grained & wily waters*, Portsmouth, 2002, repr. p. 46; J. David Hoeveler, *Creating the American mind: intellect and politics in the colonial colleges*, Lanham, 2002, repr. p. 207; Dick Hoefnagel & Virginia L. Close, *Eleazar Wheelock and the adventurous founding of Dartmouth College*, Hanover, 2002, repr. p. 57; *Hood Museum of Art annual report 2005-6*, repr. p. 48 φ



=? pstl, 59.7x41.9 (S. Wentworth, Wilton, New Hampshire, 1942). Lit.: Massachusetts Historical records survey, 1942

Sir John WENTWORTH, pstl, 59x42, sd → "JSC [monogram] p. 1769" (Mrs Everett Morss, Manchester, Massachusetts, 1966). Lit.: Copley 1938, p. 234; Prown 1966, p. 234 n.r.

[?]Sir John WENTWORTH, holding a letter. Lit.: Prown 1966, attr. [v. American sch.]

Lady WENTWORTH, née Frances Wentworth, Mrs Theodore Atkinson (1745-1813), m/u [pstl], c.1769 (?=Asa Freeman, Dover, New Hampshire, 1850). Lit.: ?*New England historical and genealogical register*, IV, 1850, p. 323; ?Prown 1966, p. 243 n.r., attr. φ



Nathaniel WHEELWRIGHT (1721-1766), pstl/ppr (Boston, Massachusetts Historical Society). Attr.

Joshua WINSLOW (1742-1775), cousin of Susanna Copley, in a blue coat; & pendant: spouse, née Hannah Loring (1742-1785), daughter of Commodore Joshua Loring, in a white dress, pstl, 57x44.5, c.1769 (Mrs George Macneal of Ugadale, née Emma Loring; desc. Hector Macneal; London, Christie's, 20.vi.1969, Lot 103/102 repr. Hirschl & Adler Galleries, New York, 40 *masterworks of American art*, 1970, p. 12 repr.) Exh.: Copley 1975, no. 36/37 repr. Φ



Photos courtesy Christie's

Master WINSLOW, pstl, 57x44.5, c.1769 (Mrs George Macneal of Ugadale, née Emma Loring; desc. Hector Macneal; London, Christie's, 20.vi.1969, Lot 104 repr., as by Blyth, 1400 gns; Hirschl & Adler Galleries, New York, 40 *masterworks of American art*, 1970, p. 11 repr.) Exh.: Copley 1975, no. 37 repr. Lit.: Jeffares 2006, p. 61cii, duplicated under Blyth Φ



Man, pstl, 46x38 (Boston, Historic New England). Lit.: Massachusetts Historical records survey, 1939

Man, pstl, 55.3x45.7, sd ↗ JSC (monogram) (New Haven, Yale University Art Museum, 1943.80. The John Hill Morgan Collection; acqu. 1943)

Man, pstl, 56x46 (Zimmerman Gallery, Boston, 1939). Lit.: Massachusetts Historical records survey, 1939

Lady, crayons, Society of Artists 1768, no. 24

Lady in grey dress, pstl/ppr, 70x56.5 (Ted & Toine Samuel, San Francisco antique dealers; New York, Sotheby's, 2003; PC). Lit.: Deborah M. Child, lecture, Piscataqua Decorative Arts Society, 18.x.2011, attr. φ



Hand, pstl, 14x19, sd ↙ "Copley Del. 1758" (Copley Amory (-1960) 1925; his son, Copley Amory (-1964); his widow, née Edith Cummings, Cambridge, Massachusetts). Exh.: Washington 1925

Anon. related pastels

Thomas GAGE (1721-1787), general, commander-in-chief, British forces in North America, pnt., 1768 (Yale Center for British Art)

~cop., pstl, 45.5x38 ov. (Boston, Massachusetts State House. Legs William H. Sumner 1862) φ



~cop., pstl, 44.5x35.5 ov. (PC New York) φ

