## COPLEY, John Singleton

Boston 3.VII.1738 – London 9.IX.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 traced at least back to 30.IX.1762, the date of a surviving draft letter to Liotard (who was then in Vienna, but shortly returned to Geneva) to be accompanied by one from the Dutch artillery officer, cartographer and planter in Surinam, Jacob Hendrik Carel Spiering (1719–p.1774), who may have been introduced by John Greenwood (*q.v.*)

> Sir, This Letter will meet You accompanied by one from the Worthy Coll:l Spierring who has been so kind to give me his assistance for the obtaining a sett of the best Swis crayons for drawing of Portraits. allow me Sir to Joyn my sollicitations with him that You would send as He directs one sett of Crayons of the very best kind such as you can recommend [for] liveliness of color and Justness of tints. In a word let em be a sett of the very best that can be got.
>
> You may perhaps be surprised that so remote a corner of the Globe as New England should have any d[e]mand for the necessary eutensils for practiceing 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 immitation. 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[e] of several of My friend[s] who has seen em.

Indeed Cotes's portrait of Rivington was the only European 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.

We do not know whether Liotard ever received this letter, still less whether Copley managed to obtain a set of Swiss pastels. But evidently he had started to work in the medium, and in 1765 was receiving materials from John Powell, a colourman in London, including a box of "craons" for 15s. which Powell hoped "will Turn out agreeable as I Took the pains To Go To The maker" (the letter of 18.X.1765 survives in the group of Copley–Pelham papers in the UK Public Record Office, published 1914). A letter from a Captain Peter Traille of 7.III.1765 confirms that Copley had dispatched "a couple of pieces of [his] drawing in Crayons" by sea to Halifax, when the ship was lost and the pastel "became the prey of the barbarous Inhabitants". An invoice for a 1765 portrait survives, for a daughter of Joseph Jackson, for eight guineas (but billed at £11/4/-, and paid 25.III.1769).

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: Captain R. G. Bruce wrote to Copley from London, 4.VIII.1766, enclosing advice from Benjamin West and informing him of the positive reception of his portrait of his half-brother with a flying squirrel, adding that Sir Joshua Reynolds "condemns your working either in Crayons or Water Colours"…words, which, according to Bruce, "are confirmed by the publick Voice". West does indeed state that Copley should send him more oils, "and make it a rule to Paint in that way as much as Possible, for Oil Painting has the superiority over all other Painting." Copley responded to West on 12.XI.1766: "I shall be glad when you write next you will be more explicit on the article of Crayons, and why You disprove the use of them, for I think my best portraits done that way." Apparently Copley sent over a portrait (in addition to a "picture" for the Society of Artists exhibition) which Bruce acknowledged in a letter of 11.VI.1767: "Mr West has desired it may be sent to him, that he may see you Performance in Crayons." West does not however mention the pastel in his long letter of 20.VI.1767. From Copley's letters of 17.I.1768 to West and Bruce it seems that he sent two more portraits, on in oil, the other the pastel of a young lady for exhibition, "a plain head", apologising in one draft that he never saw "more than three heads done in Crayons." West's response, 20.IX.1768, merely urges him to come to England.

Moving to New York in 1771, Copley writes (16.VI.1771) to his brother Henry Pelham in Boston that "I want my Crayons much", instructing him "do see Mr Loyd, and find when Smith will sail, for I shall not be able to do long without them." They were sent on (11.VII.1771).

The Liotardesque hard-lit precision of Copley's pastels had become unfashionable by the time of his arrival in London (Reynolds, according to Bruce, had noticed an "over minuteness" in the 1766 painting, and, according to West, had initially thought the picture painted by Joseph Wright). Copley's description of a Raphael painting as having "the Softness and general hew of Crayons, with a Perlly tint throughout" (in a long letter about painting to Pelham, written from Italy in 1775) suggests an artist who continued to value the medium (in another passage in another letter to Pelham, 25.VI.1775, he notes that "Titian's Pictures have something of the look of strong tinted Crayon Pictures, that kind of Dry look yet not meally"); but his antagonism was later evident when John Raphael Smith's admission to the Royal Academy was discussed in 1802: Copley opposed his candidacy 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 Singelton Copley*, New York, Metropolitan Museum if 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.; *v.q.* Parker & Wheeler 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. Cat. Jules David Prown

Copley 1975: *American portraits by John Singleton Copley*, New York, Hirschl & 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 Rebora & al.

### Bibliography

*American national biography*; Amory 1882; Bayley 1915; Bénézit; Bolton 1923; Bowen 1892; Isabel Breskin,"'On the periphery of a greater world': John Singleton Copley's 'Turquerie' portraits" *Winterthur portfolio*, XXXVI/2–3, 2001, pp. 97–123; *Letters & papers of John Singleton Copley and Henry Pelham 1739–1776*, ed. C. F. Adams & al., Boston, 1914; 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; Rebora 1995; Saur; Shelley 1995; Washington 1987; Waterhouse 1981; Wright 2006

GENEALOGIES Copley

**Salon critiques**

[Jacques-Georges Deyverdun], *Mémoires littéraires de la Grande Bretagne pour l'an* ***1768***, London, 1769, article VIII, "Beaux arts, &c. ", p. 241:

Le Portrait d'une Dame en pastel, par Mr. COPLEY, l'emportoit sur tous les autres par la fraîcheur & par la force d'expression sans dureté; mais il étoit inférieur pour le dessein à celui de COTES. Le buste a quelque chose de gêné, & d'étroit. Au reste le Peintre a peut-être suivi exactement son original. Il nous a donné aussi un Portrait en hile & en grand, qui est d'une maniere vraye & aisée. Mr. COPLEY n'est jamais sorti de l'Amerique.

**Pastels**

J.238.101 SELF-PORTRAIT, pstl, 60x44.5, 1769 (Winterthur DE, Museum, inv. 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.: Washington 1925, no. 9 n.r.; Copley 1938, no. 20; Copley 1995, fig. 25, det. repr. clr; fig. 123; New Haven 2000, no. 36 repr. Lit.: Parker & Wheeler 1938; Prown 1966, fig. 226, clr; 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.; Rebora 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

Zoomify

~repl., 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*

J.238.105 Thomas AMORY (1683–1728), merchant in Boston, pstl/ppr, 61.6x46.4, 1765 (Boston, MFA, inv. 37.41. Comm. Jonathan Amory, sitter's son, Boston, £9, 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.: Washington 1925, no. 4; Copley 1938, no. 4; Johnston 1991, no. 33 repr. Lit.: Parker & Wheeler 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 Φσ

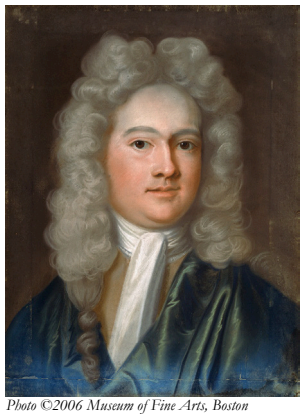

*Photo ©2006 Museum of Fine Arts, Boston*

J.238.108 Charles Ward APTHORP (1726–1797), of Bloomingdale, pstl/ppr, 58.4x45.7, inscr. → "Copley/1764" (desc.: sitter's grandson [?; ?nephew], John T. Apthorp, of Melrose. Miss H. Elizabeth Snow, Boston, 1938. Knoedler, New York, 1966. Dr & Mrs R. Ted Steinbock 2001). Exh.: Copley 1938, no. 5; Louisville 2001. Lit.: Parker & Wheeler 1938; Perkins 1873; Prown 1966, p. 237 n.r., ?attr. φ

J.238.114 Joseph BARRELL (1740–1804), merchant from Charlestown, Massachusetts, pstl/ppr, 59.4x46, c.1767 (Worcester Art Museum 1915.81). Lit.: Parker & Wheeler 1938, pl. 126; Prown 1966, fig. 230; Copley 1995, p. 268 n.r.; Burns & Saunier 2014, p. 154 repr. Φ

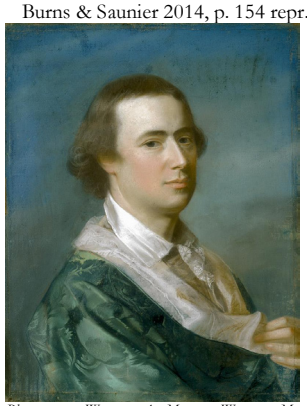

*Photo courtesy Worcester Art Museum, Worcester, Massachusetts*

J.238.117 ~pendant: 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.; Parker & Wheeler 1938, p. 216f; Prown 1966, no. 231 repr.; Copley 1995, p. 268 n.r. φ

J.238.119 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.: Parker & Wheeler 1938, p. 216f; Prown 1966, no. 232 repr.; Copley 1995, p. 268 n.r. φ

J.238.121 =?one of these, Mrs Joseph Barrell, pstl/ppr, 57x43 (South Deerfield, Douglas, 25.V.2001, Lot 1 n.r., $115,000)

J.238.122 Mrs Joseph BARRELL, née Hannah Fitch (1753–1777), 2nd wife, pstl/ppr, 60.6x45.7, p.1771 (Boston, MFA, inv. 52.1472. Mrs Benjamin Joy, sitter's daughter; desc. Mrs Charles Joy, Boston; Benjamin Joy, Boston, 1939; don 1952). Exh.: Boston 1930, p. 10 repr.; Copley 1965, no. 33. Lit.: Parker & Wheeler 1938, p. 218; Copley 1995, no. 58 repr.; Burns & Saunier 2014, p. 155 repr. Φσ

LARGER IMAGE

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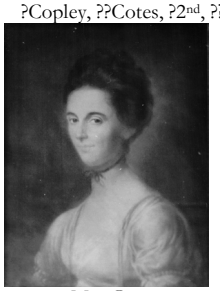
J.238.125 Major Robert BAYARD (1739–1819), of the Royal American Regiment, ?pstl, a.1771. Lit.: *Letters and papers of John Singleton Copley and Henry Pelham, 1739–1776*, 1914, pp. 126, 129, 134; Prown 1966, p. 208 n.r.

J.238.126 ?Mrs Robert BAYARD of New York (∞ 1°), née Rebecca Apthorp (1746–1771), or her sister, Mrs Robert Bayard (∞ 2°), née Elizabeth

Apthorp (1740–1800), Mrs James McEvers, pstl/ppr, 61x43 (Museum of the City of New York, inv. 50.60.3. Desc.: sitter's great-grandson, Commander Frederick Elton (1854–1922); sale p.m., Whitestaunton Manor, Lane, Saville, Greenslade, 1.V.1923, Lot 735 n.r., as school of Cotes. Pellier Johnson; London, Robinson & Fisher, 3.XI.1927, Lot 98, as by Gardner, of Elizabeth Apthorpe. W. Roberts, 1934; Altha C. Beaufort; New York, American Art Association, 21.X.1937, Lot 67 repr., as by Cotes, of Elizabeth. *Olim* attr. Gardner. Acqu. 1950, as Cotes, as of 1st Mrs Robert Bayard, née Elizabeth Apthorp) Φδ

J.238.127 ~cop., pstl (Mrs Gaston Wace, née May W. Barber 1965). Lit.: Prown 1966, p. 209 n.r., ?Copley, ??Cotes, ?2nd, ??1st, wife φδκν



J.238.128 Mrs Gawen BROWN, née Elizabeth Byles (1737–1763), dau. of Rev. Mather Byles, pstl/ppr, 44.5x36.8, sd → "ISC [monogram] [opley] 1763" (Houston, MFA, inv. B.54.21. Sitter's niece, Mrs William Almon, née Rebecca Bykes; her daughter, Mrs George W. Hill, nee Emma Almon, Halifax, Nova Scotia 1873; Charles Henry Hart (1847–1918), New York; Vose Galleries, Boston; Thomas B. Clarke (1848–1931), New York; his sale, New York, Plaza Hotel, 7.I.1919; Luke Vincent Lockwood, New York; New York, Parke-Bernet, 13–15.V.1954, Lot 452; Ima Hogg. The Bayou Bend Collection; don Miss Ima Hogg). Exh.: Copley 1938, no. 14. Lit.: Copley 1995, no. 13 repr.; Isabel Breskin, "On the periphery of a greater world", *Winterthur portfolio*, XXXVI/2-3, 2001, pp. 997–123, fig. 11. Derived from Frye grav. of Countess of Coventry, 1761φ

J.238.13 Captain R. G. BRUCE, pstl, c.1766. Lit.: Prown 1966, p. 211 n.r.

J.238.131 ??Susan "Sukey" BULFINCH (1766–1781), pstl/ppr, 56.9x43.4, c.1765 (Milwaukee Art Museum, M1958.22. Vose Galleries, Boston, 1958, attr.). Lit.: Prown 1966, p. 211 n.r., as of Sukey Bulfinch [dates impossible; ?attr.] φαδ

J.238.133 Peter CHARDON, Jr (1737–1766), lawyer, pstl/ppr, 56.6x43.9, c.1766 (New Haven, Yale University Art Museum, inv. 1949.1. Sitter's grandson, Edwards Brooks, 1873; desc.: Mrs Edmund M. Wheelwright, née Elizabeth Brooks, Boston, 1938. Mabel Brady Garvan collection). Exh.: Boston 1930, p. 19 repr. Lit.: Parker & Wheeler 1938, p. 219; Prown 1966, fig. 209; Copley 1995, fig. 112 φ

J.238.135 Abigail COOPER, pstl. Lit.: Parker & Wheeler 1938, p. 258, ?Copley; Prown 1966, p. 238, ?attr.

J.238.136 Mrs John Singleton COPLEY, née Susannah Winslow Clarke (1735–1836), 59x44, c.1770 (Winterthur DE, Museum, inv. 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.: Parker & Wheeler 1938; Prowne 1966, fig. 227; Brunswick 1974, p. 6 n.r.; *Antiques*, .II.1975, repr.; Rather 1997, repr.; Ingamells 2004, p. 119 n.r. φ

*~v. pendant husband, supra*

J.238.139 Captain Tristram DALTON; & pendant:
J.238.14 spouse, née Ruth Hooper, m/u, 1767. Lit.: Prown 1966, p. 213 n.r.

J.238.141 Rebecca DUMARESQ, pstl, 30.5x20.3 (Mrs John Rice Blake, Boston; Mrs W. Austin Wadsworth, Boston, 1915). Lit.: Prown 1966, p. 238 n.r., attr.

J.238.142 [?]Mrs James FOSTER (∞ 1773), née Elizabeth Hiller (1750–1806), in grey dress, pstl/ppr, 70x56.5, c.1770 (Ted & Toine Samuel, San Francisco antique dealers; New York, Sotheby's, 4.XII.2003, Lot 106 repr., American sch., 18th century, unknown sitter, est. $300–500, $3600; PC). Lit.: Deborah M. Child, "A portrait to be treasured once again", AFAnews.com, released 9.V.2012, proposing identity. Attr. [?] φ?αδν

J.238.144 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. Louisa C. A. Nightingale 1903. Ward N. Boylston, Jr, Brattleboro, Vermont; dep.: Boston 1966. Childs Gallery, Boston; Important American paintings, cat., 1972; Acqu. 1973). Lit.: Parker & Wheeler 1938, p. 220; Prown 1966, fig. 130; *Antiques*, .XI.1975, p. 896 repr. φ

~repl., pnt.

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

J.238.148 Mrs GRAY, pstl, a.1772. Lit.: Prown 1966, p. 216 n.r.

J.238.149 Mrs Edward GREEN, née Mary Storer (1736–p.1791), pstl/ppr, 58.4x44.5, sd ← "John S. Copley/fecᵗ 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 Parker & Wheeler 1938, p. 220; Prown 1966, fig. 204; Bolger 1989 repr.; Copley 1995, no. 27 repr. clr; fig. 110, infrared image; Avery 2002, pp. 13, 52, 301 repr. φ

J.238.1492 =?Mrs Edward GREEN, née Mary Storer, pstl, 1767 (Mrs David Murray, New Brunswick, NJ, 1894). Exh.: New York 1894, no. 81 n.r.

~*v.q. Storer*

J.238.152 Joseph GREEN (1703–1765), Boston merchant and poet, pstl/ppr, 60.6x45.4, sd → ISC [monogram]/1767; & pendant: J.238.153 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.: Boston 1930, p. 40 repr./-; Copley 1938, no. 34/35, -/pl. 126B. Lit.: Parker & Wheeler 1938; Copley 1995, fig. 108/-Φσ

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J.238.157 Joseph GREEN, pstl/ppr, 55.9x43.2, c.1765 (Boston, MFA, inv. 10.34. Desc.: sitter's great-grandson, Dr Joshua Green of Groton, 1873; Dr Samuel Abbott Green; don 1910). Exh.: Copley 1938, no. 33. Lit.: Parker & Wheeler 1938, p. 220f, pl. 126A; Copley 1995, no. 26 repr. Φσ

*Photo ©2006 Museum of Fine Arts, Boston*

J.238.16 Joseph GREENE (1745–1802), pstl, 59.7x44, sd → "J.S. Copley/fecᵗ 1767"; & pendant: J.238.161 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.: Parker & Wheeler 1938; Prown 1966, no. 213/214 repr. φ

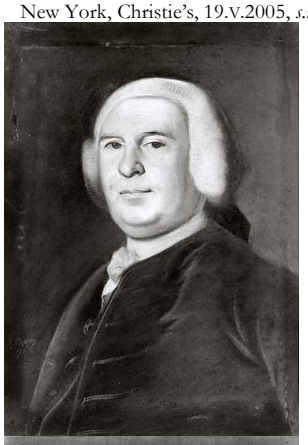
J.238.164 Hugh HALL (1693–1773), merchant, pstl/ppr, 40.5x33.5, sd → "J. S. Copley./Pinx 1758" (New York, MMA, inv. 1996.279. Desc. sitter's great-granddaughter, Miss Baury, 1873; sitter's great-great-grandson, Charles H. Hall, New York, 1938; Michael C. Janeway, New York, 1965; Kennedy Galleries, New 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.: Parker & Wheeler 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

Zoomify

*Major-General Digby HAMILTON (New York, Anderson, 20–21.I.1927, Lot 52 repr., as by Copley [v. s.v. H. D. Hamilton]*

J.238.167 Thomas HANCOCK (1702–1764), Boston merchant, pstl, 61x47, sd ↙ "J. S. Copley 1766"; & pendant: J.238.168 spouse, née Lydia Henchman (1714–1777), pstl, 61x47, c.1766 (desc. Hancock family; John Hancock Tilton 1930. Knoedler & Co., Inc., New York, 1940s; New York, Sotheby's, 12.XII.1975, Lot 10; New York PC 2005). Exh.: Boston 1930, p. 45/46 repr.; Copley 1938, no. 40/41. Lit.: Parker & Wheeler 1938, pl. 127; Prown 1966,

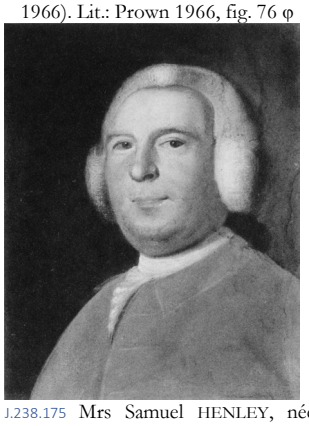
fig. 157/156; Copley 1995, pp. 135, 211 n.r.; New York, Christie's, 19.V.2005, *s.no.* 88, n.r. φ



~(*Hancock, full length*) related pnt., 167x151 (Harvard University). Lit.: Copley 1995, fig. 1

~related miniatures on copper (Charles H. Wood, Wellesley, Massachusetts, 1966)

J.238.173 Thomas HANCOCK, pstl, 46x38, c.1758 (Mrs James A. Howe, Greenwich, Connecticut, 1966). Lit.: Prown 1966, fig. 76 φ



J.238.175 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.: Parker & Wheeler 1938; Prown 1962, fig. 205 Φσ

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J.238.178 Joseph HENSHAW (1727–1794), pstl (San Francisco, FAM). Lit.: Copley 1995, p. 266 n.r.

J.238.179 Mrs Joseph HENSHAW, née Sarah Henshaw (1736–1822), pstl, 61x45.1, c.1770 (Houston, MFA, inv. B.54.25. The Bayou Bend Collection, don Miss Ima Hogg). Exh.: Copley 1938, no. 43. Lit.: Parker & Wheeler 1938; Copley 1995, no. 57 repr. φ

J.238.181 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, as of Thomas Hill. Lit.: Perkins 1873, p. 72; Bayley 1910, p. 51; Bayley 1915, p. 142; Parker & Wheeler 1938, as of Thomas Hill, c.1760; Prown 1966, fig. 242 φ

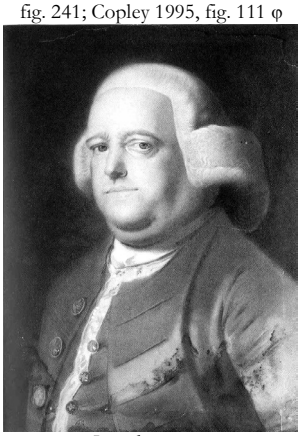
J.238.183 Mrs Henry HILL (∞ 1762), née Anna Barrett (1739–1822), pstl/ppr, 54.6x41.3, 1765–70 (Chicago, Art Institute, 1959.511. Mrs Barrett Wendell, Boston, 1938). Exh.: Copley 1938, no. 44. Lit.: Arthur Wentworth Hamilton Eaton, "Old Boston families no. 2, the family of Capt. John Gerish", *New England historical and geneaological register*, LXVII, .IV.1913, p. 110; Parker & Wheeler 1938; *Art Institute of Chicago quarterly*, LIII–LV, .II.1960, p. 3; Prown 1966, fig. 243 φ

J.238.185 [??]Lady HOLLAND, née Lady Elizabeth Vassall (1770–1845), pstl/ppr, 61x45.7 (New York, Sotheby's, 17.VI.1998, Lot 1103 repr., est. $15–20,000, $95,000 [$107,000]) φ?δ

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

J.238.188 Ozias HUMPHRY (1742–1810), painter, crayons (desc.: sitter's son, William Upcott; sale p.m., London, Evans, 25.VI.1846, Lot 414, with three others by Humphry; Turner). Lit.: Williamson 1918, p. 270 n.r.

J.238.189 Ralph INMAN (1718–1788), merchant, pstl/ppr, 61x45.7, c.1770 (Boston Athenæum. Desc.: Mrs Gouvernor K. Warren 1875; her daughter, Emily B. Warren; don 1957). Lit.: Parker & Wheeler 1938, p. 258; Prown 1966, fig. 241; Copley 1995, fig. 111 φ

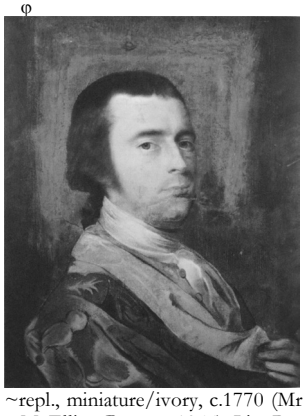


J.238.191 Jonathan JACKSON (1743–1810), merchant, pstl/ppr, 60.3x45.1, c.1770 (Boston, MFA, inv. 1987.295. Judge Lowell, Cambridge, Massachusetts; his daughter, Mary Lee, Boston; sitter's grandson, Henry Lee,

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.: Parker & Wheeler 1938, p. 226, repr. A; Prown 1966, fig. 228 Φσ

*Photo ©2006 Museum of Fine Arts, Boston*

J.238.194 ~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

J.238.196 Miss JACKSON, daughter of Joseph Jackson (comm. 1765, 8 gns, billed at £11/4/-, paid 25.III.1769)

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

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

*??LIOTARD en turque (Aemilius Jarvis, Toronto, 1938. 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., inconnu]*

J.238.2 Dr Stephen LITTLE (1745–1800), pstl, 17.8x14.0 (Pennsylvania PC, 1975)

J.238.201 Rev. Jonathan MAYHEW (1720–1756), half-length in black silk robes, large wig; & pendant: J.238.202 spouse, née Elizabeth Clarke, in a white muslin robe, blue mantle and hat, holding a rose bur and a basket of flowers, pstl [?], c.1766 (destroyed Boston fire, 1872). Lit.: Prown 1966, p. 223 n.r.

J.238.203 ~(*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.*

J.238.205 Mrs (?Abraham) MORTIER, m/u, 1771 (unlocated 1966). Lit.: Prown 1966, p. 223 n.r.

*MURRAY, v. Blyth*

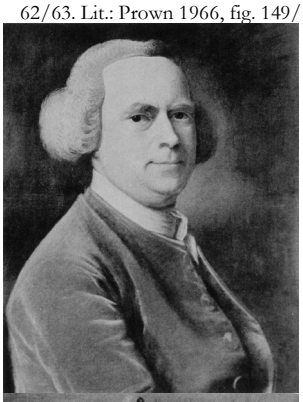
J.238.207 Mrs Jonathan PARSONS, pstl, 58.1x43.5 (James Andrew Clarkson, West Medford, Massachusetts, 1966). Lit.: Prown 1966, p. 240 n.r., ?attr.

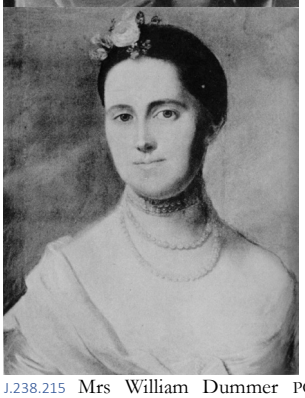
J.238.208 Samuel PITTS (1745–1805), pstl (unlocated 1966). Lit.: Prown 1966, p. 241 n.r., inferred from cop., pnt. (Detroit Institute of Arts)

*Pitts, v.q. Warner*

J.238.21 Samuel PORTER, pstl (Mrs Francis R. Cooley, Hartford, Connecticut, 1936). Exh.: Hartford 1936

J.238.211 John POWELL II (1716–1794); & pendant: J.238.212 spouse, née Jane Grant (1735–1774), pstl, 56x42, c.1764 (Aemilius Jarvis, Toronto, 1938; W. D. P. Jarvis, King City, Ontario, 1966). Exh.: Copley 1938, no. 62/63. Lit.: Prown 1966, fig. 149/150 φ





J.238.215 Mrs William Dummer 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)

J.238.216 Miss Polly ROYALL, pstl, c.1769–74 (Hon. Isaac Royall, Boston, invoiced £5/12/- with gold carved frame 4 gns, and London Crown Glass £19/12/-, perhaps erroneously, with pnts. of relatives; unlocated 1966). Lit.: Parker & Wheeler 1938, p. 267; Prown 1966, p. 227 n.r.

John SCOLLAY (1712–1790), shopkeeper, pnt.

J.238.218 ~repl., charcoal, pstl/cream ppr, 55.6x42.9, sd → "JSC [monogram] 1764" (Philadelphia, Pennsylvania Academy of the Fine Arts, inv. 1987.4. Mrs Edward W. Kimball, Lexington, Massachusetts 1965; acqu. with John S. Phillips Fund). Exh.: Copley 1965, no. 19 repr. Lit.: Prown 1966, fig. 107; Stebbins & Renn 2014, p. 131, fig. 21 repr. φ

J.238.22 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. Desc.: sitter's granddaughter, Mary Ann, Mrs Jacob Bigelow; dsc.: her granddaughter, Mrs Daniel Sargeant; Julius Weitzner, New York; acqu. Grenville L. Winthrop; legs 1943). Lit.: Prown 1966, fig. 108; Stebbins & Renn 2014, no. 82 repr. φ

J.238.222 [?]Benjamin [LEE (1765–1828)], captain of the *Fair American*, pstl, 57x44.5 (Los Angeles, Abells, 6.X.2013, Lot 501 repr., American 18th century school, as of Benjamin See, est. $1000–1500) [new attr., ?; ?identification] φαδν

J.238.224 Major-General John SMALL (1726–1796), pstl, a.1769 (?with Philip Dumaresq in 1769). Lit.: John Small letters to Copley, 29.X.1769, 15.V.1770; to brother, 9.IV.1774; Bayley 1915, p. 227 n.r.; Parker & Wheeler 1938, p. 267, conflating with J.16.2085; Prown 1966, p. 229 n.r.

~repl., miniature, 1769

J.238.2242 ~repl., m/u, p.1769 (repl. comm. sitter 1768; delivered 1770

~one of these sent: sitter's brother, Alexander Small, a.1774 [the Small Copley corresondence makes it clear that that the original crayon was made by Copley; that he produced a eplica in miniature, and was then asked to produce a second pastel, altering the position of the head,

and if possible including a hand holding a letter. Small was in Salem briefly in 1774 and the Blyth pastel, unconnected with the Copleys, was probably done then]

J.238.225 Ebenezer STORER (1699–1761), Boston merchant, pstl/ppr, 61x45.7, c.1767–69; & pendant: J.238.226 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.: Parker & Wheeler 1938, p. 230 repr. A/p. 229 n.r.; Williams 1941, fig. 1/5; Prown 1966, fig. 234/235; Bolger 1989, repr.; Burns & Saunier 2014, p. 153 repr. (*Mr*) φ

J.238.229 ~repl. (*Mrs Storer*), pstl/ppr, 58.7x45.7 (Boston, MFA, inv. 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 Φσ

*Photo ©2006 Museum of Fine Arts, Boston*

J.238.232 =?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.

J.238.233 Ebenezer STORER II (1729–1807), pstl/ppr, 58.7x43.2, c.1767–69; & pendant: J.238.234 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.: Parker & Wheeler 1938, pp. 230f/230 repr. B; Williams 1941, fig. 2/6; Prown 1966, fig. 236/237; Copley 1995, no. 43/44 repr. φσ

*~v.q. Green*

J.238.237 Mrs James SWAN, née Hepzibah Clarke (1757–1825), pstl/ppr, c.1770. Lit.: DeLorme 1979, fig. 4, attr. φ

J.238.239 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: J.238.24 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; Washington 2019. Lit.: Bowen 1892, repr.; Bolton 1923, p. 21 Parker & Wheeler 1938, p. 267; *Antiques*, .XI.1964, -/repr. p. 572; Prown 1966, fig. 207/208; Copley 1995, fig. 106 φ

J.238.243 ~version (*Lady Temple*), pstl, 58.4x46.3, c.1767 (William Vareika Fine Art 2010) φ

J.238.245 Gregory TOWNSEND (1739–1798), c.1756; & pendant: J.238.246 spouse, née Lucretia Hubbard (1734– ), pstl/ppr, 59.5x46.3, 1756 (Colonial Williamsburg Foundation 1992-221/222. Col. George T. Derby, Princeton, 1966. New York, Sotheby's, 3.XII.1992, $41,250). Exh.: Parker & Wheeler 1938, no. -/15. Lit.: Copley 1938, p. 231; Prown 1966, fig. 78/203 Φ

J.238.249 Robert TRAILE, pstl, 50.8x40.6 (Dr A. C. Heffenger, Portsmouth, New Hampshire, 1942). Lit.: Massachusetts Historical Records Survey 1942

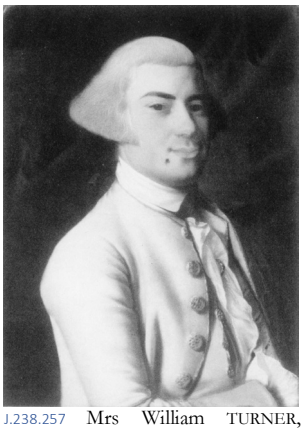
J.238.25 Peter TRAILLE (c.1740–1795), captain, 1771, colonel, Royal Artillery, m/u, a.1763 (letter from sitter to Copley, 24.IV.1763; unlocated 1966). Lit.: Prown 1966, p. 231 n.r.

*Tufts, v. Vose*

J.238.252 Captain George TURNER, pstl, 56x34 (Knoedler & Co., New York, a.1966). Lit.: Prown 1966, p. 241, ?attr.

J.238.253 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. Mr & Mrs Wright Morrow, Houston, Texas; sale p.m., London, Sotheby's, 20.VII.1978, Lot 176 repr., est. £23–28,000, £31,000, adv. *Burlington magazine*, CXX/904, .VII.1978, p. xvii repr.; Leger Galleries, London; acqu. 1981 PC ; with Hirschl & Adler 2007; with Spanierman Gallery, New York, exh. 2010; New York, Christie's, 22.V.2014, Lot 127 repr., est. $50–70,000, b/i). Lit.: Prown 1966, fig. 210; Huon Mallalieu, "18th century pastels come into their own", *Times*, 21.VII.1978; Copley 1995, p. 238 n.r. φ

J.238.255 William TURNER (1745–1792), dancing master in Boston, pstl/ppr, 57.8x43.8, 1767 (Samuel E. Turner, St Paul, Minnesota, 1966; PC 1995). Lit.: Parker & Wheeler 1938, p. 232; Prown 1966, fig. 211; Copley 1995, fig. 188 repr. φ



J.238.257 Mrs William TURNER, née Ann Dumaresq (1746–1824), pstl/ppr, 59.1x44.5, sd ↙ "JSC [monogram] 1767" (Boston Athenæum. Howard M. Turner, Marblehead, Massachusetts, 1930–66). Exh.: Boston 1930, p. 89 repr. Lit.: Parker & Wheeler 1938, p. 233; Prown 1966, fig. 212; Copley 1995, no. 37 repr. clr φ

J.238.259 Mrs Andrew TYLER, née Mary Richards (1731–1783), pstl/ppr, 57.2x45.1, c.1765 (Boston, New England Historic Genealogical Society, inv. 61). Lit.: Parker & Wheeler 1938, p. 233; Prown 1966, fig. 206; Copley 1995, fig. 107 φ

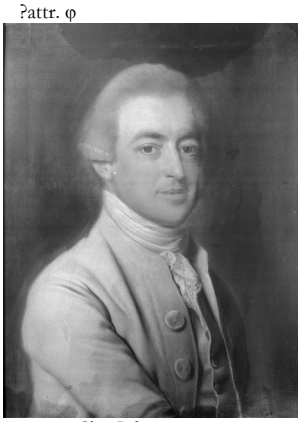
J.238.261 Mrs Elijah VOSE, née Ruth Tufts (1751–1821), pstl/ppr, 59.7x43.8, c.1770 (Mrs Samuel L. Fuller, West Chop, Martha's Vineyard, Massachusetts, 1966. PC 1975. Hirschl & Adler Galleries, New York, 1995; US PC 2005). Exh.: Copley 1975, no. 39 repr. Lit.: Copley 1938, p. 232; Prown 1966, fig. 239; 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.*

J.238.265 Mrs Jonathan WARNER, née Elizabeth Pitts (1734–1810), pstl/ppr, 59x42.5, c.1764 (Detroit Institute of Arts, inv. 58.359. Acqu. 1958). Lit.: Parker & Wheeler 1938, pp. 227f; Prown 1966, fig. 131 φ

J.238.267 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.: Parker & Wheeler 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



J.238.269 Sir John WENTWORTH (1737–1820), lieutenant governor of New Hampshire, pstl/ppr, 58.5x44.4, sd → "JSC [monogram] p. 1769" (Hanover, Hood Museum, inv. 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.: Parker & Wheeler 1938; Prown 1966, pp. 67, 116, 234, repr. 229; 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 bicenntennial 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

Zoomify

J.238.271 =? pstl, 59.7x41.9 (S. Wentworth, Wilton, New Hampshire, 1942). Lit.: Massachusetts Historical records survey, 1942

J.238.272 Sir John WENTWORTH, pstl, 59x42, sd → "JSC [monogram] p. 1769" (Mrs Everett Morss, Manchester, Massachusetts, 1966). Lit.: Parker & Wheeler 1938, p. 234; Prown 1966, p. 234 n.r.

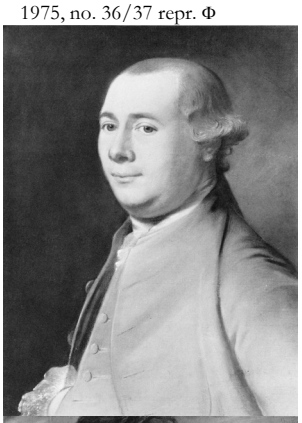
*[?]Sir John WENTWORTH, holding a letter. Lit.: Prown 1966, attr. [v. American sch.]*

J.238.274 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

J.238.276 Nathaniel WHEELWRIGHT (1721–1766), pstl/ppr (Boston, Massachusetts Historical Society). Attr.

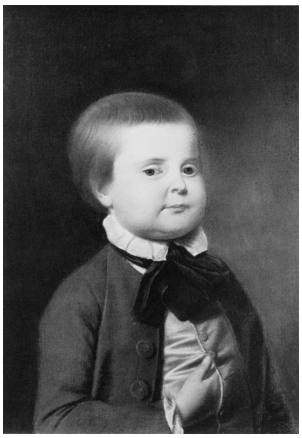
J.238.277 Joshua WINSLOW (1742–1775), cousin of Susanna Copley, in a blue coat; & pendant:

J.238.278 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.: Brunswick 1974, no. 18/17 repr.; Copley 1975, no. 36/37 repr. Φ



*Photos courtesy Christie's*

J.238.282 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.: Brunswick 1974, no. 19 repr.; Copley 1975, no. 37 repr. Lit.: Jeffares 2006, p. 61Cii, duplicated under Blyth Φ



J.238.284 Man, pstl, 46x38 (Boston, Historic New England). Lit.: Massachusetts Historical records survey, 1939

J.238.285 Man, pstl, 55.3x45.7, inscr. ↗ JSC (monogram) (New Haven, Yale University Art Museum, inv. 1943.80. The John Hill Morgan Collection; acqu. 1943) [?attr.]

*Gentleman (New York, Anderson, 20–21.I.1927, Lot 51 repr.) [v. Sharples]*

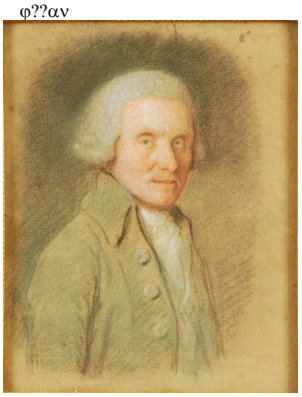
J.238.287 Man, pstl, 56x46 (Zimmerman Gallery, Boston, 1939). Lit.: Massachusetts Historical records survey, 1939

J.238.288 Lady, crayons, Society of Artists 1768, no. 24

J.238.289 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, no. 12 n.r., as 1768

J.238.29 Group of pastels, various sizes (Braithwaite Wilson. Lord Amherst of Hackney. Charles Sedelmeyer; Emile Gross; Xavier Haas; New York, 13–14.I.2016, Lot 38–42 repr., as by Copley) [??] φ

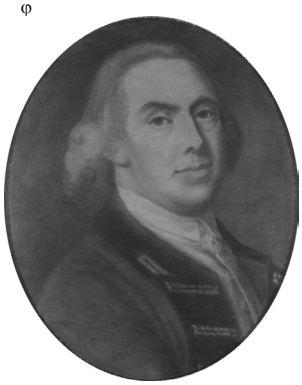
J.238.291 ~one of these, gentleman, cr. clr, 28x22, inscr. "J S Copley" (Braithwaite Wilson. Lord Amherst of Hackney. Charles Sedelmeyer. Emile Gross, inv. H655. Vose Galleries; acqu. 1926, $750; Dorothy Draper Hamlen [Mrs Paul Hamlen ( –1970), *olim* Mrs Thomas B Gannett] [; ?New York, Sotheby's, 30.XI.1946] Amesbury, John McInnis, 8.VII.2016, Lot 4 repr., as autograph, est. $8–12,000) [?attr.] φ??αν



**Anon. related pastels**

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

J.238.293 ~cop., pstl, 45.5x38 ov. (Boston, Massachusetts State House. Sitter's son, Admiral Sir William Hall Gage; don: 1857 William H. Sumner; legs 1862). Lit.: *The Massachusetts State House*, 1953, p. 126 n.r. φ

J.238.295 ~cop., pstl, 44.5x35.5 ov. (PC New York)

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