

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

JACKSON

fl. England mid 17th century

The attribution of the V&A pastel, traditionally regarded as Samuel Cooper's self-portrait, continues to cause confusion. The exact passage in Walpole's *Anecdotes* is as follows: "It is an anecdote little known, I believe, and too trifling but for such a work as this, that Pope's mother was sister of Cooper's wife. Lord Carleton had a portrait of Cooper in crayons, which Mrs Pope said was not very like, and which, descending to Lord Burlington, was given by his lordship to Kent. It was painted by one Jackson, a relation of Cooper, of whom I know nothing more, and who, I suppose, drew another head of Cooper, in crayons, in Queen Caroline's closet, said to be painted by himself; but I find no account of his essays in that way." A Thomas Jackson, cousin, was mentioned in the will of one of Pope's Turner ancestors.

Bibliography

Walpole 1849, II, pp. 532f

Pastels

Samuel COOPER (1609–1672), miniaturist, crayons ([Henry Boyle, 1st Baron] Carleton [(1669–1725)]; desc.: [his nephew, Richard Boyle, 3rd] Earl of Burlington [(1695–1753)]; don: [William] Kent)

?Samuel COOPER, pstl, 24.5x19.4 (London, V&A, inv. Dyce 91. Queen Caroline; George III; don: Richard Dalton, librarian to the king; .IV.1791, Lot ?69 or ?88; Horace Walpole, Strawberry Hill; desc.: Earl Waldegrave; Strawberry Hill, George Robins, 25.IV.1842 & seq., day 18, no. 166 n.r., 19s.; Strong, Bristol. Rev. Alexander Dyce (1798–1869); legs 1869). Exh.: New Haven 2009, no. 201, fig. 351. Lit.: Walpole 1784, p. 512 n.r., additions; Foskett 1974, fig. 59 [cf. Lutterell] φ



~grav.: Thomas Chambars (c.1724–?1789), for *Anecdotes of painting in England*, 1782