



Michael's Museum

FEATURING ANTIQUE MINIATURE PORTRAITS
OF THE TORMEY-HOLDER COLLECTION

FEATURED ARTIST:

JOSEPH DUNCKERLEY (1752-1806)

by Michael I. Tormey

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Portraits in little painted by Joseph Dunckerley, especially those of his early period, are considered quintessential Americana. How ironic it is, then, that Dunckerley arrived to America as a “redcoat” loyal to the very un-American King George III.

Indeed, at the onset of the American Revolutionary War, Dunckerley arrived to America not as an artist, but as a British infantryman. Like others of his kin, however, over time, he found himself sympathetic to the plight of American colonists. In a stroke of boldness, he deserted the British army and shortly thereafter accepted a commission in George Washington’s Continental Army.

After two years of service to the American cause, writing directly to the Commander in Chief, George Washington himself, the young Dunckerley resigned his American commission and settled in Boston. There, he supported himself as an artist, painting portrait miniatures, many of which have survived to the twenty-first century, providing a rare glimpse into the lives of early Americans.

Dunckerley’s time in America was not long lived, however. For reasons that remain a mystery, nine years after resigning his commission in the Continental Army, he and his family departed Boston and relocated to the British West Indies. There, they settled in Jamaica, where Dunckerley lived out the last two decades of his life.



Figure 1:

Early American Gentleman

by Joseph Dunckerley

circa 1785

*watercolor on ivory; housed in an elaborate gold brooch
with a blue enamel surround, a border of 79 pearls and
britecut engraving to the reverse*

1 1/2 x 1 7/8 inches (sight)

Tormey-Holder Collection

*Formerly a holding of the Comerford Collection (John and
Pauline Comerford) and exhibited May–September, 2009,
at the Irish Architectural Archive, Dublin, Ireland.*

SPELLING OF THE DUNCKERLEY NAME

Before delving too deeply into the life and times of Joseph Dunckerley, it's important to examine the spelling of his name. In most artist databases and reference volumes, Dunckerley is referred to by the spelling of Dunkerly or Dunkerley. A review of primary source documents and original correspondence written during his lifetime, however, reveals that the painter himself always spelled his name as Dunckerley, with a "c". This small fact has proven to be of great help in researching the origins and family history of Joseph Dunckerley, as his method of spelling his surname was not simply a personal convention. Rather, the spelling was used consistently for no less than four generations of Dunckerleys, extending back to Joseph Dunckerley's grandfather, Lewis Charles Dunckerley (1698-circa 1765).¹

WESTMINSTER ARTISAN ORIGINS

Universally, Joseph Dunckerley is referred to as an American painter and, indeed, most of his known works originated in Boston, Massachusetts. The artist was, nonetheless, English by birth, having been born in Westminster, in Central London, on October 2, 1752.² He was the second of five children³ born to James Dunckerley (1728-1802) and his wife, Anne Miles (circa 1728-circa 1755⁴).

The Dunckerley family had long lived in the portion of Westminster known as Soho⁵, which in Georgian times, long before it became the entertainment district that it is today, was a popular enclave for London's merchant and artisan middle class.

Joseph's father, James Dunckerley (whose portrait can be seen herein, in fig. 11), was a jeweler by profession, as was his father before him. Referred to alternatively in various sources as a metalworker⁶, an enameller⁷, a jeweler and a precious metals craftsman⁸, James Dunckerley handcrafted a wide variety of jewels for both London's wealthy elite and its growing middle class. As an enameller, he no doubt painted watch dials and decorative scenes in miniature on the likes of pins, pendants and brooches; and as a precious metals craftsman, he was surely experienced in the making of locket and pendant frames for miniature portraits.

Given that artisans often follow in their parents' footsteps, it is not a surprise that James Dunckerley learned his craft from his own father, Lewis Charles Dunckerley⁹ (Joseph Dunckerley's grandfather). Nor is it a surprise that James' younger son, James Dunckerley, Jr. (Joseph Dunckerley's younger brother), likewise became a skilled goldsmith. Joseph, on the other hand, apparently had no interest in the making of jewelry and instead embarked on a military career.

DUNCKERLEY THE SOLDIER

Until recently, many art historians have either long overlooked or simply been unaware that Joseph Dunckerley arrived to America not as an artist, but as a British soldier. Theodore Bolton in his 1921 work, *Early American Portrait Painters in Miniature*, makes no mention of Dunckerley's military service; nor does Dale T. Johnson in her more recent *American Portrait Miniatures in the Manney Collection*, published in 1990. Julie Aronson and Marjorie E. Wieseman, of the Cincinnati Art Museum, were the first to note, in 2006, that Dunckerley "came to America with the British Army in 1777 or 1778."¹⁰ Later, Carrie Rebora Barratt and

Lori Zabar, of The Metropolitan Museum of Art, wrote in 2010 that Dunckerley “seems to have come to America by 1776 with the British army.”¹¹

Don N. Hagist, independent researcher and editor of *Journal of the American Revolution*, deserves credit for being the first to pinpoint, in 2014, that Joseph Dunckerley was among the ranks of Britain’s 38th Regiment of Foot.¹² Supporting his finding, Hagist cites original muster rolls of the regiment, copies of which are maintained by the British National Archives.¹³

That Dunckerley was a member of the 38th Regiment of Foot, a British Army infantry regiment, is a meaningful fact, as it places Dunckerley in America as early as 1774, quite a bit earlier than has been suggested by others. This conclusion is supported by the fact that the 38th Regiment of Foot, comprised of about 450 soldiers, was repositioned to Boston, Massachusetts in the summer of 1774.¹⁴ (The regiment had for ten years prior been stationed in Ireland, keeping the peace and protecting the crown’s interests in that part of the British Isles.)

As noted by Hagist, there are gaps in the regiment’s muster rolls that make it difficult to know the exact date Dunckerley enlisted in the British Army. It is likewise difficult to know how much military experience Dunckerley had under his belt when his regiment was sent to Boston in 1774. With the help of newly discovered birth and baptismal records, however, we know that Dunckerley was 22 years old in 1774.¹⁵ It is entirely possible and indeed likely, therefore, that he had been stationed with the 38th Regiment of Foot in Ireland for two to four years before being shipped off to Boston. In other words, Dunckerley was not likely a new recruit when he arrived to America. He was, nonetheless, a private, a common soldier with no commissioned rank.

When Dunckerley arrived to Boston in the summer of 1774, tensions were already high in New England. The “Boston Tea Party” had occurred just months prior, on December 16, 1773, when angry colonists, protesting ever-increasing taxes imposed by Britain, destroyed an entire shipment of tea owned by Britain’s iconic East India Tea Company. In response, on March 28, 1774, British Parliament passed a series of Coercive Acts, removing the right of self-government in Massachusetts, closing the port of Boston, imposing martial law in Boston, and dispatching thousands of troops (which included the approximately 450 men in Dunckerley’s 38th Regiment of Foot) to enforce British rule in the “insolent” colony of Massachusetts.



Figure 2:

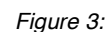
Depiction of an eighteenth century British Army uniform, of the type that Joseph Dunckerley would have worn during his service in the 38th Regiment of Foot.

(Original source of image unknown.)

DUNCKERLEY THE DESERTER

Due to this siege, the winter of 1775-76 was especially difficult for British soldiers in Boston. Shortages of food and other essential provisions resulted in short rations that left troops hungry and irritable. Common soldiers like Dunckerley were relegated to alternating tasks of sentry and fatigue duty in the bitter cold; and they were ever at risk of injury or death from rebel sniper fire. Wood for basic heating needs was so scarce that soldiers had to resort to tearing down wooden buildings for fuel (surely further angering Bostonians). Breakouts of scurvy and smallpox only added to their desperation.

We will perhaps never know how Dunckerley managed to escape Boston. It is known, however that the causeway to Boston Neck had become a fortified



(Map credited to Lieut. Thomas Hyde Page of His Majesty's Corps of Engineers; archived at the U.S. Library of Congress, G3764.B6S3 1777.P3.)

checkpoint during the American siege of the city – one side having been guarded by British sentries, and the other by American troops. Limited passage by civilians was occasionally allowed, as long as those civilians could prove that they were not spies and were not carrying weapons or provisions into or out of the city. One easily imagines that Dunckerley disguised himself as such a civilian. Perhaps he was even able to negotiate the cooperation of a family group that, to sentries, claimed him as one of their own.

DUNCKERLEY THE BOSTONIAN

It is not known where Dunckerley stayed or what his activities were in the two months immediately following his desertion from the British Army. By March, however, it had become safe for him to return to Boston, as British forces had withdrawn from the city to regroup in less “hostile” territory, and American forces ended their siege of the city. On March 17, 1776, 120 British ships sailed out of Boston Harbor, en route to British Canada, carrying on board nearly ten thousand British troops who had evacuated the city in marching formation earlier that morning.

Two months later, in May 1776, Dunckerley committed what his former commanders would have deemed a treasonous act by joining the Massachusetts Company of Artillery, a local militia tasked with defending Boston. He was made a 2nd lieutenant,¹⁷ which was the lowest commissioned rank in American regiments at the time. This was a promotion of sorts for Dunckerley, he having previously been just a common soldier in the British Army; but it was not unusual for British defectors to be offered such commissions, as American forces were eager to benefit from the discipline, experience and counsel of former foes.

It is ironic, of course, that Dunckerley joined the Massachusetts Company of Artillery, as it was commanded by Col. Thomas Crafts, Jr.¹⁸ and included amongst its ranks Paul Revere – both of whom had been key participants in the Boston Tea Party that precipitated Dunckerley’s arrival to Boston with the British Army. As fate would have it, Crafts and Revere also shared common interests that would prove valuable to Dunckerley in his efforts to become established in and make a living in Boston. Both were skilled craftsmen (Thomas Crafts having been a decorative painter, known in particular for his work as a japanner, and Paul Revere having been a silver and goldsmith). Perhaps more importantly, both were also freemasons and key figures in St. Andrew’s Lodge, a masonic lodge in Boston, whose membership was largely made up of craftsmen of all kinds.

Being a young cousin of Thomas Dunckerley¹⁹ (1724-1795), a prominent freemason in London, Joseph Dunckerley was keenly aware of the principles of freemasonry and understood how membership in the fraternal organization could help one advance both socially and economically. It is not surprising, therefore, that the aspiring artist joined St. Andrew’s Lodge. His membership was recorded as of July 11, 1776²⁰.

Concurrent with his serving in the Massachusetts Company of Artillery and becoming active in freemasonry, Dunckerley was also working to build a name for himself in Boston as a painter of portrait miniatures. The earliest known example of his work in the city is a portrait miniature, dated 1776, of Boston merchant William Gale (a photo of which can be seen herein in Addendum 1), held in the collection of The Metropolitan Museum of Art since 1966.²¹ Another early miniature by Dunckerley, a portrait of an unknown lady, dated 1777, is in the collection of the Cincinnati Art Museum.²² Dunckerley is also known to have painted miniatures of American soldiers during this period. Two well-known examples are a miniature of an officer of

the Continental Navy (a photo of which can be seen herein in Addendum 1), believed to have been painted sometime between 1776 and 1780, and a miniature of an officer of Crane's Artillery (a regiment of the Continental Army), painted sometime between 1777 and 1783 (Crane commanded the 3rd Continental Artillery Regiment from January 1777 until June 1783).

In March 1777, after ten months of service in the Massachusetts Company of Artillery, Dunckerley himself received a commission in George Washington's Continental Army, making him a 2nd lieutenant and adjutant to Col. David Henley, commanding officer of American troops at Cambridge, Massachusetts.^{23, 24} His role as adjutant (a junior officer who assists a senior officer with the administration of a unit) likely consumed most of his time, so one imagines that Dunckerley had little time to paint while serving under Henley.

Most interestingly, shortly after receiving his commission in the Continental Army, Dunckerley wrote to friends in London, soliciting them to intercede on his behalf in obtaining a formal discharge from the British Army.²⁵ It is not known who these friends were, nor is it clear why Dunckerley imagined it possible to be discharged from his duties when he had deserted his post and accepted a commission with the enemy. He nonetheless remained hopeful that such a discharge would come through and he waited a year before accepting the fact that it would not.

Dunckerley remained in his role as an adjutant to Col. Henley until May, 1778, at which point, having received no hint from London of a discharge from the British Army, he became increasingly fearful for his own well-being. The war between Britain and the American colonies was intensifying and he was fully aware that, were he to encounter British forces and be recognized, he would likely be shot or hanged for treason. Thus, on May 3, 1778, he wrote to General George Washington, resigning his commission in the Continental Army. His letter read as follows (an exact transcription):

Since the commencement of Hostilities, through Principle, I Absconded from the British Army. Since Accepted of the Adjutantcy of Col. Henley's Regt having Previously Wrote, to my Friends in London; by whose Interest, I Expected a Discharge from the British Army; but have never Reciev'd an Answer. The Unequal Chance I Run, by Appearing in the Field: according to the Law of Nations I must Expect immediately Death. I therefore intercede with Your Excelency to accept of my Resignation. If I Should Receive a Letter from London with my Discharge, the Zeal I have for America will Oblidge me to Appear with Pleasure in the Field.²⁶

General Washington replied to Dunckerley, in a short letter dated May 20, 1778, which read:

I received yours of the 3d instant but considering your situation I am willing to comply with your request and accept of your resignation – you will not therefore be looked any longer as an officer in the continental army acting under your present commission.²⁷

Curiously, one wonders if Dunckerley's resignation from the Continental Army might also have been influenced by his relationship with or his opinions of his commanding officer, as Col. David Henley was known to have been a difficult man, quick to temper, and disliked by many. The colonel had even been brought to trial in a lengthy court-martial, from January 20, 1778 to February 25, 1778, for the death of a British corporal (one of many prisoners of war captured by the Continental Army in Saratoga, New York and being held captive by Henley's regiment in Cambridge), whom he stabbed with his sword on January 8,

1778.^{28, 29, 30} Henley was ultimately acquitted of the crime on February 27, 1778, and later that year moved on to other key appointments in the Continental Army but, in the meantime, tension remained high in the quarters he commanded at Cambridge.

Following his departure from the Continental Army, Dunckerley remained in Boston, where he became increasingly active as a painter. He also became increasingly more active in freemasonry, as evidenced by his being elevated in 1778 to Senior Warden (second in command) of the St. Andrew's Lodge he had joined two years prior.³¹ Research has revealed few other details of his whereabouts and activities in Boston, however, until 1780, when he is recorded as having lived with Ebenezer Mack, another early American portrait miniature painter who happened to have also served in the Continental Army.

Dunckerley and Mack lived and worked in the former studio of John Smibert, located at the corner of Brattle Street and Queen Street³². (Queen Street is today known as Court Street. Most of the original homes and buildings in the area were demolished in the 1960s to make way for the construction of Boston's Government Center.) John Smibert (1688-1751) was a Scottish-born painter and architect who spent the last two decades of his life in Boston, where he had a profound impact on both colonial portraiture and architecture (he designed and built Boston's original Faneuil Hall, for example). For many years after Smibert's death in 1751, his heirs rented out his studio, which had been preserved exactly as Smibert left it, replete with his vast library and personal art collection. It is said to have been a museum in its own right, and for Dunckerley and Mack to have been afforded the opportunity to live and work in the space was surely an artist's dream come true.

It is not known how long Dunckerley lived with Ebenezer Mack but it appears that, within two years of the pair having rented Smibert's studio, Dunckerley was married and starting a family. To date, no details of Dunckerley's marriage have been uncovered, but fellow researcher Pamela Ehrlich has discovered baptismal records for two daughters of Joseph Dunckerley "by Sophia Edwards his wife". Their first daughter, Sophia Edwards Dunckerley, was christened on May 15, 1783,³³ and two and a half years later, their second daughter, Maria Dunckerley, was christened on September 18, 1785.³⁴ Both baptisms were performed by Rev. Samuel Parker (1744-1804), rector of Trinity Church, Boston's second Anglican church, then located on Summer Street.

In the year between their daughter's births, Joseph and Sophia Edwards Dunckerley moved into the former home of the Paul Revere family. Located at 19 North Square, the home had been the Revere family residence from 1770 until about 1780. Dunckerley rented it from Revere in 1784, for a period of two years (April 1784 – March 1786). Revere himself made mention of the rental in his personal ledger book when, on April 19, 1784, he wrote, "*Lett my House on North Square to Mr. Joseph Dunkerley [sic.] for forty five pounds pr year, the Rents to be paid quarterly.*"³⁵ The Revere house served as both a home for the young Dunckerley family and a painting studio for Joseph.

Interestingly, one of Dunckerley's best known works of his American period is a miniature portrait of Paul Revere's wife, Rachel (1745-1813). It has been a holding of the Museum of Fine Arts, Boston since 1935, when it was gifted to the museum by a great-granddaughter of the Reveres. (A photo of the miniature can be seen herein, fig. 15 and Addendum 1.) Descendants of the Reveres had long believed that Rachel's portrait

was painted by John Singleton Copley in 1773, on the occasion of her marriage to Paul. Paul Revere was indeed a good friend of Copley, and Copley did paint a large portrait of Revere in 1768, but art historians have now long accepted that Rachel Revere's portrait miniature was, without doubt, painted by Joseph Dunckerley, who didn't even arrive to America until 1774. The Museum of Fine Arts suggests that the portrait dates to 1784 or 1785. If one concludes that Revere and Dunckerley first became acquainted in 1784, when Dunckerley began renting Revere's North Square home, this date would seem logical. In reality, however, Revere and Dunckerley had been well acquainted with each other since at least 1776. Based on a comparison of other period portraits by Dunckerley, and carefully considering the evolution of his painting technique over time, the portrait more likely dates to about 1786.

In addition to renting a home from Paul Revere in 1784, Dunckerley remained quite active with Revere that year in the realm of masonry. During the Revolutionary War years, there had been a growing desire amongst American masons to break ties with British elements of the craft. In 1782, the Scottish Provincial Grand Lodge (the head masonic lodge in Massachusetts) broke with the Grand Lodge of Scotland, drafted a new constitution and restyled itself as the Massachusetts Grand Lodge. The membership of the smaller St. Andrew's Lodge (where Revere and Dunckerley were members) was divided on whether they should similarly break with Scotland and place themselves under the newly independent Massachusetts Grand Lodge. Resolved to do exactly that, in 1784, Revere and Dunckerley joined with 21 other members who voted in favor of breaking away.³⁶ They immediately set out to form a new lodge, under the Massachusetts Grand Lodge. In true Patriotic fashion, they named the new lodge the Rising States Lodge, and Dunckerley was named its Grand Marshall on June 24, 1784.³⁷

It was surely no coincidence that, as Dunckerley rose in the ranks of freemasonry, his career as a painter also prospered, as many of his portrait miniature



Figure 4:

Modern day view of the rear elevation of the Paul Revere House, located at 19 North Square, Boston. Revere and his family only lived in the home for ten years; but, to this day, it remains closely associated with the Revolutionary War patriot.

Joseph Dunckerley rented the home from Revere for two years, living there from April 1784 through March 1786.

The home was designated a National Historic Landmark in 1961, and is today operated as a nonprofit museum by the Paul Revere Memorial Association.

[Photographer unknown.]

commissions appear to have been garnered from connections made as a fraternal brother. The most notable example is Dunckerley's 1783/84 commission to paint John George Washington Hancock, the young son of then-Governor John Hancock. (Hancock had long been affiliated with freemasonry in Boston.)

Outside of masonic circles, however, Dunckerley certainly had favorable reception from the general public; and from 1784 he became more active in promoting his service as a miniature painter to Bostonians at large. To wit, beginning in December 1784, he regularly published advertisements in Boston's *Independent Chronicle*, warranting strong likenesses.³⁸ In addition to promoting his services as a painter of portrait miniatures, Dunckerley also made mention in his newspaper ads of painting silhouettes ("profile shades") and creating hairwork designs ("devices in hair") – the hairwork surely intended to accompany his portrait miniatures when installed in their gold cases.

Two months later, in February 1785, and again in March, Dunckerley advertised his intention to open a drawing school in Boston with the young English painter John Hazlitt.^{39, 40} Fifteen years younger than Dunckerley, Hazlitt had just arrived to Boston and appeared intent on establishing himself as a miniaturist and portrait painter in the city.⁴¹ Dunckerley and Hazlitt ran ads in both the *Independent Chronicle* and the *American Herald*. Apparently, there was an insufficient response to the ads, however, as the drawing school never materialized and John Hazlitt departed Boston in June, 1785, relocating to the smaller town of Salem.⁴²

That same spring, Dunckerley was joined in Boston by his younger brother, James Dunckerley, Jr., who relocated to the city from London. Two years younger than Joseph, James was 31 years old in 1785. He was an experienced gold and silversmith, having followed in both his father and grandfather's footsteps; and he was also a merchant, selling jewelry that he himself crafted, as well as various luxury goods he acquired from other sources.

Miniature Painting.

JOSEPH DUNKERLEY, respectfully acquaints the Ladies and Gentlemen, he still carries on his Profession, of Painting in Miniature, at his house in the North Square.—Those Ladies and Gentlemen who please to favour him with their commands, may depend on being satisfied, as he warrants a strong likeness.

N. B. Devices in Hair elegantly executed, and Profile Shades taken, and reduced to any size.—Specimens of his Performance may be seen by applying as above.

Figure 5:

The earliest known newspaper advertisement by Joseph Dunckerley, published in 1784, a year after the American Revolutionary War ended.

("Independent Chronicle", Boston, Massachusetts, December 2, 1784 edition, Volume XVI, Issue 845, page 3.)

This ad is one of only two known instances in which Dunckerley's name was spelled as "Dunkerly" in a newspaper advertisement.

In the ad, Dunckerley makes mention of his North Square residence (the house he rented from Paul Revere), which he used as both a home and painting studio.

It is noteworthy that, in addition to promoting his services as a miniature portrait painter, Dunckerley also makes mention of his ability to make "devices in hair" (hair art, typically woven or looped in an attractive manner and installed on the reverse of miniature portrait frames) and profile shades (silhouettes).

(The abbreviation "N. B.", seen in this and other ads by Dunckerley, denotes the Latin term "nota bene", which means "note well" or "take note of". The phrase was commonly used in eighteenth and nineteenth century advertising.)

In June, 1785, the Dunckerley brothers joined forces and opened a shared storefront at 33 Newbury Street,⁴³ located in a fashionable retail district about two miles from Joseph's North Square home. Promptly thereafter, James published an ad in Boston's *Continental Journal and Weekly Advertiser*, providing details of his "elegant assortment of jewelry", as well as a variety of gentleman's walking sticks.⁴⁴ (See fig. 6.)

No doubt influenced by his brother's retail panache, in that same month of June, 1785, Joseph Dunckerley himself forayed into commercial portrait sales, offering for sale mezzotint prints of an engraved portrait of Samuel Cooper, a popular Boston clergyman who had died two years prior.⁴⁵ His ads were compelling but, oddly, made no mention of portrait miniatures or of himself being a painter. (See fig. 7.)

IMPORTED BY
James Dunckerley,
JEWELLER from LONDON,
No. 33, Newbury-Street, facing the End
of Rowe's Lane,
AN ELEGANT ASSORTMENT OF
JEWELLERY,
—CONSISTING OF—
Rich Locketts and Pins, low-
priz'd ditto, **Paffe Shoe and Knee Buc-**
kles, ditto **Hair-Pins and Spriggs,** ditto
Necklaces, ditto and **Gold-drop Earrings,**
ditto and **Gold Bracelet Buckles, Cypher**
Seals, Watch Chains, Buttons, Trinkets,
and other Articles.
A neat assortment of Canes, Dra-
gons, Bamboos, Waghhees, & plain Sticks.
☞ **CASH** given for old **GOLD** and
SILVER, DIAMONDS, LACE burnt
and unburnt.

Figure 6:

Newspaper advertisement published by James Dunckerley, newly arrived to Boston, announcing his jewelry store, located at the 33 Newbury Street storefront he shared with his brother, Joseph.

("Continental Journal and Weekly Advertiser", Boston, Massachusetts, June 16, 1785 edition, Volume IX, Issue 486, page 4.)

Joseph Dunckerley
Bega leave to acquaint the Congregation
and Friends of the late
REV. DR. SAMUEL COOPER,
That he has just received a few elegant
Mezzotinto Prints,
Which are esteemed by the best Judges to
be a striking Likeness of that Gentleman.
It was engraved by the ingenious Mr.
VALENTINE GREENE, Mezzotinto En-
graver to the King of England, and Elector
Palatine ; and is esteemed a masterly
Performance. It was engraved under the
Inspection of the ingenious Mr. **COOPER,**
our Countryman. The engraving, &c.
cost near 50l. L. M. They are to be sold
at his House in the North-Square, or at
No. 33, Newbury-Street, South-end.
N. B. The Subscribers are desired to
call for their Prints. (85—

Figure 7:

Newspaper advertisement published by Joseph Dunckerley, offering for sale mezzotint prints of an engraved portrait of Samuel Cooper, an esteemed Boston clergyman who died two years earlier, in December, 1783.

("Independent Ledger", Boston, Massachusetts, June 6, 1785 edition, Issue 386, page 4.)

In March 1786, nine months after the Dunckerley brothers opened their Newbury Street store, Joseph Dunckerley moved from the North Square home he rented from Paul Revere to a new home on Winter Street.⁴⁶ This new location which, judging by Dunckerley's newspaper ads of the period, appears to have served as both his family home and painting studio, was adjacent to Boston Common (a central public park in Boston), within eyesight of John Hancock's manor and an equally short distance to the Dunckerleys' Newbury Street store.

DEPARTURE TO JAMAICA

Dunckerley and his family had lived in their new, Winter Street home for barely one year when they decided to leave Boston and relocate to Falmouth, Jamaica, in early 1787. According to Barratt and Zabar, they followed the family of James, who had preceded them to the British West Indies.⁴⁷

To date, no clues have surfaced to explain why the Dunckerley brothers decided to relocate to Jamaica. It is possible that a family member's health warranted moving to a warmer climate – Boston winters being notoriously cold. (Might their own father, James Dunckerley, Sr., have also visited Jamaica from equally cold and damp London?) It is also possible that they went to Falmouth simply in search of greater opportunities for financial gain. Massachusetts' post-Revolutionary War economy was strained, after all, and the busy port town of Falmouth, in contrast, was booming – so much so that Georgian era Falmouth was considered a tropical outpost of London. It is said that its wealthy citizens and visitors alike were active supporters of artists and artisans;⁴⁸ and one imagines that skilled painters and goldsmiths had no lack of eager patrons.

Whatever the Dunckerley brothers' reasons may have been for leaving Boston, evidence suggests that they left the city rather abruptly. To wit, it was Thomas Pons, an associate of James Dunckerley, who announced on February 1, 1787 that James had left the country.⁴⁹ (See advertisement in fig. 9.) There had



Figure 8:

Early American Gentleman with the Initials "W.W."

by Joseph Dunckerley

circa 1785-1786

watercolor on ivory; housed in a gold brooch with britecut engraving along the edges, additional elaborate britecut engraving to the reverse, and a glazed, navette-shaped compartment to the reverse with plaited hair and a gold cipher fashioned into the initials "W.W."

(photographed without its glass lens in place, so as to allow a clearer view of the portrait)

1 1/8 x 1 1/2 inches (sight)

Tormey-Holder Collection

(Given its fine construction, it is likely that the gold brooch housing this miniature was made by Paul Revere, as few others in Massachusetts were as skilled at engraving as he was at the time.)

been no prior announcement by James himself, no announced sale of his business, no apparent attempt to reduce his inventory prior to moving. Similarly, there is no record of an announcement by Joseph Dunckerley that he too intended to leave Boston, no less leave the country.

It is not known where the Dunckerley brothers and their families took up residence when they arrived to Falmouth; nor is it known how long they stayed in the town. It is known, however, that both brothers eventually migrated to the larger city of Kingston, located on the opposite side of the island colony. There, four of James' children were baptized, in 1793, 1794, 1809 and 1811, respectively.⁵⁰ (Prior to arriving to Jamaica, James and his wife also had a son in Boston who, sadly, died at the age of just 8 months.⁵¹)

Joseph was similarly recorded in Kingston, as early as 1794, when he appeared on the membership rolls of Royal Lodge, a masonic lodge that had been founded in 1789.⁵² He was one of seven "master masons" whose signatures were affixed on May 10, 1794 to a petition to the Grand Lodge of England, asking for a warrant to be organized under their constitution, in lieu of the warrant they were founded upon in 1789 from the Grand Lodge of Ireland.⁵³

Three years later, in 1797, Dunckerley was also a key figure in the founding of the Provincial Grand Lodge of Jamaica, also located in Kingston, at which point he was named Deputy Provincial Grand Master, a post he retained until his death, nine years later.^{54, 55}

Most interestingly, Joseph Dunckerley is also documented as having been a member of the Jamaican Militia in Kingston, where, in 1796, he was recorded as being a member of the St. Andrew's Regiment, serving as both a lieutenant and an adjutant to a Colonel Samuel Kuckahn.⁵⁶ It is not clear exactly when Dunckerley joined the Jamaican Militia, nor is it clear how long he served; but it is known that many white colonists joined local militias at the outbreak of Jamaica's Second Maroon War, which began in the summer of 1795. (Spurred by revolution

Thomas Pons,
Jeweller,
Newbury-Street, opposite Mr. Martin's
BOOK-STORE,
MOST respectfully informs his
Customers, and those who favoured
Mr. JAMES DUNCKERLEY, with their
commands, that he has left this Country.
As Mr. DUNCKERLEY, has intrusted the
said PONS, and no other person, in the Euro-
pean method of making and repairing all
kinds of Jewellery work; particularly the fit-
ting of Miniature Pictures, in Locketts, Pins,
&c. with elegant beaded borders, or otherwise.
Mr. DUNCKERLEY, having left his busi-
ness with said PONS, those persons who had
left work with him, and not received it, are
desired to call as above. Any commands
from his Customers in the neighbouring towns,
will be carefully attended to. All kinds of
silver work neatly made.
For sale, a few Velvet Cestufes and
Braceletts with buckles compleat, Locketts,
Pins, Watch-Furniture, &c.
* * CASH for old Gold, Silver,
Lace, burnt or unburnt.

Figure 9:

*Newspaper advertisement published by Thomas Pons,
successor to James Dunckerley's Boston jewelry and
goldsmithing business.*

*("Independent Chronicle", Boston, Massachusetts,
February 1, 1787 edition, Volume IXI, Issue 953, page 3.)*

on Hispaniola, a group of former slaves known as Maroons rose up in 1795 against white Jamaican planters, burning several plantations, killing numerous planters and their families, and freeing their slaves.)

It is not known how active Dunckerley was as a painter while in Jamaica, as research has thus far uncovered no advertisements or other forms of promotion by the artist dating to the period, and few examples of his work have come to light that are known with certainty to have originated in Jamaica. Recently, however, two important miniatures by Dunckerley have surfaced that are firmly attributable to his Jamaican years: a portrait miniature of a lieutenant of the British Royal Navy, dating to circa 1790-1795 (displayed herein in fig. 10), and a portrait miniature of Dunckerley's own father, James Dunckerley, Sr., dating to circa 1795-1802 (fig. 11 herein).

The portrait of the lieutenant of the Royal Navy, in particular, is representative of Dunckerley's finest work, at the height of his maturity as an artist. It shows considerable evolution from the less precise, more "folksy" technique of his earlier years in Boston. Lending certainty to the fact that it was painted in Jamaica, as opposed to Boston, is the subject himself, an officer of the Royal Navy. Dunckerley would have had no occasion to paint a British naval officer in the United States, but Royal Navy ships regularly and consistently docked in Jamaica during the late eighteenth century.

Although not as well preserved, Dunckerley's portrait miniature of his father, James Dunckerley, is perhaps of greater significance. The portrait is missing its original frame, but it retains its original backing paper and, more importantly, an inscription in the artist's own handwriting, which reads, "James Dunckerley / born 1728 / died 1802." (See fig. 12.)

That this inscription was written by Joseph Dunckerley himself can be confirmed by comparing the handwriting to a known example of Dunckerley's



Figure 10:

Lieutenant of the British Royal Navy

by Joseph Dunckerley

circa 1790-1795

*watercolor on ivory;
housed in a gilded copper pendant frame
(photographed without its glass lens in place,
so as to allow a clearer view of the portrait)*

1 7/8 x 2 1/4 inches (sight)

Tormey-Holder Collection

signature from 24 years prior, when he served in George Washington's Continental Army as an adjutant to Col. David Henley. (See fig. 13.) Dunckerley's earlier signature was affixed to a document dated May 28, 1778, in which he and other officers of Col. Henley's regiment acknowledged their receipt of wages.⁵⁷ Although there are some minor differences between Dunckerley's 1778 signature (written when he was 26 years old) and the handwriting to the reverse of the portrait miniature (written when he was 50 years old), analysis easily confirms that both were written by the same hand.

The presence of Joseph Dunckerley's handwriting to its reverse, and the undeniable connection of the artist to the named subject, James Dunckerley, have made this portrait miniature a valuable tool in identifying and properly attributing other works dating to Dunckerley's later years.

To date, Dunckerley's portrait of his father remains the last miniature known to have been painted by him before his death. He died in Kingston, in May of 1806, at the age of 54. His body was laid to rest back in Falmouth, on May 28, 1806.⁵⁸

He was foreign-born and foreign-buried, but Joseph Dunckerley left a legacy of American greatness, and he remains one of the most celebrated of early American miniature painters.

SURVIVING FAMILY

Dunckerley Thus far, no record has been found documenting the death of Joseph's brother James. Joseph's wife, Sophia, is believed to have returned to London after her husband's death. (A Sophia Dunkerley [sic.] is recorded as having been buried in Westminster, London on January 27, 1836.⁵⁹ She is noted to have been 85 years old at the time of her death, which would have made her the right age to have been Joseph's Sophia.) Joseph and Sophia's eldest daughter, Sophia Edwards Dunckerley, is well-documented as having lived out her life in London.⁶⁰ She died a spinster, in April 1866, at the age of 83.⁶¹



Figure 11:

**James Dunckerley (1728-1802),
Father of the Artist**

by Joseph Dunckerley

circa 1795-1802

watercolor on ivory; unframed

1 7/8 x 2 3/8 inches

Tormey-Holder Collection



Figure 12:

Inscription on the backing paper to the reverse of the above portrait. (Note the spelling of the name.)

Figure 13:

An example of Joseph Dunckerley's handwriting, in a signature by him, dated May 28, 1778.

⁶² To date, no record has been found of Joseph and Sophia's younger daughter, Maria. She is known to have been living in 1802, however, when she was listed as a beneficiary in the last will and testament of her step-grandmother, Sarah Chamberlen Dunckerley (the second wife of James Dunckerley, Sr.).⁶³

THE EVOLUTION OF DUNCKERLEY'S PAINTING TECHNIQUE

When one views an assortment of portrait miniatures spanning the two and a half decades of Joseph Dunckerley's painting career, a clear progression of his skill and technique can be seen. Also obvious is a dramatic improvement in his rendering of facial features that began around 1785. His earlier works – from his portrait of Boston merchant William Gale, dated 1776, to his portrait of John Hancock's son, dating to about 1783 or 1784 – are more quirky and tentative in comparison. To be sure, that is part of their charm, and Dunckerley's early works remain hugely popular with collectors of folk art and early Americana; but his later works merit particular praise. In the simplest of terms, Dunckerley's later works have improved depth and appear more three-dimensional, whereas his earlier works are more flat and two-dimensional.

Is it possible that, in 1784 or 1785, Dunckerley encountered a more experienced painter who gave him some instruction or otherwise aided him in fine-tuning his technique? Alternatively, is it possible that Dunckerley instead simply studied the work of another painter and incorporated some of his techniques into his own paintings? The latter is more likely the case; and the events of Dunckerley's life in 1784 and 1785 might offer some clues as to what painter most inspired him. To wit, it is known that, in 1784, Dunckerley rose rapidly in the ranks of freemasonry, gaining access to many of Boston's elite of the period; and many of those Bostonians had one thing in common: they possessed portrait miniatures or large portrait paintings of themselves or family members that had been painted by John Singleton Copley (1738-1815).

Though only self-taught, Copley, a Boston native, was considered an artistic genius, and before leaving Boston for London in 1774 (just as Dunckerley was arriving with the British infantry), he spent two decades painting portraits of many of New England's finest citizens. One of his most well-known portraits, in fact, was a painting of Paul Revere – a painting that Dunckerley was surely very familiar with. He is similarly known to have painted at least three portraits of John Hancock. In his social circles, Dunckerley would have been afforded many opportunities to closely examine such portraits by Copley. He was even commissioned to paint portrait miniature copies of two large pastel portraits by Copley – portraits of Mr. and Mrs. Ebenezer Storer II. Copley's original portraits of the Storers, painted circa 1767, are in the collection of the Metropolitan Museum of Art (New York City); Dunckerley's copies in miniature, painted in about 1785, are in the collection of the Yale University Art Gallery (New Haven, Connecticut).

Copley's influence on Dunckerley is perhaps no more obvious than in Dunckerley's portrait miniature of Rachel Walker Revere. In it, Dunckerley draws on elements seen in many of Copley's portraits of female subjects. This is particularly apparent when comparing Dunckerley's miniature to Copley's larger portrait, in oil on canvas, of Miss Jane Browne (1734-1802). (See figures 14 and 15 on the following page.) Both subjects are depicted with sky backgrounds, with pearls in their hair, with curls cascading down their shoulders and with similar lace trim along the bust lines of their dresses. Looking closer, one also notices similarities in how the subjects' chins, lips, and philtrums are depicted. There is also a similar use of light and shadow – the subjects' richly illuminated bust lines, the strip of light along the length of their noses, the shadows cast along the sides of their noses, the shading along the left sides (viewer right) of their faces, and the shadows beneath their chins. Surely, these similarities are not coincidental.

Of course, despite taking inspiration from Copley as he refined his technique, Dunckerley retained his own unique style, and his works are easily recognizable by certain traits that remained consistent throughout his painting career. More often than not, for example, his subjects are situated in the same pose, turned slightly to their left but gazing in the direction of the viewer. His subjects often have exaggerated, cupid's bow-shaped lips, and almost always have dimples at the corners of their mouths. Older subjects are typically depicted with crow's feet wrinkles at the corners of their eyes or puffiness below their eyes. Perhaps most telling of all, however, is Dunckerley's consistent use of an earth-toned color palate and his method of using stipple and hatching to create soft and unobtrusive backgrounds. (See Addendum 1 for a sampling of portrait miniatures by Dunckerley, showing the evolution of his skill and technique over many years.)



Figure 14:

Jane Browne

(cropped portion of a larger portrait)

by John Singleton Copley

circa 1756

oil on canvas

*Andrew W. Mellon Collection,
National Gallery of Art, Washington, D.C.
1942.8.2*



Figure 15:

**Rachel Walker Revere,
Wife of Paul Revere**

by Joseph Dunckerley

circa 1786

watercolor on ivory

*Museum of Fine Arts, Boston
35.1850*

ADDENDUM 1:

A SAMPLING OF PORTRAIT MINIATURES BY JOSEPH DUNCKERLEY, SHOWING THE EVOLUTION OF HIS SKILL AND TECHNIQUE OVER HIS PAINTING CAREER

(shown at actual sizes and relative proportions)



Boston Merchant William Gale

dated 1776

*The Metropolitan Museum of Art
New York, New York
68.222.30*



**Officer of the
Continental Navy**

Circa 1776-1780

*The Friends of Colonial
Williamsburg Collections Fund
2013-147*



**John George
Washington Hancock**

Circa 1783-1784

*Museum of Art, Rhode Island
School of Design, Providence,
Rhode Island 32.021.3*



**Early American
Gentleman**

Circa 1784

*Current ownership
and location unknown*



**Early American
Gentleman**

circa 1784-1785

*Yale University Art Gallery
New Haven, Connecticut
ILE1999.3.67*



Early American Gentleman

circa 1785

Truman B. Crisler Collection



Early American Gentleman

circa 1785

Tormey-Holder Collection



Early American Gentleman
circa 1785-1786
Tormey-Holder Collection



**Rachel Walker Revere,
Wife of Paul Revere**
circa 1786
Museum of Fine Arts, Boston
35.1850



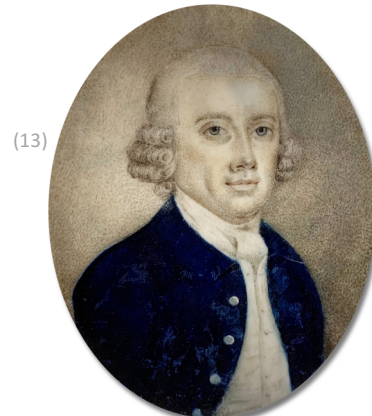
Early American Gentleman
circa 1786-1787
Yale University Art Gallery
New Haven, Connecticut
ILE1999.3.68



**Late Eighteenth Century Lady
Wearing a Bonnet**
circa 1787-1790
Tormey-Holder Collection

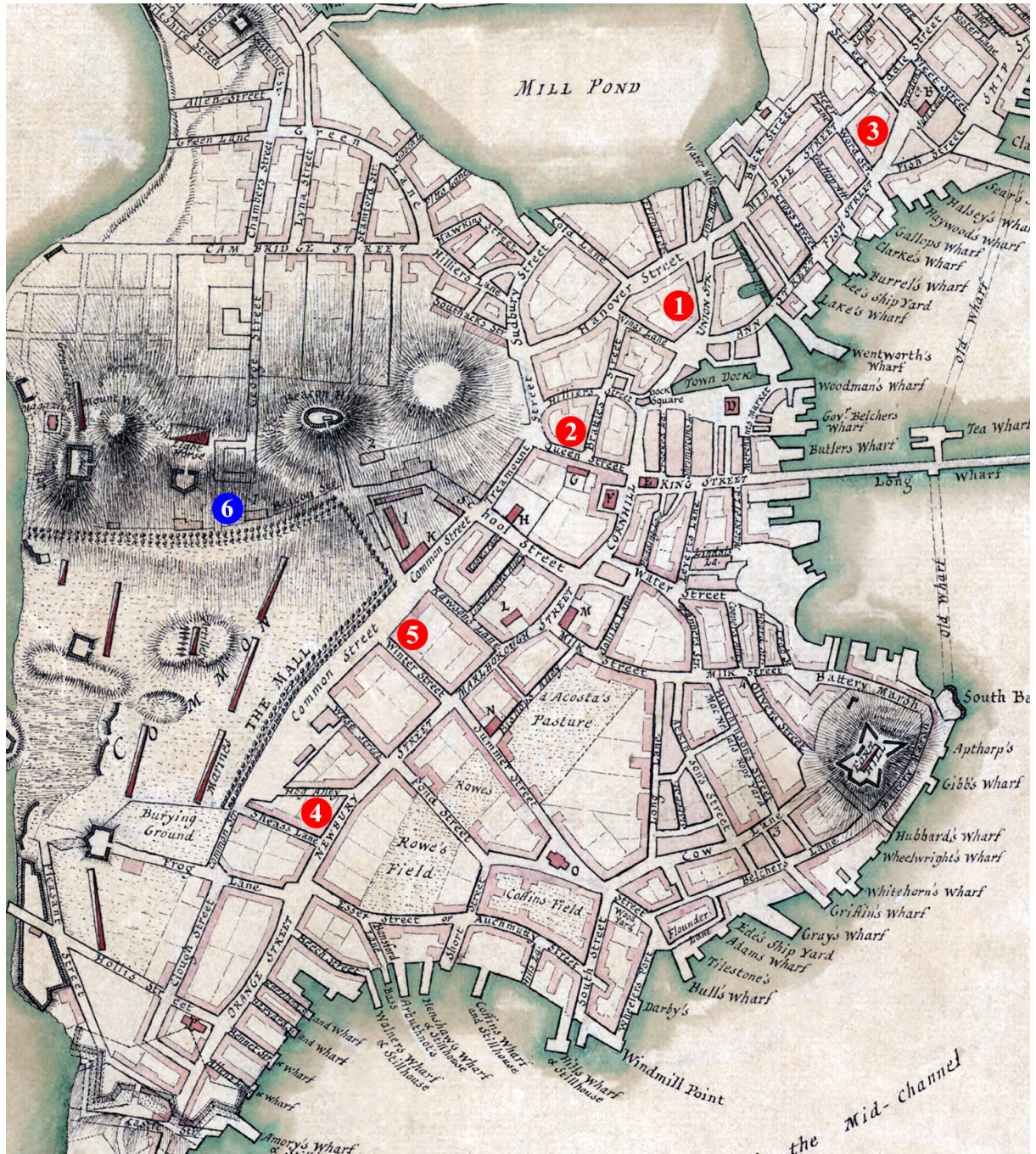


**Lieutenant of the British
Royal Navy**
circa 1790-1795
Tormey-Holder Collection



**James Dunckerley (1728-1802),
Father of the Artist**
circa 1795-1802
Tormey-Holder Collection

ADDENDUM 2:
A MAP SHOWING POINTS OF INTEREST DURING THE
TIME JOSEPH DUNCKERLEY LIVED IN BOSTON



(Map credited to Lieut. Thomas Hyde Page of His Majesty's Corps of Engineers;
archived at the U.S. Library of Congress, G3764.B6S3 1777.P3.)

- (1) **St. Andrew's Lodge:** For the majority of his time in Boston, Dunckerley was actively involved in freemasonry, having been recorded as a member of the St. Andrew's Lodge as early as July 11, 1776. The lodge was located on Union Street, in a building formerly known as the Green Dragon Tavern. (The lodge purchased the tavern in 1766. They used the top floor for their meeting rooms and made the lower rooms available to select groups they favored – whose memberships, not surprisingly, were mostly made up of fellow freemasons. The building has often been referred to by historians as the “headquarters of the revolution”, as it was a favored meeting place for many early American patriots. The Sons of Liberty regularly met there; the Boston Tea Party was planned there; and both the Boston Committee of Correspondence and the Boston Caucus regularly met there.)
- (2) **Former studio of painter John Smibert:** Although Dunckerley had been in Boston since 1774 (when he arrived with the British Army's 38th Regiment of Foot), his exact whereabouts in the city remain unknown, until 1780, when he was documented as having lived with fellow portrait miniature painter Ebenezer Mack in the former studio of John Smibert, located at the corner of Brattle Street and Queen Street. (Queen Street is today known as Court Street. Most of the original homes and buildings in the area were demolished in the 1960s to make way for the construction of Boston's Government Center.)
- (3) **Paul Revere home:** In 1784, Dunckerley and his family moved into the former home of Paul Revere, located at 19 North Square, which they rented for a period of 2 years.
- (4) **Newbury Street Store:** In the spring of 1785, Dunckerley was joined by his younger brother, James, who relocated to Boston from London. That June, the brothers opened a shared storefront at 33 Newbury Street, located in a fashionable retail district about two miles from the North Square home Dunckerley rented from Paul Revere.
- (5) **Winter Street home:** In March 1786, nine months after the Dunckerley brothers opened their Newbury Street store, Dunckerley and his family moved to a new home on Winter Street. This new home was adjacent to Boston Common (a large, public park, referred to on the map as “the mall”), within eyesight of John Hancock's manor and an equally short distance to the Newbury Street store.
- (6) **John Hancock's manor home:** John Hancock's manor home, located on Beacon Hill, is included on this map simply as a reference point. John Hancock was a key figure in Boston society and politics during the period Dunckerley lived in the city. He had been a long-serving Grand Master of St. Andrew's lodge; he was president of the Second Continental Congress and a signer of the Declaration of Independence in 1776, and he served two terms as governor of Massachusetts (first, from 1780 to 1785, and second, from 1787 to 1793). Dunckerley was well acquainted with Hancock, and he painted a portrait miniature of the then-governor's son in 1783/84.

ADDENDUM 3:
FAMILY OF JAMES DUNCKERLEY AND ANNE MILES
(PARENTS OF JOSEPH DUNCKERLEY)

Husband: JAMES DUNCKERLEY

<u>Born</u> : December 4, 1728	<u>Location</u> : Westminster, London, England
<u>Married</u> : November 27, 1748	<u>Location</u> : Westminster, London, England
<u>Died</u> : February 14, 1802	<u>Location</u> : Holborn, London, England
<u>Father</u> : Lewis Charles Dunckerley	<u>Birthplace</u> : Westminster, London, England
<u>Mother</u> : Susanna Carr	<u>Birthplace</u> : England

Wife: ANNE MILES

<u>Born</u> : circa 1728	<u>Location</u> : England
<u>Died</u> : 1775	<u>Location</u> : London, England
<u>Father</u> : unknown	<u>Birthplace</u> : unknown
<u>Mother</u> : unknown	<u>Birthplace</u> : unknown

Child 1: LEWIS CHARLES DUNCKERLEY

(Male)	<u>Born</u> : December 3, 1748	<u>Location</u> : Westminster, London, England
	<u>Married</u> :	<u>Location</u> :
	<u>Died</u> : died in childhood	<u>Location</u> : Westminster, London, England

Child 2: JOSEPH DUNCKERLEY

(Male)	<u>Born</u> : October 2, 1752	<u>Location</u> : Westminster, London, England
	<u>Married</u> :	<u>Location</u> :
	<u>Died</u> : May, 1806	<u>Location</u> : Kingston, Jamaica
	<u>Spouse</u> : Sophia Edwards	

Child 3: JAMES DUNCKERLEY, JR.

(Male)	<u>Born</u> : December 17, 1754	<u>Location</u> : Westminster, London, England
	<u>Married</u> : twice (dates unknown)	<u>Location</u> : Jamaica
	<u>Died</u> : circa 1820	<u>Location</u> : Jamaica
	<u>Spouse 1</u> : Elizabeth Anne (maiden name unknown)	
	<u>Spouse 1</u> : Catherine Rose (maiden name unknown)	

Child 4: THOMAS DUNCKERLEY (I)

(Male)	<u>Born</u> : September 20, 1757	<u>Location</u> : Westminster, London, England
	<u>Married</u> :	<u>Location</u> :
	<u>Died</u> : died in childhood	<u>Location</u> : Westminster, London, England

Child 5: THOMAS DUNCKERLEY (II)

(Male)

Born: March 17, 1760

Location: Westminster, London, England

Married:

Location:

Died: unknown

Location: unknown

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NOTES

¹ At the time of Lewis Charles Dunckerley's birth and baptism, the spelling of his surname was recorded as Dunkerly. Later in life, he adopted the spelling of Dunckerley, the name by which all his own children and grandchildren's, and most of his great-grandchildren's births and baptisms were recorded.

² Record of Joseph Dunckerley's birth (October 2, 1752) and baptism (October 24, 1752): England, Births and Christenings, 1538-1975. Family History Library, Salt Lake City, Utah; Family History Library film number 918606.

³ James Dunckerley, Sr. and Anne Miles had five children: Lewis Charles Dunckerley (born in 1748), Joseph Dunckerley (born in 1752), James Dunckerley, Jr. (born in 1754), Thomas Dunckerley (born in 1757) and a second Thomas Dunckerley (born in 1760). Three of the children (Lewis, Thomas and Thomas) died in childhood. Joseph Dunckerley (the subject of this article) and his brother James Dunckerley, Jr. were the only two to live into adulthood.

⁴ Research has not yet revealed records of Anne Miles' birth and death. She and James Dunckerley are recorded as having married on November 27, 1748, however, at which point it is believed that Anne was the same age as James (hence, her year of birth is estimated as 1728). Though her exact date of death is unknown, Anne is known to have died by at least 1777, as her husband, James Dunckerley, then a widower, is recorded as having remarried in July 1777, to Sarah Chamberlen.

⁵ That the Dunckerley family lived in Soho is evidenced by three generations of baptismal records, in which the Dunckerleys were recorded as living in the Westminster parishes of St. James and St. Anne, both located in the Soho district.

⁶ James Dunckerley was listed in Bailey's London Directory for the year 1790 as being both a metalworker and an enameller. [*Bailey's London Directory; or Merchant's and Trader's Useful Companion for the year 1790*, fifth edition, as further recorded in: *Biography Database, 1680-1830*, Averro Publication, Newcastle-upon-Tyne, England: Averro Publications, 1998.]

⁷ James Dunckerley was listed in Holden's London Directory for the year 1790 as being an enameller. [*Holden's London Triennial Directory, 1790*, as further recorded in: *Biography Database, 1680-1830*, Averro Publication, Newcastle-upon-Tyne, England: Averro Publications, 1998.]

⁸ James Dunckerley was listed in an 1800 London directory as being both a jeweler and a precious metals craftsman. [*Biography Database, 1680-1830*, Averro Publication, Newcastle-upon-Tyne, England: Averro Publications, 1998.]

⁹ That James Dunckerley's father, Lewis Charles Dunckerley, was a precious metals craftsman is evidenced by London Freedom of the City Admission Papers, dated December 3, 1755, in which Lewis, noted as being a goldsmith, is documented as having taken on an apprentice by the name of John Fray. [*Freedom Admissions Papers, 1681 – 1930*. London, England: London Metropolitan Archives. COL/CHD/FR/02/0891-0-898.]

¹⁰ Aronson, Julie and Wieseman, Marjorie E. (2006). *Perfect Likeness: European and American Portrait Miniatures from the Cincinnati Art Museum*, Cincinnati Art Museum, Cincinnati, Ohio, page 150.

¹¹ Barratt, Carrie Rebora and Zabar, Lori (2010). *American Portrait Miniatures in The Metropolitan Museum of Art*, The Metropolitan Museum of Art, New York, New York, page 91.

¹² Hagist, Don N. (2014). *He'd Rather Be Painting* (article), *Journal of the American Revolution*. Accessed online, December 6, 2016, at: https://allthingsliberty.com/2014/02/hed-rather-be-painting/#_edn1.

¹³ Muster Rolls (microfilm copies), 38th Regiment of Foot, British National Archives, Record # WO [War Office] 12/5171.

¹⁴ 38th (1st Staffordshire) Regiment of Foot, National Army Museum, London, England. Accessed online, December 6, 2016, at <http://www.nam.ac.uk/research/famous-units/38th-1st-staffordshire-regiment-foot>.

¹⁵ Record of Joseph Dunckerley's birth (October 2, 1752) and baptism (October 24, 1752): England, Births and Christenings, 1538-1975. Family History Library, Salt Lake City, Utah; Family History Library film number 918606.

¹⁶ Hagist, online article: https://allthingsliberty.com/2014/02/hed-rather-be-painting/#_edn1.

¹⁷ *Massachusetts Soldiers and Sailors in the War of the Revolution*, Volume 5 (names Duarell-Foys), page 52. (The 17-volume set was published in Boston over the years 1896-1908 by the Secretary of the Commonwealth of Massachusetts; printed by Wright & Potter Printing.)

¹⁸ Ibid.

¹⁹ Thomas Dunckerley (1724-1795) was the son of Adam Dunckerley, Jr. (1689-1729) and Mary Bolnest (date of birth unknown-died 1755). Adam Dunckerley, Jr. was the brother of Lewis Charles Dunckerley (born 1698-died after 1769), who was the grandfather of miniature painter Joseph Dunckerley. Joseph Dunckerley and Thomas Dunckerley were, thus, first cousins one time removed. As an aside, despite having been raised as the son of Adam Dunckerley, Jr., Thomas Dunckerley is alleged to have actually been an illegitimate son of King George II. (It is alleged that Thomas' mother had been seduced by the then-Prince of Wales when his father had been away for an extended period on business.)

²⁰ *Massachusetts Grand Lodge of Masons Membership Cards 1733-1990*. New England Historic Genealogical Society, Boston, Massachusetts; microfilm number 6,143 of 7,860, Volume Dic-Dzu.

²¹ Miniature portrait of William Gale, by Joseph Dunckerley, dated 1776, maintained in a permanent collection of The Metropolitan Museum of Art, New York, New York; museum accession number 68.222.30; as of December 9, 2016, viewable online at <http://www.metmuseum.org/art/collection/search/10782>.

²² Aronson and Wieseman, page 150.

²³ *Massachusetts Soldiers and Sailors in the War of the Revolution*, Volume 5 (names Duarell-Foys), page 52. (The 17-volume set was published in Boston over the years 1896-1908 by the Secretary of the Commonwealth of Massachusetts; printed by Wright & Potter Printing.)

²⁴ *Revolutionary War Rolls, 1775-1783*; (National Archives Microfilm Publication M246, 138 rolls); War Department Collection of Revolutionary War Records, Record Group 93; National Archives, Washington, D.C., Image numbers 0321 and 0325.

²⁵ *From George Washington to Major General William Heath, 20 May 1778* (online article), *Founders Online*, National Archives, accessed online, December 6, 2016, at: <http://founders.archives.gov/documents/Washington/03-15-02-0168>. [Original source: Lengel, Edward G. (2006). *The Papers of George Washington, Revolutionary War Series*, vol. 15 (May–June 1778), Charlottesville: University of Virginia Press, Charlottesville, Virginia, pages 171–172.]

²⁶ U.S. National Archives and Records Administration, Washington D.C.: Record Group 93, Manuscript File # 20166.

²⁷ U.S. National Archives and Records Administration, Washington D.C.: Record Group 93, Manuscript File # 18400.

²⁸ Heath, William (2014 – originally published in 1778). *The Revolutionary War Memoirs of General William Heath*, McFarland & Co., Inc., Jefferson, North Carolina, chapter 4.

²⁹ Chestnut, David R. and Taylor C. James, editors (1990). *The Papers of Henry Laurens, Volume Twelve: Nov. 1, 1777 – March 15, 1778*, South Carolina Historical Society, University of South Carolina Press, Columbia, South Carolina, page 423.

³⁰ *PROCEEDINGS OF A GENERAL COURT-MARTIAL, HELD AT CAMBRIDGE On TUESDAY the Twentieth of JANUARY; And continued by several ADJOURNMENTS to WEDNESDAY the 25th of FEBRUARY, 1778: UPON THE TRIAL OF COLONEL DAVID HENLEY*, J. Gill, Boston. Accessed online, September 2, 2020, at <https://quod.lib.umich.edu/e/evans/N12770.0001.001/1:1?rgn=div1;view=fulltext>.

³¹ *Massachusetts Grand Lodge of Masons Membership Cards 1733–1990*. New England Historic Genealogical Society, Boston, Massachusetts; microfilm number 6,143 of 7,860, Volume Dic-Dzu.

³² Saunders, Richard H. (1995). *John Smibert, Colonial America's First Portrait Painter*, Yale University Press, New Haven, Connecticut, page 125.

³³ Oliver, Andrew and Peabody, James Bishop, editors (1982). *The Records of Trinity Church, Boston, 1728-1830*, The Colonial Society of Massachusetts, Boston, Massachusetts, Volume LVI, page 603. The specific entry reads, “1783 / May 15, Sophia Edwards Daughter of Joseph Dunckerly [sic.] by Sophia Edwards his wife / Sponsors Mr. Samuel Winslow, Mrs. Pollard, Mrs. Brown.” At the bottom of the page is an additional notation that reads, “The above Account of Christenings is just & true / Attest Samuel Parker Minister”.

³⁴ Oliver, Andrew and Peabody, James Bishop, editors (1982). *The Records of Trinity Church, Boston, 1728-1830*, The Colonial Society of Massachusetts, Boston, Massachusetts, Volume LVI, page 614. The specific entry reads, “1785 / September 18, Maria Daughter of Joseph Dunkerly [sic.] by Sophia Edwards his wife /

Mr. Dunkerly [sic.] & Wife.” At the bottom of the page is an additional notation that reads, “The above Account of Christenings is just & true / Attest Samuel Parker Minister”.

³⁵ Buhler, Kathryn C. (1936). *The Ledgers of Paul Revere* (article), *Bulletin of the Museum of Fine Arts*, Museum of Fine Arts, Boston, Massachusetts, Volume 34, Number 203, page 43.

³⁶ *The Lodge of Saint Andrew, and the Massachusetts Grand Lodge*. Published in Boston, in 1870, by the Lodge of St. Andrew, page 244.

³⁷ Massachusetts Grand Lodge of Masons Membership Cards, 1733-1990. New England Historic Genealogical Society, Boston, Massachusetts; Card #6145 of 7860, Volume Dic-Dzu.

³⁸ *Miniature Painting* (newspaper advertisement), published in the *Independent Chronicle*, Boston, Massachusetts, December 2, 1784 edition, Volume XVI, Issue 845, page 3.

³⁹ *Drawing School* (newspaper advertisement), published in the *Independent Chronicle*, Boston, Massachusetts, February 17, 1785 edition, Volume XVII, Issue 856, page 2.

⁴⁰ *Drawing in All Its Branches* (newspaper advertisement), published in the *American Herald*, Boston, Massachusetts, March 7, 1785 edition, Volume IV, Issue 177, page 3.

⁴¹ Moyne, Ernest J. (1970). *John Hazlitt, Miniaturist and Portrait Painter in America, 1783-1787* (article), *Winterthur Portfolio - A Journal of American Material Culture*, The University of Chicago Press, Chicago, Illinois, Volume 6, page 34.

⁴² *Ibid.*, page 35.

⁴³ That the Dunckerley brothers shared the 33 Newbury Street storefront is evidenced by newspaper advertisements published separately by both brothers in 1785, in which they each noted their business address as being 33 Newbury Street.

⁴⁴ *Imported by James Dunckerley, Jeweller [sic.] from London* (newspaper advertisement), published in the *Continental Journal and Weekly Advertiser*, Boston, Massachusetts, June 16, 1785 edition, Volume IX, Issue 486, page 4.

⁴⁵ *Joseph Dunckerley begs leave to acquaint the Congregation and Friends of the late Rev. Dr. Samuel Cooper* (newspaper advertisement), as published in the *Independent Ledger*, Boston, Massachusetts, June 6, 1785 edition, Issue 386, page 3.

⁴⁶ *Miniature Painting. Joseph Dunckerley respectfully informs the public that he has removed to the corner of Winter Street* (newspaper advertisement), as published in the *Independent Ledger*, Boston, Massachusetts, March 20, 1786 edition, Issue 427, page 2.

⁴⁷ Barratt and Zabar, page 91.

⁴⁸ Tortello, Dr. Rebecca (2006). *The History of Falmouth: Boom Town of the 19th Century* (online article, excerpted from Tortello's book, *Pieces of the Past*); *Pieces of the Past: A Stroll Down Jamaica's Memory Lane*, Ian Randle Publishers, Kingston, Jamaica. Accessed online, December 17, 2016, at <http://old.jamaica-gleaner.com/pages/history/story0051.htm>

⁴⁹ *Thomas Pons, Jeweller* (newspaper advertisement), as published in the *Independent Chronicle*, Boston, Massachusetts, February 1, 1787 edition, Volume XIX, Issue 953, page 3.

⁵⁰ James Dunckerley, Jr. and his first wife, Elizabeth Anne, had two children: Ann Elizabeth Dunckerley, who was baptized in Kingston in 1793, and Elizabeth Martha Preston Dunckerley, who was baptized in Kingston in 1794. James and his second wife, Catherine Rose, also had two children: John Harper Dunckerley, baptized in Kingston in 1809, and Charles James Dunckerley, baptized in Kingston in 1811. (*Jamaica, Church of England Parish Register Transcripts, 1644-1879*; Ancestry.com Operations, Inc., Provo, Utah, 2014.)

⁵¹ Oliver, Andrew and Peabody, James Bishop, editors (1982). *The Records of Trinity Church, Boston, 1728-1830*, The Colonial Society of Massachusetts, Boston, Massachusetts, Volume LVI, page 799. The specific entry reads, "1785 / September 7, James Frederick Infant Son of James Dunkerly [sic.], 8 Mo." At the bottom of the page is an additional notation that reads, "This Account of funerals is just & true / Attest Samuel Parker Minr".

⁵² *The Freemason's Chronicle*, a Weekly Record of Masonic Intelligence, June 23, 1894 edition, Volume XXXIX, No. 1,015, page 232.

⁵³ *History of the Royal Lodge*, No. 207, E. C., District No. 1, Jamaica, (author unknown), an official history published by the lodge in 1943. Copy accessed online December 19, 2016, at: <http://www.royallodge207.com/assets/files/History.pdf>, page 2.

⁵⁴ *The Freemason's Chronicle*, pages 232, 233.

⁵⁵ Harris, Reginald V. (1986). *Freemasonry at the Two Sieges of Louisbourg*, published in *The Papers of the Canadian Masonic Research Association, 1949-1976*, published by The Heritage Lodge No. 730, Ontario, Canada, Volume 2, paper 46, page 46.

⁵⁶ *1796 Almanac: Militia of Jamaica: Foot and Commissioners: St. Andrew's Regiment*, Jamaican Family Search, Genealogy Research Library, accessed online December 20, 2016, at: <http://www.jamaicanfamilysearch.com/Members/1/1796a109.htm>.

⁵⁷ *U. S. Revolutionary War Rolls, 1775-1883*; National Archives Microfilm Publication M246, Roll 125, Image number 0325; *War Department Collection of Revolutionary War Records*, Record Group 93, National Archives, Washington, D.C.

⁵⁸ *Caribbean, Deaths and Burials, 1790-1906*. Salt Lake City, Utah: FamilySearch, 2013. Family History Library film number 1291671.

⁵⁹ Register of Burials in the Parish of Saint John the Evangelist, Westminster, in the County of Middlesex, 25th unpaginated page. (Westminster Anglican Parish Registers, City of Westminster Archives, Westminster, London, England; Westminster Church of England Registers; Reference SMCH/PR/1/1; Deaths and Burials, 1812-1910.)

⁶⁰ Fellow Researcher Pamela Ehrlich was the first to pinpoint records of Sophia Edwards Dunckerley in England Census records for the years 1851 and 1861. In each of the censuses, she is recorded as having been born in Boston, Massachusetts and is recorded as living with cousins Harriet Tuttle Cockings and Thomas Cockings. (1) Census Returns of England and Wales, 1851, Kew, Surrey, England. The National Archives of the UK. Class: HO107; piece: 1697; folio: 487; page 18; GSU roll: 193605. (2) Census Returns of England and Wales, 1861, Kew, Surrey, England. The National Archives of the UK. Class: RG 9; piece: 769; folio: 75; page 28; GSU roll: 542698. Both accessed via Ancestry.com, Ancestry.com Operations, Inc., Provo, Utah.

⁶¹ *Deaths Registered in April, May, and June 1866*, page 88 [DRY-DUN]. *England and Wales, Civil Registration Death Index, 1837-1915* [database on-line]. Provo, Utah, USA: Ancestry.com Operations, Inc. 2006.

⁶² UK Burial and Cremation Index, 1576-2014. Last name: Dunckerley; first names: Sophia Edwards; burial date: 16 April 1866; location: Kensington and Chelsea.

⁶³ Six months after the death of her husband, James Dunckerley, Sr. (1728-1802), Sarah Chamberlen Dunckerley (1756-1802, the second wife of James Dunckerley – his first wife, Anne Miles Dunckerley, having died in 1775), wrote a last will and testament, dated August 19, 1802. In it, she made provisions for three granddaughters: Sophia Dunckerley, Maria Dunckerley and Louisa Dunckerley. (It is assumed that Louisa was a daughter of James Dunckerley, Jr., but thus far no record has been found of her birth or death.) *Records of the Prerogative Court of Canterbury: Wills of Selected Famous Persons, 1384-1848*. The National Archives; Kew, Surrey, England; Series PROB 11, Class PROB 11, Piece 1,384.

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