

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

GOUPY, Joseph

London 1689–1769

Nephew and pupil of Louis Goupy (*q.v.*); draughtsman, miniaturist and engraver. (The name appears as Colpy in Roland de Virloys's *Dictionnaire d'architecture*, 1770.) After a trip to Malta and Rome he settled in London, where he was a subscriber to Kneller's Academy in 1711. He painted stage sets for the Royal Academy of Music in the 1720s, and became a friend of Handel; their subsequent quarrel was vividly commemorated by Goupy's caricature of Handel with the snout of a hog accompanied by many symbols of gluttony.

He was best known as a copyist of old masters in gouache (mixed in a few cases with coloured chalk and possibly pastel), which attracted much praise at the time. He was appointed Cabinet Painter to the Prince of Wales in 1736, probably at the instigation of John Hedges, treasurer to the Prince, an MP and diplomat who had been a client and amateur pupil of Goupy for many years: in 1735 he gave the Prince one of Goupy's copies. A law case brought against Goupy by his heir in 1738 provided extensive information about his work, mentioning, in addition to numerous old master copies, a few original works (at lower prices than the copies) and also "Two Lady's in Crayon". From about 1735 until the prince's death, Goupy painted for him some four dozen such works, mostly lost and known only from invoices (most pieces cost 20 gns, one 50 gns) or the notes Vertue took in 1749 of his visit to Augusta's dressing room at Leicester House (where many had been framed by Paul Petit). Rorschach 1989 describes these variously as in pastel or "probably pastel or gouache"; some were described as miniatures, while other were overdoors. (In view of the confusions, the worklist below includes items that may not be in pastel.) As Robertson & Dance have pointed out, Goupy chose his medium to enhance the lighting effects that had often been lost in his originals, varying his choice to suit: for example, his copies after Giordano's *Cupid and Psyche* chose pastel rather than gouache, better to reflect the dim lantern effects in the paintings.

Goupy also worked in miniature and painted fans. Among his pupils were members of the royal family, the amateur pastellist Dorothy, Countess of Burlington and Mrs Dorothy Chabeny or Chaveny, a witness in the Hedges case. According to another witness, Goupy turned down the Duchess of Queensberry (*q.v.*) as a pupil as he was too busy teaching Hedges. Mrs Delany said (in a letter to Margaret, Duchess of Portland, 14.II.1749) he was "modest, quiet, civil, honest and an incomparable master". He exhibited at the Society of Artists in 1765. His own collection was sold after his death (London, 3.IV.1770); in his will (proved on 22.VI.1769) he bequeathed his painting materials ("all my Japan Oeres pencils pallatts and easealls which may be usefull to her in painting") to "Signora Franchesini of Chiswick" (Elisabeth Duparc, *q.v.*), presumably another pupil. Goupy is said to have married in 1728, but the name of his wife is not recorded (although a Sarah Wright is mentioned in his will as having lived with him

for many years, but now, having lost her reason, the bequest was made to her sister Mrs Elizabeth Williams on trust); she, or his aunt Lucy (*v. s.n.* Louis Goupy) may be the "Madame Goupy, Anglaise" responsible for a miniature of a woman, after Rosalba (Cottin; Paris, Grignard, 27.XI.1752 & seq., Lot 478; Glomy).

Bibliography

Alexander 2021; Dussieux 1856; Goulding 1936; Grove 1996; Grundy 1920, pp. 71–87; Lemoine-Bouchard 2008; Oxford DNB; Bruce Robertson & Robert Dance, "Joseph Goupy and the art of the copy; with a checklist of prints, drawings, and paintings", *Bulletin of the Cleveland museum of art*, LXXV/10, .XII.1988, pp. 355–82; Rorschach 1989; Jacob Simon, "New light on Joseph Goupy (1689–1769)", *Apollo*, CXXXIX, .II.1994, p.18; Vertue III, p. 152; Walpole 1828, pp. 182f; Waterhouse 1981; Whitley 1928; Wright 2006

Pastels

J.3554.101 George Frederick HANDEL (1685–1759), composer, as "The Charming Brute", gch., black chlk, cr. clr/ppr, 39.3x32.3, c.1742 (Cambridge, Fitzwilliam Museum, inv. 961. Dr W. H. Cummings, principal of the Guildhall School of Music; sale p.m., London, Christie's, 17.XII.1915, Lot 127, 7 gns; Squire; don 1919). Lit.: *Musical times*, 14.XII.1893, repr.; Wm. C. Smith, letter, *Musical times*, XLII/1296, .II.1951, p. 80 n.r. φ



J.3554.103 ~?version, m/u, a.1742 (Frederick, Prince of Wales)

J.3554.104 Venus and the Graces, pstl/primed oil cloth, 92 cm high, a.1735 (John Hedges; don: Frederick, Prince of Wales 1735). Lit.: Vertue III, p. 152, "extraordinary well done, equal to the original in beauty & excellence"; Robertson & Dance 1988, no. 55. A/r pnt., studio Guido Reni (London, NG90)

J.3554.105 ~version (London, Sotheby's, 21.II.1923, Lot 88)

J.3554.106 Loves of Jove: Galatea, Leda, Io, Danae & Europa, crayons, ?a/r Giordano, 1735 (Frederick, Prince of Wales, 20 gns each). Lit.: Robertson & Dance 1988, no. 100

J.3554.1062 ~?The Triumph of Venus and Neptune, tritons, and a very grand scene, in wet crayons (London, Christie's, 7.II.1799, Lot 66, £6; William Smart)

J.3554.107 Girl looking in glass, m/u, miniature, c.1735 (Frederick, Prince of Wales, 20 gns)

J.3554.108 Zeuxis painting Helena, miniature, c.1735 (comm. Frederick, Prince of Wales,

1735, 20 gns). A/r Francesco Solimena, pnt./copper (Chatsworth)

J.3554.109 ~version. Exh.: Bremen 1967, no. 35

J.3554.11 ~pstl, gch., 37.4x47.5 (London, Christie's South Kensington, 2.XII.2008, Lot 311 repr., attr., est. £1000–1500, £6875). Lit.: N. Spinosa, "More unpublished works by Francesco Solimena", *Burlington magazine*, CXXI, 1979, p. 212 φ



J.3554.112 ~repl., gch/pchm, 28x36.8 (London, Christie's, 7.VII.1998, Lot 235)

J.3554.113 Two ladies, pstl, 1736 (comm. John Hedges, 16 gns)

J.3554.114 Cupid and Psyche, twelve copies, a/r Luca Giordano, m/u, a.1737 (comm. Frederick, Prince of Wales):

J.3554.115 ~Psyche discovering the sleeping Cupid, pstl, gch., 57.2x70.5; & pendant Venus chides Cupid, pstl, gch., 57.8x70.5 (Joseph Goupy; sale p.m., London, 3.IV.1770, Lot 772 part. New York PC; New York, Parke-Bernet, 30.IX.1970, Lot 334, anon.; New York PC; New York, Sotheby's, 31.I.2014, Lot 496 repr., as from Prince of Wales set [P], est. \$12–18,000) φ



J.3554.118 Liberality and Modesty, m/u, c.1737 (Frederick, Prince of Wales)

J.3554.1182 ~?version, Modesty and Liberality; & pendant: ?, crayons, a/r Guido [Reni] (Lord Egremont; London, Christie's, 7.III.1794, Lot 25)

J.3554.119 Augures, m/u (comm. Frederick, Prince of Wales 1738, 20 gns). ?A/r Salvator Rosa, Soothsayers, pnt.

J.3554.12 Bacchus and Ariadne, m/u (comm. Frederick, Prince of Wales 1738, 50 gns)

J.3554.121 Apollo and Daphne, m/u (comm. Frederick, Prince of Wales 1739, 20 gns)

J.3554.122 Mutius Scaevola burning his hand in the presence of Porsena, m/u, a.1743 (Augusta, Princess of Wales 1749). Lit.: Vertue III, p. 152

J.3554.123 ~version (London, Christie's, 28.IV.1922, Lot 75)

J.3554.124 Cornaro family, m/u, a/r Titian, 1744 (Augusta, Princess of Wales 1749). Lit.: Vertue III, p. 152

J.3554.125 Belisarius receiving charity, pstl, 56.5x71.1, 1747 (Royal Collection RCIN 407565). Lit.: Vertue III, p. 152; Millar 1963, no. 565; Robertson & Dance 1988, no. 57(a); New Haven 2017, fig. 9.03. A/r Luciani Borzone pnt. (Duke of Devonshire, Chatsworth), grav.: G. Scotin for *Boydell's prints*, III/41 φ



J.3554.127 ~repl., pstl/ppr, 56x71 (Welbeck, Portland collection, inv. no. G.0558. Comm. Edward Harley, 2nd Earl of Oxford, 50 gns, as a/r Van Dyke. Duke of Portland, Welbeck, cat. 1747, p. 34, no. 6; cat. 1861, no. 590). Lit.: Goulding 1936, no. 370 n.r.; Robertson & Dance 1988, no. 57(c); Adlam 2013, p. 15 repr. φ



J.3554.128 ~?version, crayons (Harding; London, Christie's, 3.VI.1785, Lot 46, as a/r Van Dyck, £4/14/-)

J.3554.129 ~version, m/u, 26.6x36.9 (London, Sotheby's, 21.II.1923, Lot 86). Lit.: Robertson & Dance 1988, no. 57(b)

J.3554.13 Seven copies of Raphael's tapestry cartoons, m/u, a.1743 (Augusta, Princess of Wales 1749). Lit.: Vertue III, p. 152

J.3554.131 ~?one of these. Exh.: London 1985b, no. 291

J.3554.132 Aurora, a/r Guido Reni, m/u, a.1749 (Augusta, Princess of Wales 1749). Lit.: Vertue III, p. 152

J.3554.133 Seven landscapes, m/u, a.1749 (Augusta, Princess of Wales 1749). Lit.: Vertue III, p. 152

J.3554.134 Israelites crossing the Red Sea, m/u, c.1751 (Frederick, Prince of Wales, 20 gns)

J.3554.135 The embarkation of Carlo and Ubaldino with Rinaldo deserting Armida, pstl, 58x68 (Ham House, National Trust, inv. 1140147) [new attr., ?] φv



J.3554.137 The embarkation of Agrippina and Germanicus, pstl, 58x68, 1730 (Ham House, National Trust, inv. 1140148) [new attr., ?] φv



J.3554.139 Death of Germanicus, pstl, 49x68.4 (Ham House, National Trust, inv. 1140149) [new attr., ?] φv

