DU PARC, Anne-Marie-Élisabeth Rossa, dite La Francesina

France – Hammersmith brl 20.VII.1778

"Mme Du Parc", crayon painter, who exhibited three pastels in 1766, sent from Mr Williamstone, Berwick Street, one of the celebrated framers, probably cannot be identified with the genre painter Françoise Duparc (q.v.) as has been suggested, but they are most likely to be a reappearance of the Sig.ra Francesina who with the genre painter Françoise Duparc (q.v.) is confirmed by two deeds of procuration in the Archives nationales (MC/ET/XVIII/660 of 8.X.1761 and STC/RI/XIII/11 of 26.II.1768, granted by "Anne-Marie-Elizabeth Rossa ditte la Francesina fille majeur" and "Élisabeth-Geneviève de La Fontaine, épouse [in 1761, veuve in 1768] Jacques Duparc" appointing to Parisian bankers (Jacques-Paul Wencelius and Paul Selouf, former banker to the roi de Pologne) to collect moneys and arrears in rentes de la ville de Paris and tontines. (Other parties to this investment were Johann Georg Schweighäuser and Marie Hoffmman, Mme Achilles Leider, from Basel.) This may explain the reference in Elisabeth-Geneviève's will to sums "that I may expect from the Lottery in France".

The failure of these legal documents (including Marguerite de La Forest's 1781 marriage settlement with Towneley, Lancashire archives) to use the name Duparc suggests that Francesina was Duparc's stepdaughter and only adopted his name in non-legal contexts. The documents all agree that she was unmarried, and the name "Mrs Duparc" was evidently a courtesy title. Whether her mother had been previously married to a Sr Rossa has not been determined. (It is possible that she was "Élisabeth Geneviève de La Fontaine, catholique et native de Paris", granted admission to the bourgeoisie of Liège in 1715, as a "faiseuse de rabats, porte collets et généralement choses pareilles" – Juliette Rouhart-Chabot & Etienne Hélin, Admission…1273–1794.)

We might have been tempted to praise this Piece, if it had not unfortunately hung so near a Head in Crayons, by Mr Cotes.

Critiques

Anonymous, "To the Printer of the St James's Chronicle", St James's chronicle, 29.V.1762

HONORARY EXHIBITION.

216. A head in Crayons, by Sigonna Francesini. – We might have been tempted to praise this Piece, if it had not unfortunately hung so near a Head in Crayons, by Mr Cotes.

Portraits in unspecified media

Old woman, Free Society 1763, no. 69
Young woman, Free Society 1763, no. 70
Black boy, with a basket of flowers, Free Society 1763, no. 71

Marianne and Cecilia, the former an exponent of Benjamin Franklin's glass harmonica, the latter performing on the European stage as L'Inglesina. An auction of Elisabeth's household furniture, advertised in the Morning Chronicle, 26.VIII.1780, included unspecified "capital Pictures, Drawings, and Prints".

Further biographical details are found in her mother's will (made 16.I.1769, proved 9.VIII.1773 after her burial in St Paul's, Hammersmith, 11.I.1773), of which the English translation is also in the Prerogative Court of Canterbury archives: she was Elisabeth Geneviève de La Fontaine, widow of James Duparc, a surgeon, and she appointed as her executor her "daughter A. M. E. Rossa called La Francesina". Although no surgeon of this name has been traced in England (it is unlikely that he was the "sieur du Parc maître chirurgien juré de Paris", recorded by "Tu la mia stella sei", Cleopatra's aria from Handel's Giulio Cesare. An anonymous double portrait, said to be of her, holding a laurel wreath, with Handel standing, in red chalk, 32.5x40, may be useful to her in painting"): the bequest in her mother's will (made 16.V.1769, proved 8.X.1773 after her burial in St Paul's, rue de la Harpe, recorded in almanachs between 1716 and 1738: his family name may have been Barbela), the information is confirmed by two deeds of procuration in the Archives nationales (MC/ET/XVIII/660 of 8.X.1761 and STC/RI/XIII/11 of 26.II.1768, granted by "Anne-Marie-Elizabeth Rossa ditte la Francesina fille majeur" and "Élisabeth-Geneviève de La Fontaine, épouse [in 1761, veuve in 1768] Jacques Duparc" appointing to Parisian bankers (Jacques-Paul Wencelius and Paul Selouf, former banker to the roi de Pologne) to collect moneys and arrears in rentes de la ville de Paris and tontines. (Other parties to this investment were Johann Georg Schweighäuser and Marie Hoffmman, Mme Achilles Leider, from Basel.) This may explain the reference in Elisabeth-Geneviève's will to sums "that I may expect from the Lottery in France".

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Bibliography


Neil Jeffares, Dictionary of pastellists before 1800

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