

Neil Jeffares, *Dictionary of pastelists before 1800*

Online edition

LAPERCHE, Mme Jean-Baptiste, née Marguerite-Thérèse Leprince

Orléans 20.I.1743 – La Roche-Guyon 19.V.1814
Also La Perche; Delaperche (*v. infra*) etc. Mme Laperche's submissions to the open Salon of 1791 (six pictures, all oval, two specified as in pastel, from rue de la Barillerie, Paris) were not received well: "Mme Laperche, vos pastels ne sont pas bons; emportez-les" wrote the Citoyen patriote et véridique; while the Béquille de Voltaire dismissed her "croûtelettes". Considerable confusion surrounds the biography of the artist. Join-Lambert 2008 suggested that she can be identified with Marguerite-Thérèse Leprince, the objection of her use of a different name (Laperche for Delaperche) is met by Soyer 1919, a note which has subsequently been overlooked. The variable quality of the work signals a possible conflation (although miniatures which copy the work of other artists confuse the issue), and it is impossible to decide the attributions of unreproduced sale records between Mme Laperche and her son and which are here provisionally given to the mother. She may also have had a sister active as a miniaturist. Copies after Drouais portraits of royal children (J.2818.158 J.2818.16), sd Leprince 1763, might be by either, or another homonym.

Marguerite-Thérèse Leprince or Le Prince was born in Orléans in 1743 (paroisse Sainte-Catherine), the daughter of Jean-Baptiste Leprince and Marguerite-Françoise Lallement. On 22.XI.1768 (the year before the first recorded work signed Laperche), at Sainte-Catherine, Orléans, she married Jean-Baptiste Laperche, sieur de Tranchandier ou des Tranchedières (*q.v.*), soldier and marchand bonnetier. Curiously Laperche's father, also Jean-Baptiste, signed the 1744 baptismal register as Delaperche, and the family seems to have used both forms (possibly dropping the particle during the Revolution, while the next generation reverted to Delaperche in the nineteenth century). The register at Saint-Paul, Orléans provides the names of four sisters and two brothers, born between 1770 and 1775; Jean-Baptiste-François-de-Sales, the eldest, of whom nothing is known; Jean-Marie (Orléans 22.III.1771 – Paris 1843), the painter and possibly pastelists (*q.v. s.v.* Delaperche, although he is evidently too young to be the author of some of those listed below). A third brother, the painter and sculptor Louis-Jacques-Marie-Constant-Elisabeth de La Perche (1780–1849) was born in Paris, 10 years earlier than most sources indicate. (Constant Delaperche was a pupil of David d'Angers, tutor to the children of the duc de Rohan and an exhibitor at the Salons until 1842.)

"M^{de} Laperche, rue Royale" advertised in the *Etrennes orléanaises* in 1775 (p. 86) as a "peintre en miniature", a note adding that "Elle enseigne." Exactly the same entry and note appeared for a "M^{lle} Leprince, rue Royale", presumably a sister: unless she continued to use her maiden name for artistic purposes. This M^{lle} Leprince had advertised in the *Annonces, affiches... de l'Orléanois*, on 31.I.1772, "de retour de Paris", offering miniatures, from the house of the M^{lles} Besnard on the corner of the rue Royale.

Confusingly a "Sr Leprince, marchand mercier à Orléans, rue de la vieille Poterie" (presumably her father or brother) advertised artists' materials from 22.XII.1769. When Lorient made his trips to Orléans, announced in the *Annonces* on 23.VI.1772 and 10.VII.1772, he gave as his address that of M. Laperche, marchand bonnetier, rue Royale. Immediately after he left, Sr Leprince stole the secret, and advertised in the *Annonces*, 18.IX.1772:

Le Sr. Leprince, possédant le secret de fixer la peinture au pastel, offre ses services aux Personnes qui ont des tableaux à conserver; sa manière de les fixer, outre le mérite de ne point les brunir, ni de les altérer aucunement, réunit celui d'enlever toutes les moisissures, de les en garantir, & de conserver leur fraîcheur naturelle, sans craindre que jamais le pastel ne tombe, ni ne change. Pour faire jouir le Public de tout l'avantage de son secret, il ne prend que la moitié du prix du Sr Lorient; sçavoir, pour une toile de quatre, portant 12 pouces sur 9, 2 liv. celle de six, portant 15 pouces sur 12, 3 liv. celle de huit, portant 17 pouces sur 14, 4 liv. ainsi des autres à proportion de leur grandeur; il fixe aussi les dessins de toute espèce, à bien moindre prix que les pastels. Sa demeure est chez M. Laperche, Marchand Bonnetier, rue Royale, à Orléans.

The following week (25.IX.1772), Sr Leprince advertised again; this time he gave as his address "chez M^{lle} Leprince, rue de Tabourg, dans la maison faisant le coin de la rue Royale, chez M^{lles} Besnard."

In a letter to Desfriches from Ménars, 30.X.1776 (exhibited in Delaperche 2020), Cochon wrote: "Nous avons icy une Dame d'Orléans Peintresse que vous connoissés. C'est M^{me} La Perche. Elle a du talent et une ardeur singulière pour se perfectionner."

The Laperches moved to Paris at the end of 1777 (his carte de sûreté issued 7.V.1793 confirms that he was born in Orléans and moved to Paris in 1777, living in the cour de la Sainte-Chapelle). On 22.XI.1777 Laperche advertised a Largillier painting for sale, of a lady playing a harp; a month later (22.XII.1777) "le Sr Laperche, marchand bonnetier & de bas de soie" offered all his stock and equipment in a closing down sale. Several pastels by Mme Laperche were signed from rue de Cléry, près la porte Saint-Denis from 1781 on.

"Jean-Baptiste Laperche" was summoned before the Tribunal révolutionnaire on 15.X.1794 but did not appear on the grounds that he had satisfied a judgement before 7.IX.1793. (A Laperche, 72 rue du Temple, Paris, was listed as a fabricant de chocolat in almanachs from 1811 on.) Laperche was *reçu* at Les Invalides on 27 Fructidor l'an IV (13.IX.1796), aged 52, and was there capitaine and chef de la 4^e division, dying there 21 years later. His wife's death certificate (first published here in 2019) indicates that he was a chevalier de Saint-Louis.

When Mme Laperche died (and the previous year, when she attended the marriage of her son Constant-Louis-Jacques-Elisabeth), she was living in La Roche Guyon, separated from her husband. The marriage contract states that Constant's surname was incorrectly given as Laperche on his birth certificate, and that the correct name was Delaperche.

Among the surviving work is a miniature of the Vendéan general La Rochejaquelein (sd

1793) which appears to be the source of Guérin's posthumous portrait. A miniature of the marquis de Castries from the same sale, reported as inscribed "La Tour 1782" (possibly a misreading for Laperche), cannot be by or after La Tour, and probably relates to Laperche's 1786 pastel recorded in the Castries family papers; another version of this was exhibited in 1895. The same uniform appears in Boze's portrait. Further evidence of Laperche's proximity to important artists during the Revolution comes from a pastel of Danton's first wife, who was also portrayed by David and Descaine, the latter under bizarre circumstances (she died while Danton was abroad, and on his return he had her body exhumed so that Descaine could make his bust; it is remarkably similar to the pastel. The sitter was the granddaughter of the artist Luigi Domenico Soldini (*q.v.*) who was portrayed, with his wife, by Louis Vigée (*q.v.*); her aunt was the widow of Hugues Taraval, while her sister-in-law, Mme Charpentier (*q.v.*), was also a portraitist.

A "Laperche, peintre à Caen" was, with Bosio, Guillaume Bertrand and eight others, a candidate to succeed the draughtsman Charles-Édouard Chaise at the école de Fontainebleau in 1798; Moitte was appointed by the committee, which included David, Vien and Vincent. This Laperche is likely to be one of her sons.

Bibliography

Delaperche 2020; Heim, Béraud & Heim 1989; Herluison 1863; Jeffares 2014; Jeffares 2015n; Join-Lambert 2008, p. 204; Lemoine-Bouchard 2008; Th. Lhuillier, "L'École centrale..." , *La Révolution française*, IX, 1885, pp. 399ff; Ratouis de Limay 1946; Saur; Jacques Soyer, "Note biographique sur le peintre orléanais Jean-Marie Delaperche (1771–1843)", *Bulletin trimestriel de la Société archéologique et historique de l'Orléanais*, XVIII, 1919, pp. 335–36; Sanchez 2004; Tokyo 2011; Wallon 1882, vi, p. 213; Archives familiales des De La Perche, Geneanet

Salon critiques

M. D...[Philippe CHERY], citoyen patriote et véridique, *Explication et critique impartiale de toutes les peintures... exposés au Louvre... au mois de septembre 1791*, Paris, 1791: 114. Deux pastels par madame Laperche. Madame Laperche, vos pastels ne sont pas bons; emportez-les. 123. Portrait, par madame Laperche. Le petit côté de la joue ne tourne pas. La tête est d'un ton assez vrai. 140. Portrait par madame Laperche. Très-bien peint, un ton très-vrai. 142. Portrait, par madame Laperche. Il ne vaut pas l'autre, madame Laperche. 335. Pastel, par madame Laperche. Ah! quel pastel!

ANON. 1791a, *La Béquille de Voltaire au Salon...*, suivie d'une *Seconde promenade...*, Paris, [1791]:

[No. 114. Deux ovales en pastel, par m^{lle} la Perche:] Pourquoi ces deux croûtelettes, au lieu d'être d'une dame ne sont-elles pas de M. Holain? Cela ne me surprendrait pas, et je n'aurais que de la peine de la renvoyer à la dernière page. [No. 123. Portrait ovale de femme, par madame la Perche:] Ce M. Parseval a ouvert le chemin. Courez donc, sans regarder, à cette malheureuse dernière page. [No. 140. Portrait ovale d'homme, par madame la Perche:] Comme c'est une dame, il faut avoir la complaisance de retourner au n° 114 de la critique. [No. 142. Portrait ovale d'homme, par madame la Perche:] Remontez encore, par complaisance, au n° 114. [No. 335.] Portrait, par madame Laperche. Du

moëlleux.

Pastels

J.4502.101 Mme ?BEDARD, en robe bleue, pstl, 34x28 ov., inscr. *verso* illisible (Valhalla, NY, Westchester Fine Art, 18.X.2015, Lot 122 repr., circle of Labille-Guiard, est. \$1200–1800) [new attr., ?] φαδν



J.4502.102 L'abbé [Denis] BÉRARDIER [(1735–1794), grand maître du college de Louis le Grand, député de Paris à l'Assemblée nationale], pstl, 38x33 ov. (Quimper, mBA, inv. 1955-82, as by F. Delaperche) [new attr.] φ



J.4502.103 Monsieur BONNEFIN, trésorier du duc d'Orléans, à la veste rouge, pstl, 31.5x25.5 ov., inscr. *verso* “par Dele...” (Maurice Aicardi; Paris, Drouot, Pescheteau-Badin, 26.XI.2007, Lot 88 n.r., est. €600–700. Paris, Drouot, Coutau Bégarie, 23.III.2016, Lot 89 repr., éc. fr., est. €400–600) [new attr.; ?] φαν



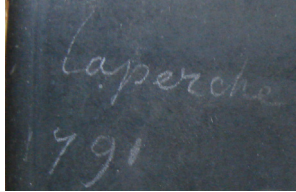
J.4502.105 Charles-Eugène-Gabriel de la Croix, marquis de CASTRIES (1727–1801), maréchal de France, ministre de la marine, pstl, 1800. Exh.: Orléans 1895, no. 10 n.r.

J.4502.106 =?pstl par Delaperche, 1786. Lit.: Archives nationales, 289AP/121, papiers personnels d'Henry de Castries

J.4502.107 ~?min., 8.9x7, as inscr. “Latour 1782” (New York, Christie's, 1.III.2005, Lot 344 repr., as anon., a/r La Tour)

J.4502.108 Mme Georges-Jacques DANTON, née Antonette-Gabrielle Charpentier (1760–1793), pstl/ppr bl., 65x54 ov., sd ← “f

laperche/1791” (French PC). Exh.: Delaperche 2020, no. 15 repr. φ



Deloynes, v. Loynes

J.4502.111 [?]?Madame ÉLISABETH, as a young girl, in a blue robe with white muslin fichu, flowers in her full powdered and curled coiffure, bust, to half-left, pstl, 53x40, sd ✓ “J. Laperche” [1932 cat.], “F. LaPerche 1793” [1936 cat.] (E. F. Bonaventure, Inc.; New York, American Art Association, 22.I.1932, Lot 183 n.r., b/i; New York, Anderson Galleries, American Art Association, 8–9.V.1936, Lot 216 n.r.)

Mme GAVART, v. J.-B. Laperche, J.4501.101

J.4502.112 Florens-Louis HEIDSIECK (1749–1828), fondateur de la maison de vins, pstl/ppr, 45.2x37.7 ov., sd → “f Laperche/1794” (Reims, mBA, inv. 952.3. Don Kiener 1952). Exh.: Reims 1999; Delaperche 2020, no. 18 repr. φσ



J.4502.114 Simon-Nicolas-Henri LINGUET (1736–1794), avocat et publiciste, pstl/ppr, 71.7x59 ov., sd ✓ “fait par/M^d Delaperche/rue Bergère, no. 9/en 1787” (Reims, mBA, inv. 945.1. M. Loriquet 1896. M. Sautereau; acqu. Ville de Reims 1945). Exh.: Arras 1896, no. 704; Delaperche 2020, no. 12 repr. φσ



J.4502.115 [?]?Mme Jacques Miron de L'Espinay, née Marie-Catherine de Loynes de Morett (1782–1810) [ou plutôt sa mère, Mme Louis de LOYNES D'AUTROCHE DE MORETT (∞ 1773), née Marie-Hortense Tassin (1755–1819)], pstl/ppr, 51x41 ov., c.1773 (Orléans, mBA, inv. 2024.14.1. Paris, Rossini, 10.XII.2019, Lot 12 repr., anon., est. €300–400, €750; Maison Mèrouvel Antiquité, Mortagne-au-Perche, 2020; Paris, Piasa, 17.V.2023, Lot 191 repr., est. €800–1200; Fontainebleau, Osenat, 25.XI.2023, Lot 168 repr., anon., inconnue, est. €600–800; Blois, Valoir Pousse-Cornet, 22.I.2024, Lot 125 repr., anon., inconnue, est. €800–1200; acqu. Société des amis des musées d'Orléans; don 2024) [new attr. 2020] φδν



J.4502.1155 ~version, pendant to J.4502.1148, pstl, 51x41 ov. (PC 2025; Paris, Drouot, Thierry de Maigret, 26.III.2025 Lot 16 repr., est. €400–600) [new attr., ?; new identification ?] φ?αδν



J.4502.1156 [olim J.4502.1148] ~pendant, ?homme de la famille de Loynes ou Tassin, ??Louis de LOYNES D'AUTROCHE DE MORETT (1728–1815), pstl, 51x41 ov. (PC 2025; Paris, Drouot, Thierry de Maigret, 26.III.2025 Lot 15 repr., est. €1000–1500) [new attr., ?] φαδν



J.4502.117 La marquise de MORANT (∞ 1781), née Hélène-Thérèse Sanguin de Livry, pstl (Paris, 19.III.1924). Lit.: Bénézit, s.v. Jean-Marie Delaperche

J.4502.118 La comtesse Charles-Louis-Alexandre de POLIGNAC (∞ 1787), née Adélaïde-Adolphe-Christine Sanguin de Livry (1763–1829), pstl (Paris, Georges Petit, 19.III.1924). Lit.: Bénézit, s.v. Jean-Marie Delaperche

J.4502.1184 Honoré, marquis de THOLOZAN (1724–1812), directeur des vivres des armées à Strasbourg; & pendant: J.4502.1185 2^e épouse (∞ 1768), née Bénédicte-Marie-Anne de Salomon (1748–1780), pstl, 39x30 ov., inscr. verso “Fait par LA PERCHE demeurant cour de la chapelle, porte du palais vis à vis la rue de la Calande à Paris” (Orléans, Maredsous, Solibieda, 15.VI.2024, Lot 52 repr., éc. fr., est. €200–300. Paris, Drouot, Daguerre, 23.IX.2025, Lot 22 repr., est. €1500–2000) φδv



J.4502.119 Homme, m/u, ov., Salon de 1791, no. 140

J.4502.12 Homme, m/u, ov., Salon de 1791, no. 142

J.4502.121 Homme, m/u, ov., Salon de 1791, no. 335

J.4502.1215 [olim J.9.4043] Homme en redingote bleu, gilet rouge, pstl/ppr bl., 40.4x31.5 ov., sd ← “f Laperche/1794”, inscr. verso “M. [?]boert/mon bisaïeul paternal” (Paris, Ader, Drouot, 29.X.2019, Lot 60 repr., est. €400–500). Exh.: Delaperche 2020, no. 17 repr.φ



J.4502.122 Homme en habit noir, pstl/ppr, 31x25 ov., sd verso “Md Delaperche/...ery pres/...St Denis/...paris”, inscr. “...à mon frère Simphorien/...octobre a. 99” (Olivier d'Ythurbide, Saint-Ouen, 2012, €1300) φ



J.4502.123 Dame en robe rose, collier de perles, pstl/ppr bl., 40x32.5, sd verso “par thérèse Leprince/à orléans Ce 17 aoust 176...” (Orléans, mBA, inv. 2019.4.1. Tours, Odent, 27.XI.2006, Lot 16 repr., Éc. fr. fin XVIII^e, est. €700–750. Tours, Giraudeau, 17.IX.2018, Lot 473 repr., est. €100–150; acqu.). Exh.: Delaperche 2020, no. 8 repr., as ?autportrait φδ



J.4502.1233 Dame en robe bleue, pstl, 30.5x25, inscr. verso “fait par Md Delap.../ ..einre Rue de Clery / ..pres la porte St Denis / a Costé d'un perruquier Sur/Le boulevard/Ce 16 aoust 1781” (Enghien-les-Boens, Goxe, Belaisch, 26.III.2023, Lot 134 repr., Éc. fr., est. €80–120) [new attr.] φv



J.4502.124 Femme, m/u, ov., Salon de 1791, no. 123

J.4502.1245 Dame en robe bleue, pstl, 33x24 ov., sd ← “Laperche/1794” (Fontainebleau, Osenat, 28.IV.2019, Lot 132 repr., éc. fr., est. €150–200; Dijon, Sadde, 19.III.2020, Lot 197 repr., est. €200–300) [new attr. 2019] φv



J.4502.125 Dame assise, pstl/pchm, 34x29 ov., c.1775–80 (Antiquités Frédéric Sportis, Paris, 2015, attr.) [attr.; cf. German sch.] φ?α



J.4502.127 Deux petites filles se disputant un petit chien, pstl, 55x69, s “F. Laperche” (La Maison du Roy, Saint-Ouen, 2013) φα



J.4502.129 Paire de portraits, pstl, 53.5x43.5, sd 1769 (Reims, 23.III.2002)

J.4502.13 Deux enfants, pendants, pstl, 30.5x25, inscr. verso “...it par Mr Delaperche / ..einre Rue de Clery / ...res la porte St. Denis / n°.3 a paris le 24 avril 1784” (Paris, Drouot, PIASA, 18.XII.2013, Lot 158 repr., as by Jean-Marie Delaperche, est. €1000–1200, €1020) φα



J.4502.133 Deux ovales, pstl, Salon de 1791, no. 114

Portraits in other media

Le chevalier DUFRICHE DE FOULAINÉ, m/u, par Laperche, *alias* Delaperche. Lit.: *Rapport sur le service des archives du Loiret*, 1926, p. 8, citing photo of work

Le marquis de LA FAYETTE, min., 12.1x9, 1788 (Boston, mFA, inv. 03.53)

Henri du Vergier, comte de LA ROCHEJAQUELEIN (1772–1794), min., sd 1793 (New York, Christie's, 1.III.2005, Lot 344 repr.)

~cop. Pierre-Narcisse Guérin, pnt., 1817 (Cholet, mAH)

Clémentine & Paulin Clément de RIS, 2 pnts. (Tours, mBA, 1920-7-1/2). Exh.: Tokyo 2011, no. 42/43

Gaëtan VESTRIS, min./ivoire, 9.2x7.2, s "Laperche", a/r Adèle Romanée (Paris, PIASA, 16.III.2012 Lot 237, as fin XIXe)

Mme VIGÉE LE BRUN, min., s "Laperche 1785", a/r autoportrait (London, Sotheby's South, 24–27.VII.2000, Lot 227)

Homme en habit bleu, veste rayé, min., sd "Laperche/1795" (London, Christie's South Kensington, 2.V.1995, Lot 59 repr.)

Homme, min./ivoire, s "Laperche" (Paris, Drouot, 10.XI.1999, Lot 317)

Mère et fils, pnt., sd "Laperche 1798" (Paris, Drouot, 22.XI.2006, Lot 26)