

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

DORÉ, Marie-Jeanne

Paris 1736–p.1769

Confusions remain about the Mlle Doré who exhibited oil portraits and miniatures at the 1767 and 1769 salons de la Jeunesse to some acclaim (“Mlle Doré met de l’ame & du caractere dans ses têtes”). She was surely Drouais’s sister-in-law Marie-Jeanne Doré (born 1736); her elder sister Anne-Françoise Doré had already (1758) married Drouais, and the third daughter Marie was too young. As Lemoine-Bouchard 2008 notes, Bénézit errs in identifying the painter and miniaturist as the wife of Mme Drouais’s brother Louis, who could not be described as Mlle Doré.

But this Mme Doré may well be the fan painter, since Saint-Aubin comments (on his annotated copy of the livret of the 1761 Salon) that the frames of Drouais’s pendant portraits of the Milles Verrière were made to designs by “M. Doré dont l’épouse peint bien sur le tafetas.” In fact “Madame Doré, femme d’un sculpteur, demeurant au Roule, vis-à-vis la croix du Roule” is the subject of an article in *L’Avant-Coureur* (26.I.1761, p. 56), describing her “manière particulière de peindre sur étoffes, qui surpasse de beaucoup les Pekins, &c. tant pour la vivacité du coloris, que pour la correction & le goût du dessein...c’est une espèce de composition qui sans être à l’huile, en a toute la solidité & ne s’efface point à l’eau.” She was Marie-Catherine Challe, sister of Charles Michel-Ange Challe (*q.v.*).

The matter is confused by an unsigned François-Hubert Drouais painting in the V&A inscribed “Mlle Doré”, at one time thought to be a signature, but now thought to be the sitter’s name. There are several pastel copies of this portrait, from which it was tempting to infer that Marie-Jeanne Doré was a pastellist, but there is no evidence of any other pastel by her, and the level of these copies is below her work in oil. Two further oil paintings of unknown sitters were formerly given to Mlle Doré: one, apparently signed “Mlle Doré” and dated 1765 when it appeared in Luzern, Fischer, 21–23.VIII.1930, Lot 288, seems identical from that sold in New York, Christie’s, 28.I.2009, Lot 232 repr., as of Mlle Doré, except that then it was signed Drouais le fils 1765. The other, a male portrait of some quality (Paris, Drouot, 20–21.XII.1937, Lot 4 repr.), may also be of a member of the family by Drouais.

Bibliography

Bénézit; Greer 2001; Lemoine-Bouchard 2008; Sanchez 2004; Tokyo 2011; Vallayer-Coster 2002, p. 83f

Salon critiques

Anon., Exposition, Place Dauphine, *L’Avant-Coureur*, 29.vi.1767, p. 403:

Mesdemoiselles Durand, Médard & Linot ont fait voir des Portraits au pastel qui ont le mérite de la ressemblance & du dessein. Mademoiselle Doré met de l’ame & su caractère dans ses Têtes. Mademoiselle Sprote réussit également dans le Pastel, ...

Junius, Exposition, Place Dauphine, 1767, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, v/1, 1767, p. 166: Der Demois. Dore Köpfe haben viel Geist und Character.