

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

DORLY, Louis-François

Paris c.1721 – p.1764

The pastellist who executed the Warsaw double portrait in Nancy, what may be a pendant auctioned in 2013 and several others bearing an identical signature is no doubt the d'Orly recorded in Nancy in 1750 as maître à dessiner du prince Camille de Lorraine (1725–1782), for whom he assembled a “Recueil de principes du dessin, composé de 48 dessins au crayon noir, études de figures humaines, d’animaux, de paysages, bergères et types dans le goût de Watteau”. He is probably the Dorly who exhibited numerous portraits (medium unspecified) at the Académie de Saint-Luc in 1751, 1752 and 1753 (rue Saint-Denis), and whose 1748 chalk autoportrait, acquired by the Louvre in 2003, may have been intended for engraving. One speculates that he might be responsible for the Nancy portrait of Jean Lamour (*n. Éc. fr.*). His name has been misread as Dosly; he is in any case not to be confused with the early nineteenth century pastellists Fr. Dorcy or Pierre-Joseph Dedreux-Dorcy.

Louis-François Dorly, peintre, cloître Saint-Jacques-la-Boucherie, married Marie-Catherine Castagnery in Paris, Saint-Jacques-la-Boucherie, 1.II.1748 (contrat, 28.I.1748, AN MC LXXXV/516). Majeure by then (and so born before 1723), he was the son of François-Gabriel Dorly, marchand bonnetier, bourgeois de Paris, who, in 1719, had married Marguerite-Catherine Huet, granddaughter of Antoine-Hercule Huet, a clockmaker; his mother died before the marriage (but her inv. p.m. was conducted 9.VII.1748, AN MC XXVII/246).

This connected him to the family of the luthier Andrea Castagneri (1696–1747), a violin maker who had moved to Paris with the princesse de Carignan c.1720. In 1747 he was forced to leave the hôtel de Soissons, as the prince’s creditors insisted on its sale, and at this time became insane. At an assemblée des amis et voisins (the luthier had no male relatives in France) to consider his mental state in .IX.1747 (months before the luthier’s death), François Dorly, marchand bonnetier was appointed tuteur to the two minor Castagnery girls, Marie-Catherine and Marie-Anne-Ursule: Ursule became an important marchande de musique, rue des Prouvaires, and married the draughtsman Pierre-Jules Hutin, son of François and Anne-Auguste Hérault and brother of the Charles-François Hutin active in Dresden, on 8.I.1748, weeks before her sister married the younger Dorly. François Hutin the father was peintre du roi de Pologne duc de Lorraine et de Bar, and the connection no doubt explains Dorly’s presence in Nancy a few years later.

Marie Dorly, daughter of Louis-François Dorly, “peintre de l’Académie royale de Paris”, was apprenticed to a dress-maker (29.VI.1764; AN MC XXVIII/387).

The artist’s sister, Madeleine-Charlotte Dorly (–1776) married Philippe Canot, a genre painter and pupil of Chardin, on 27.I.1751 at the same church, Saint-Jacques-la-Boucherie (contrat 18.I.1751, AN MC LXXXV/527; dispenses, 22.I.1751, AN Z1⁰197). Canot’s brother Pierre-

Charles, was a draughtsman and engraver active in London c.1740–77.

Bibliography

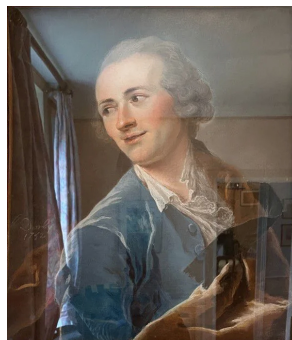
Bénézit; Guiffrey 1915; *Intermédiaire des chercheurs et curieux*, XXIX, 1894, 416f; Jacquot 1899, p. 434, *s.v.* Dosly, citing collection Mathias, .X.1893, no. 96; Catherine Massip, “Collections du Conservatoire de Paris: documents inédits concernant la facture instrumentale parisienne à la fin du XVIII^e siècle”, *Music, images, instruments*, VIII, 2006, pp. 163–71; *Revue historique de la Lorraine*, XLVI, 1897, p. 68; Saur

Pastels

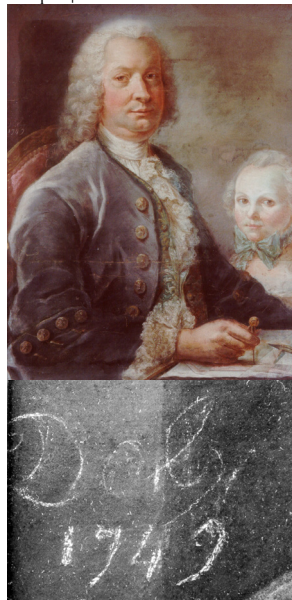
1.2792.101 M. de ROUX, chevalier de Saint-Louis, chirurgien-major du régiment de Vastan, pstl/ppr, 65x55.5, sd ← “Dorly/may/1760” (Brasles, Sophie Renard, 7.XI.2015, Lot 105 repr., éc. fr., est. €200–300; Brasles, Sophie Renard, 17.VI.2017, Lot 22 repr., éc. fr., est. €200–300) φ



1.2792.102 Homme en habit bleu, manteau prune, pstl, 53.5x45.5, sd ← “f Dorly/1753” (Saint-Sever en Calvados, Rois & Vaupres, 8.IX.2021, Lot 27 repr., as by Derby, est. €200–300, withdrawn; Vire, Rois & Vaupres, 5.X.2021, Lot 113 repr., as by Dorly, est. €1500–3000) [new attr.] φ

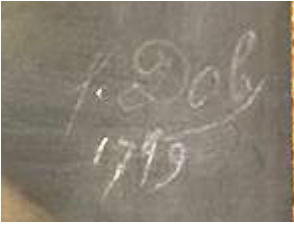


1.2792.104 Un architecte et sa fille, pstl/ppr, 80x62, sd ← “Dorly/1749” (Wilanów, inv. Wil.1996. PC; acqu. 2000). Exh.: Warsaw 2009, no. 28 repr. Lit.: Gutowska-Dudek 2019, pp. 138f repr. φ



1.2792.107 Une dame et sa fille, pstl/ppr, 79.5x63.5, sd → “Doly/1749” (Paris, Plaza Athénée, Artcurial, 7.X.2013, Lot 452 repr., éc. fr., est. €800–1200) [new attr.] φ





Portraits in unspecified or other media

- AUTO PORTRAIT, pierre noire/ppr bl., 35.5x25.3, sd √, plume et encre noire “Peint et dessiné par François Dorly en 8^{bre} 1748” (Louvre RF 52753. Ladrrière, Paris, 2002; repr. *Biennale* cat., .IX.2002; acqu. 2003)
- J.2792.112 M. CHARPENTIER, musette de chez le roi, représenté dans ses plaisirs, tenant sa tasse à la main, m/u, 92x73, Salon de Saint-Luc 1752, no. 194
- J.2792.113 Mme CHARPENTIER, tenant son chien, m/u, Salon de Saint-Luc 1752, no. 196
- J.2792.114 M. FENOT, inspecteur de police, m/u, Salon de Saint-Luc 1752, no. 198
- J.2792.115 M. & Mme LA MARE, m/u, 81x65, Salon de Saint-Luc 1753, no. 208
- J.2792.116 Le R.P. PASLIN des Augustins, m/u, Salon de Saint-Luc 1751, no. 134
- J.2792.117 M. RICAULT, ingénieur, lieutenant-colonel au service d’Espagne, racheté le 18 Octobre 1750, par les PP. de la Mercy, protégé pas le prince de Conti, peint avec son habit d’esclave, m/u, Salon de Saint-Luc 1751, no. 135
- J.2792.118 M. SUBRO [professeur en géométrie à l’Académie de Saint-Luc] & son épouse, m/u, 81x65, Salon de Saint-Luc 1753, no. 207
- J.2792.119 M. THONNELIER [Le Tonnelier], officier de la reine, m/u, 81x65, Salon de Saint-Luc 1753, no. 211
- J.2792.120 M. VADE, m/u, 46x38, Salon de Saint-Luc 17512, no. 193
- J.2792.121 Le R.P. l’Epicier de la Mercy, m/u, Salon de Saint-Luc 1751, no. 133
- J.2792.122 M***, Inspecteur, en habit de Berger, jouant de la Musette, Salon de Saint-Luc 1752, no. 195
- J.2792.123 La marquise de ***, soutenue par les Grâces, m/u, 81x65, Salon de Saint-Luc 1753, no. 206