

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### MÉRELLE, Pierre, fils

Paris 1713–1782

The younger Mérelle (or Merelle) was the son of Pierre-Paul (*q.v.*; there are confusions between their work). Mérelle fils was only *reçu* by the Académie de Saint-Luc in 1760 (rue des Moulins, butte Saint-Roch), and he seems not to have exhibited after the 1751 Salon. He married Jeanne-Antoinette Pierres Delacour in 1754; she was a daughter of a garde de la bibliothèque du roi, généalogiste du roi et de la maison d'Orléans, and the sister of a drawings teacher. In 1776 the *Almanach des peintres* listed among portraitists “Mérelle, rue Montmartre, peint le pastel”. He died in 1782 (not 1762 as in one erroneous source), and in 1785 his widow died, at 17 rue de Cléry. There was an adult son (in 1789), Louis-François Mérelle, and two minor children, Angélique-Constance and Auguste-Joseph, were protected by their uncle, Claude-Théodore Mérelle de Joigny, avocat au parlement. Pierre Mérelle's first cousin was the portrait painter Pierre de Lorme (see registres de tutelles for IV.1789, AN Y5177A).

Mérelle's inventaire après décès was conducted at his home, boulevard de Richelieu, on 14.X.1782 (AN MC XXVIII/497) by Jacques Charlier, Johann Anton de Peters and Guillaume Voiriot; it consisted mostly of oil paintings, but also included “2 chevalets, couleurs, pastels, matériel, 26 tant portefeuilles que cartons d'estampes et dessins”. A posthumous sale took place at the hôtel Bullion, 27.I.1783 & seq. (Basan), but included mainly prints, with a dozen drawings and the painter's equipment. These “ustensils de peintures” included (lot 403) two mannequins; (404) an ebony pantograph; (405): “divers lots de crayons de pastel...ainsi que des morceaux de velin propres pour le pastel”; (408): “une boîte à couleurs avec plusieurs tiroirs remplis de pastels”; (410) “divers chassis de différentes formes & grandeurs, garnis de velin, propres pour le pastel”, as well as an easel, mixing stone, paints and brushes for oil painting.

Also found in the sale were a violin, viola and “une harpe de 5 pieds, par Walster” (lot 421), so Portalis 1910, p. 115ff, must have been correct in suggesting that his daughter (here identified by elimination as Angélique-Constance) was the Mlle Mérelle, an émigrée who published *New and complete instructions for the pedal harp* in London c.1800 and who gave numerous concerts in London and Bath with Dussek, Beethoven and others 1800–04 (nevertheless her financial difficulties were noted by Danloux, who records her in London from 1792).

Very little of Mérelle's œuvre is known today. He made numerous copies after Nattier and Liotard of members of the royal family and other subjects. In 1751 he was commissioned by the duc de Gesvres to provide several copies of portraits by Nattier and Liotard for 300 livres each, no doubt to supplement his father's two oil portraits en pied of the dauphine and of Madame Victoire given by the sitters to the duc for Saint-Ouen. As these were also priced at 300 livres, it seems likely that the son's works were also portraits en pied, in oil rather than pastel. The pendants of M. et Mme Royer (according

to Deloynes's transcription of the livret, although “Roger” in Guiffrey's reprint) which he exhibited at the Salon de Saint-Luc in 1751 are surely copies of the Nattier portraits of M. et Mme Royer “dans son cabinet” and “en habit de bal” respectively. The portrait of Duclos in the Prault sale could also have been after Nattier.

Mérelle's association with Nattier was also personal: he signed the marriage contract between Nattier's eldest daughter and Tocqué and attended the wedding at Saint-Roch in 1747, when he was living at the rue Phéliepeux. Mérelle had also played a small role in a curious incident a few years earlier (1743) involving this daughter and a M. de Valbonne (probably Antoine Mercurin de Valbonne, chevalier de Saint-Louis, capitaine de cavalerie, régiment d'Archias, from Alsace), who described himself as aide-de-camp to the comte de Caylus and had developed a passion for the girl; he had apparently arrived at Mérelle's home, rue Saint-Denis, where she, Mérelle, and Nattier were dining; when Nattier refused to allow his daughter to marry Valbonne, he drew his sword, Mérelle succeeded in removing it, but in the ensuing scuffle Nattier's brother-in-law M. de La Roche was injured. Whether this incident had anything to do with the presence of a large number of Mérelle pastels in the duc de Caylus's collection in 1772 is uncertain.

Mérelle was also close to Boucher, who attended his marriage in 1754. A pastel of the dancer Marie Rivière which Sireul acquired at the Blondel de Gagny sale as by Boucher was, according to a manuscript note on the 1777 sale catalogue, by Mérelle and merely retouched by Boucher. One wonders whether the set of pastels in the Montullé sale include some of those pastiches after Boucher which seem to be of good quality but with a more enamelled finish than Boucher's graphic technique. Other copies after Carriera are recorded. Some of these works were sent to Russia through Jean-Baptiste-Pierre Le Brun.

There is a brief mention to three “tableaux” by M. Mérelle in Wille's journal, for 29.VII.1766; the German artist records his reply to the bishop of Callinique at Sens, telling him that two of the pictures, which his son had seen, were worth 244 livres each, and the third, 15 louis d'or. No doubt he had been called to adjudicate a dispute. One of these may be the portrait of the collector Nicolas La Pinte de Livry, évêque de Callinique, known from a drawing by Jean-Michel Moreau le Jeune (Versailles, inv. GRAV. 3775).

A number of pastels in the Prault collection attest to Mérelle's friendship with this important family of publishers (Prault also signed the Nattier–Tocqué marriage contract), and thus his connections with the artists who married into this family, namely the Pineau family of decorators (a Pineau design survives for the frame of a lost Nattier portrait of Mme de Pompadour) and Jean-Michel Moreau, who married Pierre Prault's granddaughter Françoise-Nicole Pineau, the subject of a pastel by Nattier. In 1770 Moreau engraved a portrait by Mérelle of her father Dominique Pineau,

decorator and maître-sculpteur; this portrait was probably the anonymous pastel in the family collection. Although the pastel of Dominique Pineau in the group does not correspond with the engraving, the immediacy of the composition is similar to that of the portraits of the artist's children, the only securely attributed pastels known today. While it is reasonable to assume that Mérelle executed the other pastels from this family, the attribution of these portraits must remain tentative until a larger body of work is established. (An attribution to Louis Caravaque (1684–1754), Nicolas Pineau's brother-in-law, has also been suggested; but this portraitist is not known to have worked in pastel, and was mainly active in Russia.) It is not excluded that they are by Nattier himself; but it does seem plausible that Mérelle was responsible for a number of pastels that have a refinement close to autograph Nattier works, and may well have been misattributed.

Apart from the portrait engraved by Moreau, a number of galant subject pieces by Mérelle were engraved by Duflos, Darcis (*Le Sommeil interrompu*) and Pitou (*L'Art de plaire; & Le Désir de charmer*).

### Bibliography

AN MC ET/XLII/857, 30.I.1761, tontine; AN Y5177A, 1–15.I.1789; Bénézit; Borjon 1985; Doria 1921; Dumont-Wilden 1909; Guiffrey 1885, p. 261; Guiffrey 1915, pp. 35, 390f; Hugues 2004, p. 69 n.r.; Ratouis de Limay 1946; Renard 1999, p. 75f; Salmon 1997a, p. 115; Sanchez 2004; Vernes 1961, p. 69; Wille 1857

Salon critiques: Saint-Luc 1751

GENEALOGIES Mérelle

### Pastels and portraits in unspecified media

J.532.101 Madame ADÉLAÏDE de France (1732–1800), a/r Nattier (duc de Gesvres, château de Saint-Ouen, 300 livres)

J.532.102 [Charles Pino] DUCLOS [(1704–1772), de l'Académie française], historiographe de France, 51x43 (Laurent-François Prault; vente p.m., Paris, Hubert, Le Brun, 27.XI.1780, Lot 36, 24 livres)

J.532.103 Madame LOUISE de France (1737–1787), la tête a/r Liotard (duc de Gesvres, château de Saint-Ouen, 300 livres)

J.532.104 La dauphine [MARIE-JOSÉPHE de Saxe (1731–1767)], a/r Nattier (duc de Gesvres, château de Saint-Ouen, 300 livres)

J.532.105 Le fils de l'auteur [?Louis-François Mérelle], pstl, 46x41, 1765; & pendant:

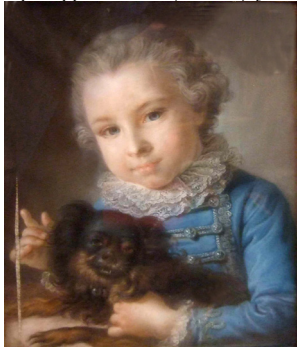
J.532.106 La fille de l'auteur [?Rosalie-Théodore Mérelle], pstl, 46x41, 1765 (Jubinal de Saint-Albin, Paris; Mme George Duruy 1908; M. Jolibois 1942). Exh.: Paris 1908a, no. 66/67, no pl. Lit.: Dreyfus 1905, repr.; Ratouis de Limay 1946, pl. LXI-92/93 Ø8



LARGER IMAGE / LARGER IMAGE

J.532.1061 ~[?]cop., ?Hortense de Corbeau, Mme Achille Jubinal de Saint-Albin (1824–1885), as Enfant; & pendant: fillette, pstl, 18x14, inscr. “d’après Mérelle, Hortense de Saint-Albin” (M. Navarre, d’Auxerre; Paris, Drouot, Hémar, 4–5.VI.1928, Lot 59 n.r.) [new attr., new association]

J.532.107 [Charles] de MONTULLÉ de Saint-Port [(1751–)], en petit hussard, avec son chien, pstl/ppr, 39x31.5 (PC 2007) [new attr., ?] φαν



J.532.108 ?Jean-Baptiste MORIN (1719–), boulanger, puis brasseur à Charleville, père du général; & pendant: J.532.108 épouse (∞ 1748), née Jeanne Savary, [pstl, 56x47, sd ∨ “PM”/ √ “PM/f.1773” (famille Savary, Morin, Charleville. [?M. de La Forêt selon une étiquette]; desc.: PC 2011; Paris, Drouot, Rieunier, de Muizon, 12.VI.2015, Lot 13 repr., attr., est. €3–4000; Neuilly, Aguttes, 17.XI.2015, Lot 7 repr., est. €4–6000, b/i; Paris, Tajan, 16.XII.2016, Lot 61 repr., est. €4–6000) [new attr., ?] φαδβ



J.532.111 Philippe NÉRICHAULT DESTOUCHES (1680–1754), de l’Académie française, auteur dramatique, l’auteur du *Glorieux*, pstl, Salon de Saint-Luc 1751, no. 137 (M. Prault, père)

J.532.116 Dominique PINEAU (1718–1786), de l’Académie de Saint-Luc, de ¾, la tête de face, perruque à trois rang de boucles, cravate blanche, jabot de dentelles

~grav. Moreau le jeune, a/r Mérelle, 1770. Lit.: Bocher 1883, no. 42 n.r.; Borjon 1985, n. 29, n.r.

J.532.119 Dominique PINEAU, en veste de soie couleur vert pâle, foulard de soie des Indes, pstl/pchm, 45x36 (desc.: Pierre-Dominique Pineau (1842–1886), arrière-petit-fils du sujet; Émile Biais (1850–1932) 1892; desc.: Limoges, Nicolas Constanty, 30.III.2019, Lot 10 repr., est. €4–6000; Galerie Terrades 2022). Lit.: Biais 1892, repr. p. 33; Biais 1899, p. 387 n.2 n.r., anon. [new attr. 2006, ?] φαν



=?une tête en pastel, v. *Éc. fr.* J.9.8402

J.532.121 Nicolas PINEAU (1684–1754), sculpteur ornemaniste, en habit brun, coiffé d’un foulard de cotonnade rouge, pstl (Émile Biais 1892). Lit.: Biais 1892, repr. opp. p. 15, anon.; Biais 1899, p. 387 n.r., anon.; Cachau 2013, fig. 7 as by Louis Caravaque [new attr. 2006, ?; cf. Nattier] φαδβ



J.532.123 ~repl., pstl (Mme veuve Paul Pineau 1892). Lit.: Biais 1892, p. 24 n.2 n.r.

~version, pnt., 45.7x38.5 (Paris, Farrando, 11.XII.2020, Lot 51. Paris Sotheby’s, 17.VI.2021, Lot 183 repr., anon., inconnu)

J.532.124 Pierre PRAULT (1683–1768), libraire-imprimeur, pstl (Pineau 1892). Lit.: Biais 1892, repr. p. 37, anon. [new attr.] Φ



J.532.126 =?pstl, 39x31 ov. (Paris, Drouot, Damien Libert, 18.VI.2015, Lot 26 repr., anon., inconnu, est. €200–300) ?cut down after water damage [new attr., ?, new identification] φαδβ



J.532.128 [olim J.173.53] Mlle [Marie] RIVIÈRE, danseuse [à Dresde, Parme, Paris], vue de face, coiffée en cheveux et vêtue d’une robe bleue, pstl, 37.8x32.4 [c.1757] (Blondel de Gagny a.1766; vente; Paris, Remy, 10.XII.1776 – 22.I.1777, Lot 375, as by Boucher, with MS annotation “peinte par Mérelle et retouchée par Boucher”, 35.19 livres; Le Brun. Le Brun et Le Rouge; Paris, Chariot, Lerouge, 19.I.1778 & seq., Lot 119, as by Boucher, 40 livres; Jean-Claude-Gaspard Sireul; inv. p.m., 6.IX.1782, as Boucher, “buste de femme”, est. 120 livres; Paris, Boileau, 3.XII.1781 & seq., Lot 46, as Boucher, 21 livres 1 sol; Charlier, Bruxelles). Lit.: Hébert 1766, I, p. 54, as Boucher; Duvaux 1873, I, p. ccxlii, as Boucher; Ratouis de Limay 1946, p. 66; Ananoff 1966, no. 330 n.r.)

J.532.129 J.532.13 M. & Mme Royer [Joseph-Nicolas Pancrace ROYER (1703–1755), compositeur, maître de musique des enfants

de France; & pendant: épouse, née Louise-Geneviève Le Blond (1715–1770), directrice du Concert spirituel 1755–62], l'un dans son cabinet, l'autre en habit de bal, pstl, Salon de Saint-Luc 1751, no. 136 [a/r Nattier]

**J.532.131** Madame SOPHIE, a/r Nattier (duc de Gesvres, château de Saint-Ouen, 300 livres)

**J.532.1315** [olim J.9.2836] Dame TULOUT [?Claude TULOUT, ∞ René-François Pierres Delacour (1704–1779), trésorier de la Bibliothèque royale, belle-mère de Pierre Mérelle], pstl, 43x34 ov. (Versailles, Martin, 26.II.1978, Lot 60 repr., attr. La Tour, H12,500) [new attr., ?] Φαδὸν



=?Claude TULOUT (Paris, Fournier, 18.XI.1912, Lot 1, attr.; Azaria). Lit.: B&W 512, v. La Tour

**J.532.132** Madame VICTOIRE, a/r Nattier (duc de Gesvres, château de Saint-Ouen, 300 livres)

**J.532.133** Quatre femmes “à la Boucher”, pstl, 40.6x32.5, 1760 (Mérelle fils; acqu. Jan Hope 1760, Df60 each). Lit.: “De kunstverzameling van John Hope”, in J. P. Filedt Kok & al., *Verzamelen in Nederland*, 1982, p. 204, nos. 308–311, door Merelle te Parys 1760, Haarlem 2001, p. 156 n.r. as anon., acqu. from Mérelle, collectionneur

**J.532.134** Femme “à la Boucher”, pstl, 54x46, 1760 (Mérelle fils; acqu. Jan Hope 1760, Df60 each). Lit.: “De kunstverzameling van John Hope”, in J. P. Filedt Kok & al., *Verzamelen in Nederland*, 1982, p. 204, no. 312

**J.532.135** Deux bustes de femmes, pstl a/r Boucher (Bignon; Paris, Remy, 1772, 36H14)

**J.532.136** Femme couchée dans un bosquet, son livre qui est à côté d'elle, paroît lui être tombé des mains, pstl, 44.6x33.5 (Achille-Joseph de Robert de Lignerac, duc de Caylus; Paris, Remy, 19.IV.1773 & seq., Lot 49, 61 livres 1 sol). Lit.: *Catalogue du cabinet ... duc de Caylus*, 1772, p. 216, as 48.7x43.3

**J.532.137** Vénus couchée sur un sofa, & jouant avec l'Amour, pstl, 24.3x29.7, a/r Boucher (Achille-Joseph de Robert de Lignerac, duc de Caylus; Paris, Remy, 19.IV.1773 & seq., Lot 49 bis, 24 livres 1 sol). Lit.: *Catalogue du cabinet ... duc de Caylus*, 1772, p. 234, as 32.5x40.6

**J.532.1371** La soirée des Thuilleries au clair de la Lune, pstl, 48.7x37.9 (duc de Caylus 1772; vente p.m., Paris, Commandeur, Joullain, 11.XII.1783 & seq., Lot 44 n.r. [14 livres 5]). Lit.: *Catalogue du cabinet ... duc de Caylus*, 1772, p. 225

**J.532.1372** Une femme soutenue par deux Satyres, pstl, 46x54.1 (duc de Caylus 1772). Lit.: *Catalogue du cabinet ... duc de Caylus*, 1772, p. 232

**J.532.13731** Femme couché sur un sofa; on voit par terre un livre qu'elle paroît avoir laissé tomber de la main droite; & pendants: **J.532.13732** **J.532.13734** deux Religieuses en meditations; **J.532.13734** Scilla & Glaucus; **J.532.13735** Danaë & la pluie d'or; **J.532.13736** un Satyre tenant debout sur ses genoux une jeune fille qui joue de flageolet, 6 pstls,

70.4x59.6 (duc de Caylus 1772). Lit.: *Catalogue du cabinet ... duc de Caylus*, 1772, p. 233

**J.532.13741** Jeune homme voulant jeter sur un canapé une femme qui se defend; & pendants: **J.532.13742** une femme se regardant par derrière à un miroir; **J.532.13743** une femme sortant de son lit, & faisant sa toilette; **J.532.13744** un homme & une femme montés sur le même cheval, & courant la chasse du lièvre, 4 pstls, 59.6x59.6 ov. [sic] (duc de Caylus 1772). Lit.: *Catalogue du cabinet ... duc de Caylus*, 1772, p. 234

**J.532.1375** Femme vue par le dos, entrant dans sa baignoire, pstl, 54.1x46 (duc de Caylus 1772). Lit.: *Catalogue du cabinet ... duc de Caylus*, 1772, p. 234

**J.532.138** Une jeune Villageoise, jolie de figure, pstl, ov. (de La Tour Daigues, chevalier de Saint-Louis, officier aux Gardes-Françaises; vente p.m., Paris, Hayot de Longpré, Basan, 15.V.1777 & seq., Lot 56, 24 livres)

**J.532.139** Femme nue et couchée détachée d'un arbre par un homme, pstl, 59.6x70.4 (Jean-Baptiste-François de Montullé; Paris, Le Brun, 22–30.XII.1783, Lot 108). A/r Boucher pnt. *Silvie libérée par Aminte*, de Tasso [=? Roger délivrant Angélique de Boucher, q.v.]

**J.532.14** Femme vue à mi-corps et couchée sur son lit, pstl, 54.1x43.3, a/r Boucher (Jean-Baptiste-François de Montullé; Paris, Le Brun, 22–30.XII.1783, Lot 110)

**J.532.141** La Dormeuse & son pendant, pstl, a/r Boucher, “retouché et figuré par Boucher”, 37.8x29.7 (Jean-Baptiste-François de Montullé; Paris, Le Brun, 22–30.XII.1783, Lot 109 with pendant, 60 livres, Lebrun)

**J.532.142** =?Une dormeuse; & Une autre tête, pstl, 40.5x32.4 (Praul; vente p.m., Paris, Le Brun, 27.XI.1780, Lot 35, 37 livres)

**J.532.143** =?La Dormeuse & son pendant vue en buste, pstl “retouché par Boucher”, 48.6x40.5 ov. (M. Dubois, marchand, Paris, J.-B.-P. Le Brun, 12.III.1782 & seq., Lot 164, 61 livres, [Antoine-Charles] Dulac)

**J.532.144** =?La Voluptueuse & la Dormeuse, deux bustes de femmes, pstl, a/r Boucher (Duterrage; Paris, 20.XII.1790 & seq., Lot 82 with pendant)

**J.532.145** Les Quatre Saisons, pstl, a/r Rosalba, 81.2x54.1 (M. Dubois, marchand, Paris, J.-B.-P. Le Brun, 12.III.1782 & seq., Lot 165; 70 livres; ?Leraubit ou Rubis [?François-Antoine Robit])

**J.532.146** Buste de femme, pstl, a/r Boucher (Mesnard de Clesle; vente p.m., Paris, rue Saint-Étienne, coin du Boulevard Poissonnière, 1.I.1804 & seq., Lot 14 n.r., as by Fr. Merel, H3)

**J.532.147** Étude de femme sur un lit, pstl (Mesnard de Clesle; vente p.m., Paris, rue Saint-Étienne, coin du Boulevard Poissonnière, 1.I.1804 & seq., Lot 15 n.r., as by Fr. Merel, H1)

**J.532.148** Deux têtes de femmes, pstl (Bruun-Neergaard, gentilhomme de la chambre du roi de Danemarck; Paris, hôtel de Bullion, Gendron, Regnault-Delalande, 29.VIII.1814 & seq., Lot 441, with others)

**J.532.149** Jupiter & Calipso [?Callisto], pstl; & pendant: **J.532.15** Jupiter & Léda, pstl, a/r Boucher, 59.6x70.4 (Jean-Baptiste-François de Montullé; Paris, Le Brun 22–30.XII.1783, Lot 107 =? Michallon; vente p.m., Paris, 30.III.–4.IV.1818, Lot 524 with pendant, as Jupiter et Antiope)

**J.532.151** Quatre têtes, pstl, a/r Boucher (Vincent Donjeux; Paris, Jeluseau, Le Brun & Paillet, 29.IV.1793 & seq., Lot 677, 32 livres 4; P)

**J.532.152** Pan & Syrinx; & pendant: **J.532.153** Alphée & Aréthuse, pstl (Paris, Boileau, Constantin, 6.III.1794, Lot 157)

**J.532.1532** Le Reveil; & pendant: **J.532.1533** Les colombes, pstl, 81x65, a/r Boucher (François-Marie Ménage de Pressigny; dépôt au Garde-Meuble, 17.XI.1794, no. 48)

**J.532.1535** Femme vue par le dos, pstl, trois crayons, 44.7x36, a/r Boucher (François-Marie Ménage de Pressigny; inv. p.m., 7.XI.1794, no. 44, as une femme couchée, part, 21 livres; dépôt au Garde-Meuble, 17.XI.1794, no. 58) [cf. **J.532.1375**]

**J.532.154** Deux pstls a/r Boucher & une femme qui lit, assise dans un bois (Denis-Pierre-Jean Papillon de La Ferté; Paris, Landais, Le Brun, 20.II.1797, Lot 166, H18)

**J.532.155** Deux têtes de femme, pstl, 40.6x32.5, a/r Boucher (Denis-Pierre-Jean Papillon de La Ferté; Paris, Landais, Le Brun, 20.II.1797, Lot 209)

**J.532.157** Portrait, pstl (Richard de Lédans; Paris, Benou, Regnault-Delalande, 3–18.XII.1816, Lot 520 n.r. with 11 others)