

# Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

## **MELLING, Joseph**

Saint-Avold 1724 – Strasbourg 1796

Pupil of Boucher (whose influence is evident in the comparison of Bellamina with the Carnavalet foot) and Carle Van Loo. He was awarded the second (1749) and first (1750) grand prix by the Académie royale in Paris. From 1757 he was court painter at Karlsruhe, where he guided the work of Caroline Luise (*q.n.*), and seems himself to have been influenced by Liotard. In 1774 he moved to Strasbourg, where, in 1776, he founded and became first director of an école de dessin. In 1784 he helped prepare the posthumous inventory of Caroline Luise's collection after her death in Paris. In 1792–93 he decorated the palais de Rohan in a neo-classical style far removed from his previous work.

### **Bibliography**

Bénézit; Boucher 1986, p. 291; Karlsruhe 1983; R&L p. 350; Voreaux 1998

### **Pastels**

Frau von TÜRKHEIM, née Anna Elisabeth (Lili) Schönemann (1758–1817), Famie de Goethe, pstl, ov., 1779 (PC). Lit.: Christine Ivanovic, *Das Gedicht im Geheimnis der Begegnung*, 2000, p. 700 repr.

Bellamina, Caroline Luises Schoßhündchen, pstl/ppr, 54.5x45, a.1774 (Caroline Luise; inv. p.m., 29–30.VI.1784, no. 17; Prinz Friedrich von Baden. Swiss PC 1983). Exh.: Karlsruhe 1983, no. 67, repr. p. 61. Lit.: Lauts 1984 φ

