

**Friederike Sophie WILHELMINE
Markgräfin von Bayreuth, née von
Preußen**

Berlin 1709 – Bayreuth 1758

Sister of Friedrich der Große, Wilhelmine was originally intended to marry Frederick, Prince of Wales, but after complicated negotiations she eventually (in 1731) married Friedrich von Bayreuth, who became Markgraf three years later. The couple established Bayreuth as a cultural centre, building or reconstructing palaces, theatres and opera houses, as well as founding the university at Erlangen. Wilhelmine assembled a collection of pastels at Bayreuth by Roslin, Liotard and Hagelgans around 1750. Other pastellists who may be represented include Hagelgans's wife, Frau Winkelmann, as well as an unnamed "Nürnberger Pinslers" whom Wilhelmine mentioned in a letter to Friedrich der Große in 1747. It is unclear whether any of these was the author of the group of pastels listed under the Bayreuth pastelist (*q.n.*). By 1789 some 29 pastel portraits of actors, dancers and singers (Wilhelmine was a passionate musician and even composed an opera) were counted in the Musikzimmer of the Neue Schloß, presided over by an anonymous pastel of Voltaire who was a visitor to the court.

The Markgräfin was herself an amateur pastelist (Pesne's 1750 portrait at Sans Souci showed her as a hermit with music, books and a box of pastels), but her technique is not sufficiently definite to merit an attribution of the pastels which were executed after Roslin's departure. Most of her works are lost or were given away as presents, such as a copy after Van Dyck sent to her brother and acknowledged in a letter of 2.III.1747:

J'ai reçu le tableau que vous avez eu la bonté de m'envoyer. J'ai été bien fâché de voir que le voyage avait terni une partie de ses beautés; cependant il en reste assez pour voir qu'il est de la main d'un grand peintre. Vous en devriez pas réunir tant de talents différents sur la même tête. Je crains que cette peinture ne fasse du tort à votre santé...

Bibliography

Axer & Mayer 2000; Bayreuth 1998; Börsch-Supan 1994; Adrien Faucher-Magnan, *Les Petites Cours d'Allemagne au XVIII^e siècle. Bayreuth – Ansbach*, Paris, 1963; *Mémoires de Frédérique Sophie Wilhelmine, Margrave de Bayreuth, sœur de Frédéric le Grand, depuis l'année 1709 jusqu'à 1742, écrit de sa main*, Paris, 1967; Pappe & al. 2008, p. 33; R&L pp. 342f

Pastels

Tod der Kleopatra, pstl/pchm, 95x75, 1748 (Bayreuth, Neues Schloß, inv. BayNS G 57). Exh.: Bayreuth 1959, p. 86; Bayreuth 1998, no. 50; repr. I, p. 55, fig. 55. Lit.: Seelig 1982, p. 66f; Krückmann 1995, pp. 42, 67f, fig. 24. A/r Italian sch. pnt., 17th century (Munich) φ



Tod der Lucretia, pstl/pchm, 95x75, sd "F. S. Wilhelmine fecit 1748" (Bayreuth, Neues Schloß, inv. BayNS G 56). Exh.: Bayreuth 1959, p. 85f; Bayreuth 1998, no. 49; repr. I, p. 55, fig. 56. Lit.: Seelig 1982, p. 66; *Guido Reni und Europa*, Frankfurt, Schirn-Kunsthalle, 1988, p. 140f; Krückmann 1995, pp. 42, 67f, fig. 25 φ



Cimon und Pero, pstl/pchm, 95x75, sd "F. S. Wilhelmine fecit 1748" (Bayreuth, Neues Schloß, inv. BayNS G 55). Exh.: Bayreuth 1959, p. 86; Bayreuth 1998, no. 48; repr. I, p. 55, fig. 57. Lit.: Seelig 1982, p. 66f; Krückmann 1995, pp. 42, 67f, fig. 26φ

