



**LUISE.  
THE QUEEN'S  
CLOTHES.  
31/7-31/10/2010  
SCHLOSS PARETZ**



STIFTUNG  
PREUSSISCHE SCHLÖSSER UND GÄRTEN  
BERLIN-BRANDENBURG


**Exhibition guide**



**QUEEN LUISE** of Prussia, renowned for her beauty, was a keen follower of fashion. Wearing elegant empire-line dresses inspired by the fashions of antiquity, she knew exactly how to make the most of her physical attributes. The art of appearance, always politically motivated for someone of her standing, was one she mastered beautifully and it set her apart in terms of glamour, charm and charisma.

This exhibition brings together the remaining garments of Luise's wardrobe for the very first time. Her elegant day dresses, chic riding outfits and magnificent courtly evening robes, as well as her silk hats, jewellery and accessories display the variety of this royal wardrobe and provide an overview of the fashions popular around 1800.

The exhibition is housed in the royal palace in Paretz, which is located in the captivating cultural landscape along the river Havel. Built by David Gilly in 1797, the palace was a summer residence for Luise, Friedrich Wilhelm III and their family. The private setting and magnificent original wall coverings of the royal living quarters allow visitors to feel as though they are stepping into Luise's world.

 **DEAR VISITORS**, please note that the historic clothes and accessories are extremely delicate and require special protective conditions. As bright light would damage the fine fabrics, the exhibition rooms must remain dimly lit.

Please ensure your mobile phone is switched off when moving through the exhibition. Video and audio recordings are not permitted. Contrary to the usual rules of SPSG properties, we ask you not to take photographs while visiting this special exhibition.

# TIMELINE

- 1776** 10 March – Princess Luise of Mecklenburg-Strelitz is born in Hanover, where her father Carl, Hereditary Prince of Mecklenburg-Strelitz, was the English governor.
- 1782** Luise's mother Friederike, the former Princess of Hesse-Darmstadt, dies.
- 1784** Luise's father marries her mother's sister, Princess Charlotte of Hesse-Darmstadt.
- 1786** Luise's stepmother dies. Luise and her sisters Therese and Friederike go to Darmstadt to live with their grandmother Marie Luise of Hesse-Darmstadt, known as »Princess George«.
- 1790** On the occasion of the coronation of Emperor Leopold II, Luise and her sister Friederike visit Frankfurt am Main, where they stay with Goethe's mother.
- 1791** August–September – Journey to the Lower Rhine and to Holland.
- 1792** 1 March – Luise and her sister Friederike travel to Frankfurt am Main for the coronation of Emperor Franz II.
- October – »Princess George« flees with her grandchildren from the French, seeking refuge with Luise's eldest sister Charlotte in Hildburghausen, Thuringia.
- 1793** 19 March – On the return journey from Hildburghausen, Luise first meets the sons of Friedrich Wilhelm II of Prussia, Friedrich Wilhelm and Ludwig (Louis), in Frankfurt am Main. The Crown Prince becomes engaged to Luise on 24 April. Double wedding in Berlin: Friedrich Wilhelm (III) and Princess Luise of Mecklenburg-Strelitz marry on 24 December; Prince Ludwig and Luise's sister Friederike are married on 26 December.
- 1797** 16 November – Friedrich Wilhelm II dies and is succeeded by Friedrich Wilhelm III; Luise becomes queen.
- 1798** The royal couple tour the eastern parts of Prussia so their subjects can pay their respects.
- 1799** Trip to visit relatives in Hildburghausen, Kassel, Bayreuth, Ansbach, Hanau, Darmstadt, Frankfurt am Main, Weimar, Halle, Dessau, Wörlitz (on which she

meets Jean Paul, Karl August von Hardenberg and Schiller, among others).

- 1802** 10 June – Meets Tsar Alexander I in Memel.
- 1803** Stay in Wilhelmsbad.  
May–June – The royal couple visit their estates in Franconia and travel to Darmstadt.
- 1805** 25 October – Tsar Alexander I visits Berlin and Potsdam
- 1806** Luise accompanies her husband and his troops to Thuringia. After the defeats at Jena and Auerstedt the royal couple flee to Königsberg, where they arrive on 10 December.
- 1807** 8 January – The couple continue their flight and arrive in Memel.  
2–4 April – Alexander I visits Memel.  
6 July – Luise meets Napoleon in Tilsit; however, their meeting has no influence on the tough conditions of peace.
- 1808** 16 January – Return to Königsberg.  
18–20 September – Tsar Alexander I visits Königsberg.  
27 December–10 February 1809 –

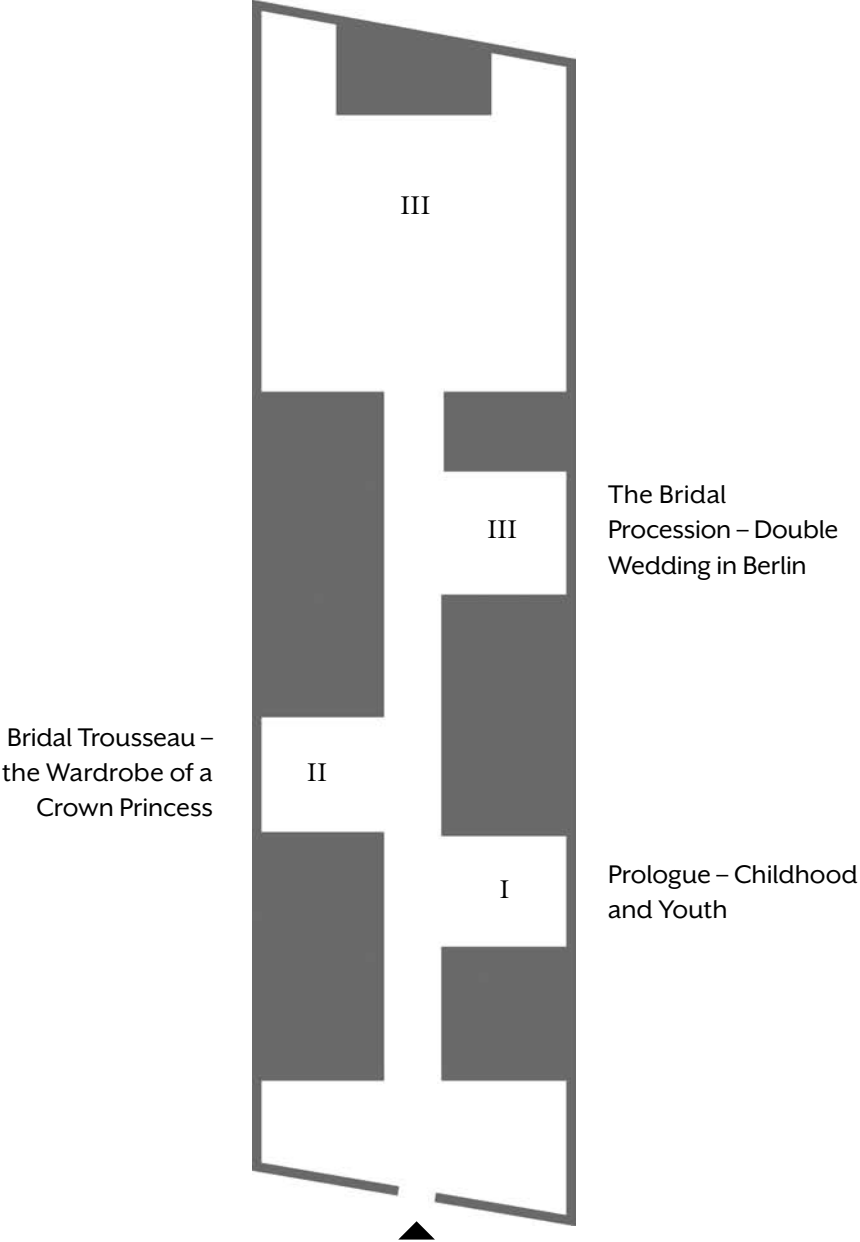
The royal couple visit St Petersburg.

- 1809** French troops withdraw from Berlin.  
23 December – Return of the royal couple and festive reception in Berlin.
- 1810** 25 June – Luise and Friedrich Wilhelm III leave for Neustrelitz to visit her father.  
28 June – Arrival in Hohenzieritz. Queen Luise falls ill. She passes away at around 9:00 a.m. on 19 July, at the age of 34.

### Queen Luise's children:

Birth of a stillborn daughter in 1794  
Friedrich Wilhelm (IV) 1795–1861  
Wilhelm (I) 1797–1888  
Charlotte (later Tsarina Alexandra Feodorovna) 1798–1860  
Friederike 1799–1800  
Karl 1801–1883  
Alexandrine 1803–1892  
Ferdinand 1804–1806  
Luise 1808–1870  
Albrecht 1809–1872

# CARRIAGE HOUSE



## I PROLOGUE – CHILDHOOD AND YOUTH


1. Johann Friedrich Tielker: Princess Luise of Mecklenburg-Strelitz, 1793, colour print

SPSG, Hohenzollern Museum until 1945, VaW. No. 252

2. Anton Zeller: Duke Charles II of Mecklenburg-Strelitz, oil on canvas  
SPSG

3. Johann Philipp Bach: Marie Luise, Landgravine of Hesse-Darmstadt, 1792, pastel on parchment

SPSG


 *The Landgravine of Hesse-Darmstadt seems to have been a loving and motherly person. She lived her life much like wealthy citizens did, as made clear by an anonymous text from 1781: »It is wonderful that the nobility is loving and giving, and not the least bit arrogant.« The portrait of the grandmother was probably painted in Hildburghausen in Thuringia when the court at Darmstadt was fleeing the French Revolutionary Army.*

4. Exercise book of Princess Luise of Mecklenburg-Strelitz, 1788, quill and ink, handwriting

GStA PK, VaW. No. 20

5. Exercise notebook of Princess Luise of Mecklenburg-Strelitz, 1788, quill and ink, handwriting

GStA PK, VaW. No. 21

 *As the two exercise books show, Luise was interested in fashion even as a child. She sketched a multitude of ornate hats and bonnets atop towering coiffures. In addition to French and English lessons, her formal education focused on religion, history and geography. Her tutor and governess, Salomé de Gélieu, was from Neuchâtel in Switzerland. She raised Luise according to Jean-Jacques Rousseau's concept of »natural education« and can be deemed modern and enlightened for her time.*

6. Caricatures drawn by Princess Luise of Mecklenburg-Strelitz, circa 1790, quill and ink, coloured

SMB, Kunstgewerbemuseum

7. Christian Georg Schütz, known as »Cousin«: View of Frankfurt am Main, 1797, watercolour, gouache

SPSG


8. Johann Gerhard Huck: King Louis XVI on the scaffold, circa 1795, oil on canvas

SPSG, VaW. No. 7

9. Letter written by Princess Luise of Mecklenburg-Strelitz to Crown Prince Friedrich Wilhelm (III) dated 2 November 1793, 1793, handwritten  
GStA PK, VaW. No. 19

## II BRIDAL TROUSSEAU – THE WARDROBE OF A CROWN PRINCESS

10. »Inventarium über die Ihre Königlichen Hoheit der CronPrinzessin von Preußen gebohrnen Herzogin von Mecklenburg etc. zugehörigen Effekten; An Juwelen, Gold, Silber, Porcelain, Spitzen, Blonden, Kleider und Weisszeug«, 1793, handwritten  
SPSG, VaW. No. 249

 *For this exhibition, the inventory of Luise's trousseau has been recorded and appraised in the context of fashion history for the first time. In addition to jewellery, porcelain and garments, it also includes personal keepsakes, such as medallions featuring images of her grandmother.*

*Among the 65 garments listed were embroidered silk skirts – like the one here in the exhibition. The skirts were padded with a bustle and worn with short jackets. In terms of costume history, these garments of Luise's can be categorised as Rococo and were not*

*yet influenced by the radical change in fashion that had been in effect since the 1790s. You can study a virtual version of the inventory using the screen. Copper engravings from fashion journals and reproductions of paintings will give you an impression of the extensiveness of Luise's trousseau and of how much effort went into making it.*


11. Skirt worn with a caraco jacket, England, circa 1770/1780, embroidered silk, linen  
SPSG, courtesy of Freunde der Preußischen Schlösser und Gärten e. V., VaW. No. 250

12. Untitled, after Friedrich Bolt after Johann Friedrich Tielker: Princesses Luise and Friederike of Mecklenburg-Strelitz, 1794, copper engraving  
SPSG, VaW. No. 251

13. Elisabeth-Louise Vigée-Lebrun: Russian Grand Duchesses Alexandra and Elena Pavlovna, 1795, oil on canvas  
SPSG, VaW. No. 255

14. Johann Friedrich Tielker: Princess Luise of Mecklenburg-Strelitz, 1794, chalk, coloured  
Staatliches Museum Schwerin, VaW. No. 253


15. Johann Friedrich Tielker: Princess Friederike of Mecklenburg-Strelitz, 1794, chalk, coloured  
Staatliches Museum Schwerin, VaW. No. 254

 Both portraits of the sisters Luise and Friederike were executed shortly after their arrival in Berlin. Their traveling clothes, known as »Amazons«, were tailored especially for the occasion. The outfit consisted of a skirt with a train made of blue Turkish cashmere, and a white-and-green striped waistcoat.

### III THE BRIDAL PROCESSION – DOUBLE WEDDING IN BERLIN

- 16.** Berlin/Ballenstedt, »Vache« traveling chest, 1810/1820, wood, leather, metal, paper, linen  
SPSG, VaW. No. 246
- 17.** »Akte zu den Feierlichkeiten bei der Einholung der Prinzessinnen – Bräute des Kronprinzen und Prinzen Ludwig von Preußen«, 1793/1794, handwritten  
The Brandenburg Main State Archive, VaW. No. 242
- 18.** »Berlinische Nachrichten, Von Staats- und gelehrten Sachen, No. 154, Dienstags, den 24. December 1793«, in: »Acta des Kgl. Hofmarschall-Amtes des Beilager Seiner Königlichen Hoheit des Kronprinzen und des Prinzen Ludwig von Preussen mit den beiden Prinzessinnen Louise und Friedericke von Mecklenburg-Strelitz«, 1793, printed  
GStA PK, VaW. No. 243
- 19.** Unknown publisher: »Louisen und Friederikens, Kronprinzessin und Gemahlin des Prinzen Ludwig von Preußen, geborner Prinzessinnen von Mecklenburg-Strelitz, Ankunft und Vermählung in Berlin. December 1793«, 1794, printed  
SBB, VaW. No. 240
- 20.** »Ehren Pfohrte beim Einzug der Königl. Printzessin von Mecklenburg Strelitz in Berlin den 22. December Anno 1793«, circa 1793, aquatint  
Landesarchiv Berlin, VaW. No. 241
- 21.** List of the Crown Princess Luise's future royal court, in: »Acta betreff. Die Vermählungen und Acta dotalia des Kronprinzen Friedrich Wilhelm von Preußen mit der Prinzessin Louise Auguste Wilhelmine Amalie von Mecklenburg-Strelitz [...]«, 1793, handwritten  
GStA PK, VaW. No. 238
- 22.** Johann Friedrich Tielker: Crown Prince Friedrich Wilhelm and Princess Luise of Mecklenburg-Strelitz as bridal couple, circa 1794, gouache on ivory miniature  
SPSG, VaW. No. 239
- 23.** Daniel Nikolaus Chodowiecki: King Friedrich Wilhelm II and his family, circa 1796, engraving  
SPSG, VaW. No. 248


**24.** Myrtle belonging to Queen Luise from the gardens of Charlottenburg Palace, after 1793, wood  
BGBM

 According to a note attached to the myrtle, sprigs were cut from this tree and woven into Luise's bridal wreath. The prevailing legend that a child gave her such a wreath as a gift is rather unlikely. It is more probable that Berlin citizen representatives presented Luise with a garland and then kept the tree as a memento. Luise's jewellery included a resplendent crown »of 47 large and five small diamonds«.

**25.** August Christian Ginzrot and Johann Christian Ginzrot the Younger: Royal coach of King Friedrich Wilhelm II/ bridal carriage of Princess Luise of Mecklenburg-Strelitz, 1789/1861/1899/1905/1911, wood, brass, bronze, steel, iron, oil gilding, glass, leather, silk repp, silk velvet  
SPSG, VaW. No. 244

The restoration of the royal coach was sponsored by the Ostdeutsche Sparkassenstiftung and the Mittelbrandenburgische Sparkasse in Potsdam.

- a) Broken spokes of the rear wheel of the royal coach, 1789/1861, wood, oil lacquer and gilding, lead/tin alloy
- b) Decorative bolts from the chassis of the royal coach, 1789, iron, oil gilding
- c) Fragments of a guard rail on the royal coach, Berlin, 1861, leather
- d) Underside of the leather covering of a footboy's step from the royal coach, 1861, leather
- e) Fragments of flower festoons on the royal coach, 1789, wood, oil gilding
- f) Fragments of original textiles from the royal coach's interior, 1789, velvet, gimp and beaded trim
- g) Fragments of ermine trim from the step of the royal coach, 1789/1861, ermine fur

 The royal coach exhibited here brought Luise, her sister Friederike and two ladies in waiting, von Voss and von Brühl, to Berlin on 22 December 1793. Friedrich Wilhelm II had ordered the coach from »Ginzrot père & fils« in Strasbourg four years earlier. No coach with the artistry and splendour of this calibre had ever before been seen in Berlin. It was designed to symbolise the modernity and power of the Prussian Monarchy. After Luise's bridal procession, the coach continued to be used into the 20th century for other weddings, as well as for the king's coronation in 1861.

**26.** Description of the royal coach of His Highness the King of Prussia, in: Johann Georg Krünitz, »Ökonomische Enzyklopädie oder allgemeines System der Staats- Stadt- Haus- und Landwirthschaft, in alphabetischer Ordnung«, Vol. 57, 1792, printed  
SPSG, VaW. No. 245

**27.** Litter belonging to Crown Princess Luise, Berlin, circa 1780, restored in 1793, wood, brass, fire and oil gilding, leather, silk velvet, silk  
SPSG, VaW. No. 247




## IV ICONS OF THE NEW FASHION

**28.** Daniel Nikolaus Chodowiecki:  
»Natürliche und Affectierte Handlungen des Lebens«, two etchings from a 12-part series, 1779, etching  
Private collection

 Changes in fashion favouring simplicity and naturalness expressed both the ideals of the French Revolution and, to a great extent, Jean-Jacques Rousseau's natural philosophy. Having been influenced by these ideas, Chodowiecki's two comic and instructive etchings compare a couple in short, Ancient-Greek-style tunics – positive examples of mankind – with an affected Rococo couple in wigs. The brother of Luise's governess Salomé de Gélieu was personally acquainted with Rousseau, meaning the young queen was well-versed in the philosopher's posits. Gélieu later stated that she did not »ruin« Luise's »happy disposition« with an excessive education.

**29.** Elisabeth-Louise Vigée-Lebrun:  
Queen Luise, 1802, oil on canvas  
Property of the House of Hohenzollern, HRH  
Georg Friedrich, Prince of Prussia, VaW. No. 1


 This portrait was painted by Vigée-Lebrun, a celebrated female painter of the court, and shows Luise in a translucent gown with a red overskirt. Typical

features of the prevailing fashion were the dress's low neckline and exposed back. Many contemporaries were astonished by how revealing modern fashions were: »It has been tailored in such an indiscriminately open manner [...] that you have no choice but to let your gaze linger there, whether you want to or not.« Luise embraced the new figure-accentuating »nymph style« and introduced it to the royal court in Berlin. Numerous portraits and sculptures show the queen wearing chemise dresses, which suited her extremely well on account of her height (about 5'8") and her slim build.

**30.** Elisabeth-Louise Vigée-Lebrun:  
Queen Luise, 1801, pastel on parchment  
SPSG, VaW. No. 2

**31.** François Gérard: Joséphine Bonaparte, Empress of the French, 1808, oil on canvas  
Musée national des Châteaux de Versailles et de Trianon, VaW. No. 5

**32.** François Gérard: Jeanne Françoise Récamier, 1802, oil on canvas  
Musée national des Châteaux de Versailles et de Trianon, VaW. No. 3

 Madame Récamier was considered one of the most beautiful women of her time. Her Paris salon, one of the chief resorts of literary society, was where such

*prestigious writers as Madame de Staël and the poet Chateaubriand gathered. In the mid-1790s, she became one of the first to adopt the Etruscan style for her apartment; she was also among the first to begin dressing in Greek-inspired fashions, as can be seen in this portrait, and thus was one of the greatest paragons of the new fashion.*

**33.** François Gérard: Jeanne Marie Thérèse Tallien, 1804, oil on canvas  
Musée national des Châteaux de Versailles et de Trianon, VaW. No. 4

**34.** Johann Heinrich Schröder: Friederike Charlotte, Duchess of York, Princess of Prussia, circa 1792/1793, pastel on parchment  
Museum Huis Doorn, Netherlands, VaW. No. 8

## V FASHION – THE PRUSSIAN QUEEN’S MANIA

**35.** François Gérard: Duchess Therese Mathilde of Thurn and Taxis, 1812, oil on canvas  
Musée national des Châteaux de Versailles et de Trianon, VaW. No. 217

**36.** Anton Zeller: Hereditary Prince Georg of Mecklenburg-Strelitz, circa 1804, oil on canvas  
Stadt Neustrelitz, Stadtmuseum, VaW. No. 218

**37.** »Übersicht über Einnahme und Ausgabe der Schatulle der Kronprinzessin, dann Königin Louise v. Pr. pro 1793 Decbr.—1803 Septbr.«, two volumes, 1793—1803, handwritten  
GStA PK, VaW. No. 227

**38.** »Berechnung der mir aus der Chatoulle Ihrer Majestät der Königin übergebenen Gelder. in Pymont 1806. RBussler«, 1806, handwritten  
GStA PK, VaW. No. 228

**39.** Bill from the company »Au Pere de Famille, Paris«, 1807, printed, handwritten  
GStA PK, VaW. No. 220

**40.** Bill dated 10 November 1807 for garments and accessories that Queen Luise had her sister, Duchess Therese of Thurn and Taxis, purchase for her, Paris, 1807, handwritten  
GStA PK, VaW. No. 221

**41.** Bill from »Fourni à la Majesté la Reine de Prusse«, Paris 1808, handwritten  
GStA PK, VaW. No. 222

**42.** »Acta betr. des königlichen Kabinetts betr. die von den französischen Seidenfabrikanten zu Berlin gelieferten Kleider, die zu Neujahrspräsen-ten für die Königin und die Prinzessinnen des Königl. Hauses bestimmt sind [...]«, 1803, handwritten  
GStA PK, VaW. No. 230

**43.** Writing materials belonging to Queen Luise, pre-1810, wood, glass  
SMB, Kunstgewerbemuseum, VaW. No. 204

**44.** Queen Luise and an unknown person: Sketch for fabric samples with handwritten notes, pre-1810, quill and ink, handwriting  
SPSG, Hohenzollern Museum until 1945, VaW. No. 232


**45.** Letter from Queen Luise to her brother, Hereditary Prince Georg of Mecklenburg-Strelitz, dated 27 April 1808, 1808, handwritten  
GStA PK, VaW. No. 225

**46.** Letter from Queen Luise to her brother, Hereditary Prince Georg of Mecklenburg-Strelitz, dated 15 September 1809, 1809, handwritten  
LHA Schwerin, VaW. No. 226

**47.** Letter from Queen Luise to her brother, Hereditary Prince Georg of Mecklenburg-Strelitz, dated 17 December 1807, 1807, handwritten  
LHA Schwerin, VaW. No. 223

 *When Luise's brother travelled to Paris to conduct diplomatic negotiations, she used the opportunity to order garments and fabrics for her own personal needs. At the time, also because of the support of the French emperor, France was already leading the way in the world of fashion. In her letters to Georg, she entreats him time and again to tell her what people are wearing in Paris. In this letter she asks him to send her nightcaps as quickly as possible: »This is truly not a question of luxury, it is a question of necessity. I must have them; mine are in tatters.«*

**48.** Delivery slip from Hamburg millinery supplier Frederic Ausig to Queen Luise, 1798, handwritten  
GStA PK, VaW. No. 229

 *Various bills were obtained from the queen's personal letter casket that indicate fashion articles she procured and the suppliers she used. In addition to making local purchases, she also looked to businesses located in other parts of Germany and abroad for fabrics and accessories. Among them was Hamburg*

*millinery supplier Friedrich Ausig, a purveyor of »women’s finery«. As this delivery slip shows, he had purchased the latest hats in London and sent them to the queen for her to select among. On the back of the slip Luise drafted a letter to her aunt, Queen Charlotte of the United Kingdom.*


**49.** Business address of »M.lle DUBUQUOY, femme LALOUETTE, Paris.«, 1807/1810, printed  
SMB, Kunstgewerbemuseum, VaW. No. 219

**50.** Catalogue of goods sold by the merchant S. L. Loewen, 1810, printed  
GStA PK, VaW. No. 231

**51.** Doll in a violet dress with a Titus hairstyle, 1805/1810, textile, wood, paper  
Private collection, VaW. No. 9

**52.** Eberhard Siegfried Henne:  
Monthly publication from July 1798, 1798, copper engraving  
SMB Kunstbibliothek, VaW. No. 18

**53.** Nikolaus W. I. van Heideloff:  
Gallery of Fashion, seven volumes, London 1794–1801, printed, copper engravings, coloured  
DHM, VaW. No. 10

 *Luise’s private library contained Gallery of Fashion and Journal des Dames et des Modes, as well as Ger-*

*man fashion magazines such as Journal des Luxus und der Moden. English and French magazines were more up to date with current developments than their German counterparts. These magazines, illustrated by means of elaborate copper engravings, made new trends accessible to a rapidly growing public. While queens like Marie Antoinette would create fashions with their dressmakers and milliners, Luise could readily find and adopt the latest styles from abroad with the help of these illustrated fashion magazines.*

**54.** »La Correspondance des Dames ou Journal des Modes et des spectacles de Paris«, two volumes, Paris, circa 1800, printed, copper engravings, coloured  
SPSG, VaW. No. 11

**55.** »Journal des Dames et des Modes«, two volumes, Paris and Frankfurt am Main 1804–1810, printed, copper engravings, coloured  
SPSG, VaW. No. 12

**56.** Friedrich Justin Bertuch, publisher:  
»Journal des Luxus und der Moden«, four volumes, 1805–1810, printed, copper engravings, coloured  
SPSG, VaW. No. 14


**57.** M. A. Berrin, publisher: »Magazin des neuesten französischen und englischen Geschmacks«, two volumes, Leipzig 1798–1799, printed, copper engravings, coloured, fabrics  
SPSG, VaW. No. 15

**58.** M. A. Berrin and Dr Gruber, publishers: »Leipziger Modemagazin des neuesten deutschen, französischen und englischen Geschmacks«, three volumes, Leipzig 1802–1806, printed, copper engravings, coloured, fabrics  
SPSG, VaW. No. 16

**59.** Heinrich Rockstroh: »Journal für Kunst und Kunstsachen, Künsteleien und Mode«, two volumes, Berlin and Leipzig 1810/1811, printed, copper engravings, coloured  
SBB, VaW. No. 17

## VI INFLUENCES FROM THE CLASSICAL WORLD AND THE ORIENT

**60.** Johann Heinrich Schröder: Queen Luise, 1800, pastel  
SPSG, Hohenzollern Museum until 1945, VaW. No. 24

 *This portrait shows Luise in a Greek-style gown that she has combined with a scarf and an extravagant muslin turban. Three years later, this*

*highly fashionable ensemble would be recommended to the wide readership of Journal des Luxus und der Moden. The queen would also often wear a turban with long drooping ends, as she did at numerous theatre visits and during her meeting with Napoleon in Tilsit in 1807.*

**61.** Henrik Plötz and Christian Hornemann, Queen Luise, 1798, silverpoint  
SPSG, Hohenzollern Museum until 1945, VaW. No. 30

**62.** Henrik Plötz and Christian Hornemann, Queen Luise, 1798, silverpoint  
SPSG, Hohenzollern Museum until 1945, VaW. No. 31

**63.** Johann Gottfried Schadow and Carl Friedrich Hagemann: Double statue of Princesses Luise and Friederike, 1796/post-1871 cast, bisque porcelain (KPM)  
SPSG, VaW. No. 33

**64.** Johann Gottfried Schadow: Queen Luise, 1796, papier mâché  
SPSG, VaW. No. 32

**65.** Johann Gottfried Schadow: Crown Princess Luise of Prussia, 1794, sanguine  
AdK Berlin, VaW. No. 29

 *It was not only in his famed marble group that Schadow depicted Luise wearing a headscarf tied at the chin. In this sanguine drawing on which the group is based, Luise also dons the famed accessory. While Schadow believed she was wearing it to conceal a swelling at the neck, the fashion magazines of the day make it clear that the headscarf was already a popular trend. The adornment is mentioned in Journal des Luxus und der Moden as early as 1792. In the following years, the magazine described the trend thus: »The lady wears a folded muslin scarf atop her head [...] and sweeps it under her chin.«*

**66.** Henriette Félicité Tassaert, after Johann Friedrich August Tischbein: Crown Princess Luise of Prussia, 1796, pastel on parchment  
SPSG, property of the House of Hohenzollern, HRH Georg Friedrich, Prince of Prussia, VaW. No. 27

**67.** Johann Heinrich Schröder: Queen Luise, 1800, pastel on parchment  
Huis Doorn museum, Netherlands, VaW. No. 23


**68.** Elisabeth-Louise Vigée-Lebrun: Empress Elisabeth of Russia, 1797, oil on canvas  
Hessische Hausstiftung, Schloss Fasanerie museum, Eichenzell bei Fulda, VaW. No. 28

**69.** Nikolaus Lauer: Queen Luise, 1798, pastel on parchment  
SPSG, Hohenzollern Museum until 1945, VaW. No. 22

**70.** Johann Heinrich Schröder: The wife of the Prussian court doctor Selle, post-1793, pastel on parchment  
SPSG, Hohenzollern Museum until 1945, VaW. No. 25


**71.** Johann Friedrich Tielker: Queen Luise, 1798, multi-coloured copper engraving  
SMB, Kupferstichkabinett, VaW. No. 71

## VII—XV ROYAL APARTMENT


 *Friedrich Wilhelm III and Luise occupied the following rooms. The majority of the contents were lost after 1945 and only a few of the original items remain. In order to provide visitors with a complete picture of what the rooms would have looked like at the time, we have selected copies and replacement pieces that correspond to the original furnishings.*

## VII VESTIBULE

**72.** Wilhelm Böttner: King Friedrich Wilhelm III, 1799, oil on canvas  
SPSG, Hohenzollern Museum until 1945,  
VaW. No. 52

 *This portrait of Friedrich Wilhelm III and its counterpart were likely to have been commissioned by Wilhelm IX of Hesse-Kassel. They are probably linked to a trip the royal couple took through Hesse in 1799. In the background a parade is taking place outside the Potsdam Marble Palace; in the foreground Luise is depicted as a loving wife, giving her husband a rose as a token of her affection. She is standing in front of a circular temple, which is not identifiable as a known work of architecture.*

**73.** Wilhelm Böttner: Queen Luise, 1799, oil on canvas  
SPSG, Hohenzollern Museum until 1945,  
VaW. No. 51


 *In this life-size portrait, Queen Luise wears a white muslin chemise dress girded above the waist and bordered with gold embroidery at the neckline and hem. She probably wore a similar dress while travelling through Hesse, as we can gather from this eyewitness account in admiration of her beauty: »She was dressed in silvery white linen that*

*was so thin that every move she made exposed her nymph-like figure. The dress was tailored to reveal a great deal of her back, and a round chemise collar barely covered her chest.«*


## VIII DEMI PARURE – AFTERNOON AND EVENING WEAR

 *Billiard room*

**74.** Formal dress belonging to Queen Luise, 1801/1805, cotton muslin, embroidered  
DHM, VaW. No. 66


 *Dresses like this one were worn in the afternoon, for example when paying visits. The extremely delicate cotton muslin generally came to Prussia from India via England and was very expensive. The material was often embroidered in India expressly for the European market – as was the case with this piece, which was adorned with various floral patterns. This type of white dress was extremely popular in the first decade of the 19th century.*

**75.** Franz Hillner: The royal country residence: Paretz Palace, circa 1805, oil on canvas  
SPSG, property of the House of Hohenzollern, HRH Georg Friedrich, Prince of Prussia,  
VaW. No. 56

 This Paretz Palace scene depicts a small gathering of the royal court in the foreground. Friedrich Wilhelm III (in his interim uniform) and Queen Luise are featured in the centre, alongside other court members. Luise is wearing a dress in her favourite colour, blue violet. The outfit corresponds to a *demi parure*. This shows that royal guests were also received at Paretz Palace and that celebrations took place there. The other ladies, identifiable as members of the court, are also wearing semi-formal attire. One is wearing a highly fashionable tunic dress. All of the men are in uniform.


**76.** Franz Hillner: View of the village of Paretz from Ketziner Chaussée, circa 1805, oil on canvas

SPSG, property of the House of Hohenzollern, HRH Georg Friedrich, Prince of Prussia, VaW. No. 57


 In addition to the Paretz Skizzenbuch (Paretz Sketchbook), both paintings attributed to Franz Hillner are among the most significant contemporary studies of the Neo-Classical architectural ensemble. This view of the village of Paretz clearly shows the church tower, which conceals the palace behind it. Luise enjoyed her summer sojourns here, far away from her official duties in Berlin. In the country, she led an easier existence as the »Lady of Paretz«, and

during the harvest festival, for example, social dividing lines relaxed for a brief period.

## IX DEMI PARURE – AFTERNOON AND EVENING WEAR

 Queen Luise's writing and living room


**77.** Dress belonging to Queen Luise, 1805/1810, blue silk serge, silk lace  
DHM, VaW. No. 55

 This unadorned dress was »ennobled« by virtue of its material, meaning that it could also be worn in the evening. Particularly during her time in exile, Luise made a point of wearing simple dresses to express her political position in what were difficult times for Prussia. However, the pronounced simplicity of her attire made the queen the focus of court life once again.

One of the unique features of the dress's tailoring can be attributed to Luise's many pregnancies: the hemline is about 20 cm longer at the front than it is at the back, which makes it easier to accommodate a larger belly. The queen wore the dress on 28 June 1810, just a few days before her death.

**78.** Pair of gloves belonging to Queen Luise, 1810, glace leather  
DHM, VaW. No. 74


## X HAIRSTYLES AND COSMETICS

 »Toilette« room of Queen Luise

**79.** Dressing gown top believed to have belonged to Queen Luise, circa 1800/1810, white embroidery on linen batiste  
SMB, Museum of European Cultures, VaW. No. 36

**80.** Johann Friedrich August Tischbein: Princess Friederike of Prussia, 1796, oil on canvas  
SMB, Old National Gallery, VaW. No. 122


**81.** Handkerchief belonging to Queen Luise, circa 1810, batiste  
Museum im Gotischen Haus, Bad Homburg, VaW. No. 119

 *For a long time handkerchiefs were used exclusively by the nobility; commoners had to blow their noses into their hands. While the French Revolution changed this, in the early 1800s handkerchiefs were still regarded as a typical accessory of the upper classes. In addition, one could use a handkerchief to protect against foul odours and thus the nobility always carried one with them. Some featured elaborate prints whereas*

*others were adorned with embroidery. This handkerchief, however, is made of plain white batiste. It seems curiously large by today's standards, but in fact reflects what was then the usual size.*

**82.** Lavabo, probably part of Queen Luise's silver »toilette« service, Berlin, circa 1816(?), silver, repoussed, embossed  
Evangelische Kirchengemeinde Paretz, VaW. No. 118

## XI HAIRSTYLES AND COSMETICS

 Queen Luise's antechamber


**83.** Nikolaus Lauer: Queen Luise, 1799/1800, pastel on parchment  
SPSG, VaW. No. 120

**84.** Johann Heinrich Schröder: Queen Luise, 1800, pastel on parchment  
SPSG, VaW, Nr. 121

**85.** Henrik Plötz and Christian Hornemann: Queen Luise, 1797, silverpoint  
SPSG, Hohenzollern Museum until 1945, VaW. No. 123

**86.** Johann Gottfried Schadow: Profile of Queen Luise, al vero, 1802, crayon (copy), silverpoint  
SPSG, Hohenzollern Museum until 1945, VaW. No. 124


**87.** Johann Gottfried Schadow:  
Queen Luise, 1799, papier mâché  
SPSG, VaW. No. 125

 *In this portrait bust, Luise wears her hair in a Greek style that came to Prussia at the same time as the new fashions from France and England. The hairstyle consists of the queen's own hair tied loosely at the back of the neck and covered by a wide, folded headscarf draped around the crown of the head like a tiara. A series of individual curls peek out from the forehead and temples. Plaits, created from two hairpieces, are positioned above the scarf and then tied, loop-like, to the end of the scarf.*


**88.** Headband belonging to  
Queen Luise, 1807, silk, handwriting  
Schloss Glücksburg Foundation, VaW. No. 126

**89.** Box with locks of Queen Luise's  
hair, comb, cloth fragments and re-  
mains of a cashmere shawl, 1810, wool,  
silk, horn, paper, wood, hair  
SMB, Kunstgewerbemuseum, VaW. No. 127

**90.** Louis Catel (attributed): Wig  
cabinet, circa 1805, quill drawing,  
watercoloured  
SPSG, VaW. No. 116

 *In addition to providing space for clothing, wardrobes also housed wig cabinets. As the name suggests, these served as storage for wigs and hairpieces. This print shows a draft attributed to architect Louis Catel. The cabinet itself, however, was never built. Catel earned his reputation designing furnishings for palaces in Potsdam, Weimar and Braunschweig. This design foresaw a large section for displaying wig heads, with numerous compartments below for storing various hairpieces and styling tools.*

**91.** Carton for rouge, 1810, cardboard,  
silk, linen  
SMB, Kunstgewerbemuseum, VaW. No. 128

 *During Luise's time, make-up was a highly debated issue with regard to both its health and moral implications. People were becoming more aware of the toxicity of many substances, and make-up was increasingly regarded as the sign of a morally corrupt woman. Nonetheless, neither noblewomen nor the Prussian queen renounced make-up altogether, as this Parisian rouge shows. Friedrich Wilhelm III did not approve of Luise's fondness for cosmetics.*

**92.** Make-up pad belonging to  
Queen Luise, 1810, silk, linen, card-  
board, sequins, wood  
SMB, Kunstgewerbemuseum, VaW. No. 129

**93.** Powder case used by Queen Luise for rouge, made by »Laugier Parfumeur«, London, circa 1810, cardboard, paper  
Private collection

**94.** Two of Queen Luise's make-up dishes with rouge, made by »Corbay Rue de la Monnoie N° 10 à Paris«, two dishes with lipstick, Paris, 1810, porcelain  
SMB, Kunstgewerbemuseum, VaW. No. 130

**95.** Small make-up dish used by Queen Luise for rouge, made by »G. J. Bresson«, Paris, 1810, stoneware, glazed  
SMB, Kunstgewerbemuseum, VaW. No. 131

**96.** Dish used by Queen Luise for ointment, 1806, stoneware, glazed  
SMB, Kunstgewerbemuseum, VaW. No. 132

**97.** Dish used by Queen Luise for »Crema Celeste« skin cream, made by the »Luca Micheil« company, Paris, 1810, porcelain  
SMB, Kunstgewerbemuseum, VaW. No. 133

**98.** Perfume bottle belonging to Queen Luise made by »Corbay Perrolle«, Paris, 1810, glass, paper  
SMB, Kunstgewerbemuseum, VaW. No. 134

**99.** Three bottles, circa 1800/1810, glass  
SMB, Kunstgewerbemuseum, VaW. No. 135

**100.** Handwritten instructions by Queen Luise for applying her Milk of Roses skin cream, circa 1810, handwritten  
GStA PK, VaW. No. 136

**101.** Tin box with toothbrushes belonging to Queen Luise, 1810, glass, lead, tin, horn  
SMB, Kunstgewerbemuseum, VaW. No. 137

**102.** Container used by Queen Luise for tooth powder, 1810, tin  
SMB, Kunstgewerbemuseum, VaW. No. 138

## XII FRIEDRICH WILHELM III – A KING À LA MODE

 *Friedrich Wilhelm III's study*

**103.** Officer's hat, 1st Battalion of the Imperial Guards (Infantry Regiment No. 151), worn by Friedrich Wilhelm III, 1798–1807, felt, silver braid piping, silver embroidery, silk, feathers  
DHM, VaW. No. 102

**104.** Officer's greatcoat, 1st Battalion of the Imperial Guards (Infantry Regiment No. 151), worn by Friedrich Wilhelm III, 1798–1801, wool, silk  
DHM, VaW. No. 103

**105.** Glove worn by Friedrich Wilhelm III as part of a parade uniform of the »Garde du Corps« regiment, circa 1806, leather


DHM, VaW. No. 104

**106.** Johann Heinrich Schmidt: Crown Prince Friedrich Wilhelm (III), 1793, pastel on parchment

SPSG, VaW. No. 90

**107.** Plait belonging to Friedrich Wilhelm III of Prussia, 1807, hair, cotton repp

GStA PK, VaW. No. 105

 *In 1806, Friedrich Wilhelm III commanded the soldiers of the Prussian Army to cut off their plaits. This was to mark a fresh start following Prussia's crushing defeat against Napoleon. The king cut off his own plait and sent it to his wife as a memento of the Frederician era. Ironically, Friedrich's inspiration was none other than Prussia's enemy, France, where doing away with plaits and wigs had become fashionable and a sign of republicanism even before the French Revolution.*

**108.** Letter from Friedrich Wilhelm III to Queen Luise written from the Bartenstein encampment on 11 May 1807, 1807, handwritten


GStA PK, VaW. No. 99

**109.** »Bestand der Königl: Leibwäsche«, 1823, handwritten

GStA PK, VaW. No. 101

**110.** Heinrich Anton Dähling: Friedrich Wilhelm III and his family, 1806, gouache


SPSG, VaW. No. 91

 *This portrait shows the Prussian king with his family. He is wearing a simplified, later version of the Imperial Guard uniform exhibited in this room. The king modified the uniform himself, although in an »entirely impractical manner«, as one of his contemporaries criticised. The coat no longer provided protection against the elements as the front side had been drastically cut back into a V shape. Like his father, Crown Prince Friedrich Wilhelm (IV) is also wearing a uniform as he was ten years of age when he was accepted into the army. The prince's brothers are still shown in civilian clothing. His sisters are in chemise dresses similar to that of their mother.*

**111.** Friedrich Wilhelm III: Uniform studies, circa 1807, quill and ink

SPSG, Hohenzollern Museum until 1945, VaW. No. 92

**112.** Friedrich Wilhelm III: Self-portrait caricature or a caricature of Emperor Alexander I of Russia, circa 1805, pencil  
SPSG, Hohenzollern Museum until 1945, VaW. No. 93

 *In addition to designing details of military uniforms, one of the king's favourite pastimes was sketching humorous drawings of soldiers. This caricature shows either himself or the emperor of Russia wearing a highly exaggerated hat and fashionable uniform. The king's unusual interest in uniforms and fashion was known throughout Europe and those around him often mocked him for it. However, his talent and taste in matters of fashion were clearly reflected in the care he took with his appearance. He expected the same of his wife and generously funded her wardrobe, although he incessantly reprimanded her for the way she dressed.*


**113.** Friedrich Wilhelm III: Caricature of Grand Duke Constantine of Russia, circa 1805, lead pencil  
SPSG, Hohenzollern Museum until 1945, VaW. No. 94

**114.** Friedrich Wilhelm III: Caricatures of Russian soldiers, 1802, lead pencil  
SPSG, Hohenzollern Museum until 1945, VaW. No. 95


**115.** Friedrich Wilhelm III: Soldier, circa 1810, lead pencil  
SPSG, Hohenzollern Museum until 1945, VaW. No. 96

**116.** Friedrich Wilhelm III: Soldier, circa 1810, lead pencil  
SPSG, Hohenzollern Museum until 1945, VaW. No. 97

### **XIII NEGLIGÉ – CLOTHING FOR THE MORNING AND PROMENADES**

 *Bedroom of the royal couple*

**117.** Dressing gown belonging to Queen Luise, 1805/1810, silk taffeta, ornamental buttons, metallic fringe  
DHM, VaW. No. 35

 *Queen Luise's dressing gown was probably based on fashion engravings appearing in the Journal des Dames magazine. She was wearing it on 29 June 1810 – the day before she fell ill. The colour was originally violet taffeta, but over the decades sunlight has faded it to grey. After Luise's death, the king kept the dressing gown at Charlottenburg Palace in a mirrored cabinet in a room next to his study. In 1888, the gown was donated to the Hohenzollern Museum at Monbijou Palace and exhibited as part of its collection.*

**118.** Piece of ribbon from a mobcap worn by Queen Luise, 1810/circa 1900, silk, paper  
SPSG, VaW. No. 37

**119.** Fan depicting Friedrich Wilhelm III's family, circa 1800, carved ivory, silk  
SPSG, VaW. No. 76

**120.** Fan design, probably for Queen Luise, 1810, pencil, washed  
SPSG, VaW. No. 75

**121.** Lace of a bodice known as a »Nachtamisol« in a poetry album, circa 1810, leather, paper, hair, silk taffeta, handwriting  
Private collection, VaW. No. 38

**122.** Queen Luise: Embroidered wallet given to her father as a birthday present, 1806, silk, embroidery, silver threads  
SMB, Kunstgewerbemuseum, VaW. No. 46

**123.** »Nécessaire à broder«, 1810, wood, cardboard, steel, silk, chenille, brass, mother of pearl, carnelian, glass  
Verein Historisches Paretz e. V., VaW. No. 47

**124.** Money pouch belonging to Queen Luise, 1810, silk  
SMB, Kunstgewerbemuseum, VaW. No. 48

**125.** Money pouch belonging to Queen Luise, 1810, silk, crocheted  
SMB, Kunstgewerbemuseum, VaW. No. 49

**126.** Money pouch belonging to Queen Luise, 1810, silk  
SMB, Kunstgewerbemuseum, VaW. No. 50

**127.** Pair of women's shoes, England, circa 1795, leather, silk, linen, embroidery  
SMB, Kunstgewerbemuseum, VaW. No. 117

**128.** Straw hat belonging to Queen Luise, with »à dent de loup« toothed white silk ribbon, 1810, straw, silk  
SPSG, VaW. No. 39

**129.** Straw bonnet belonging to Queen Luise, with toothed yellow silk ribbons, 1810, straw, silk  
SPSG, VaW. No. 40


**130.** Chip hat belonging to Queen Luise, with green voile ribbons, 1810, woodchip, textile  
SPSG, VaW. No. 41

**131.** Chip hat belonging to Queen Luise, with white silk ribbons, 1810, woodchip, silk  
SPSG, VaW. No. 42

**132.** Chip bonnet belonging to Queen Luise, with white silk ribbons, 1810, woodchip, silk, silk lace  
DHM, VaW. No. 43

**133.** Fragments of a chip hat belonging to Queen Luise, with rose silk ribbons, 1810, woodchip, silk  
DHM, VaW. No. 44

**134.** Hat belonging to Queen Luise, 1810, silk, silk velvet  
DHM, VaW. No. 6

 *Headdresses were becoming ever more significant in the fashion of the early 19th century. This also reflected the increasing presence of women in the public sphere, as a hat was always worn when outside the house. The small brim around this elaborately crafted hat was created by making a series of small folds in the crown. The stitched-and-turned ribbons on the round silk crown shape and support the hat. These ribbons also create a perforated effect that was considered very modern at the time.*


**135.** Bonnet belonging to Queen Luise, 1810, silk satin, smocking, tulle  
SPSG, VaW. No. 45

**136.** Daniel Nikolaus Chodowiecki: Friedrich Wilhelm III, Queen Luise and Princess Friederike with their children,


circa 1798, quill and ink  
SPSG, VaW. No. 98

**137.** Heinrich Anton Dähling: Queen Luise, 1798, lead pencil  
Lower Saxony State Museum in Hanover, VaW. No. 34

#### **XIV VALUABLE ACCESSORIES – SILK AND CASHMERE SCARVES AND SHAWLS**

 *The grand hall*

**138.** Johann Friedrich August Tischbein: Crown Princess Luise of Prussia, 1796, oil on canvas  
Huis Doorn museum, Netherlands, VaW. No. 53


 *In this painting, Luise is depicted wearing a floor-length robe with elbow-length sleeves under an embroidered half-length chemise (also known as a tunic). She has a long silk shawl draped around her shoulders and left arm. The shawl's colour matches the elegant low-heeled laced shoes. There are numerous paintings in which Luise appears in a shawl draped around her body in various ways. Fashionable shawl-tying techniques were regarded highly, and courses were even offered on how to do it.*

**139.** Johann Friedrich August Tischbein: Princesses Luise and Friederike of Prussia, 1796, oil on canvas  
Private collection, VaW. No. 54

**140.** Dress (demi parure) owned by Queen Luise, 1803/1805, Indian gauze, cotton, embroidered  
National Museum in Warsaw, VaW. No. 67

**141.** Headscarf belonging to Queen Luise, cashmere, 1800/1810, cashmere twill, silk  
DHM

**142.** Headscarf belonging to Queen Luise, cashmere, circa 1809, cashmere twill  
DHM, VaW. No. 216


 *Headscarves made of cashmere were exceedingly popular due to the lightness of the material and its property of keeping its wearer warm. However, high import costs meant that it only came to Europe in small bales. This almost perfectly square scarf is the product of four different-sized pieces artfully sewn together. The weave was so fine and intricate that it took two weavers some six months to complete a scarf like this one. The striped pattern and colour scheme are typical of the so-called Afghan style employed in cashmere textiles from 1753 to 1819.*

**143.** Headscarf belonging to Queen Luise with the embroidered dedication: »Ihre Majestät der Königin zu Ehren«, 1800/1810, silk taffeta, silver embroidery  
SPSG, on loan from a private collection, VaW. No. 70


 *Restored especially for the exhibition, this headscarf is likely to have been given to Queen Luise by members of a scarfmaker's guild as a token of their esteem. The technique used to make it was uniquely innovative for the time. After the queen's death, the scarf was given as a memento to one of her ladies-in-waiting, whose descendants regarded the piece as a precious relic. The scarf's coloured edges were woven with a technique different from the one used to make its inner surface. A dedication to Queen Luise is embroidered in silver thread on the scarf's lower right-hand edge.*

**144.** Fragment of a silk headscarf belonging to Queen Luise, 1805/1810, silk, silver embroidery, wool  
Evangelische Kirchengemeinde Paretz, VaW. Nr. 69

## XV ROBE DE COUR – STATELY EVENING WEAR

 Former garden and dining room

**145.** Train belonging to Queen Luise, Paris(?)/Berlin 1805/1810, and train dress, circa 1900/1968, silver lamé, silver embroidery (train), voile (dress) Property of the House of Hohenzollern, HRH Georg Friedrich, Prince of Prussia, VaW. No. 72

 *On particular festive occasions, the women of the court were required to wear opulent dresses with court trains. Queen Luise would have worn the dress on show here to such occasions. The extremely well-preserved train is adorned with elaborate embroidery. The stitching and design are reminiscent of the train worn by Joséphine Bonaparte when she was crowned Empress of France in 1804. Her train was attached below the bust and on the back. Joséphine's coronation regalia introduced the train as a discrete item of clothing and established it as a key feature of court fashions across Europe.*


**146.** Pair of gloves belonging to Queen Luise, 1810, glace leather DHM, VaW. No. 73

**147.** Haensch, sculptor, after Christian Friedrich Gottlieb Schadow(?): Arm-chair from the »Blaue Paradekammer« (blue state room) of Potsdam City Palace, 1803, wood, carved, gilded, silk lampas  
SPSG

**148.** Haensch, sculptor, after Christian Friedrich Gottlieb Schadow(?): Arm-chair from the »Gelbe Paradekammer« (yellow state room) of Potsdam City Palace, 1803, wood, carved, gilded, silk lampas, braiding, embroidery  
SPSG

## XVI COSTUME PARTIES IN HONOUR OF THE QUEEN

**149.** Peter Eduard Ströhling: Queen Luise as Hebe, 1802, oil on copper Royal Collection, lent by Her Majesty Queen Elizabeth II, VaW. No. 175

 *In painting Queen Luise in an Ancient Greek costume, Ströhling captures her youthful charm. Her attributes – such as the drinking bowl, the bay leaf branch and the lyre – identify her as Hebe, the cupbearer of the gods. Her imaginatively modified Greek costume is not based on any vogueish equivalent. The Baroque background with columns and drapes give the piece an official feel.*

*Her pose is one of a ruler. Cast as Hebe, Luise is characterised as bringing joy with her beauty and as a sovereign who promotes the arts.*

**150.** Alois Hirt, publisher: »Dädalus und seine Statuen: Ein pantomimischer Tanz, bei Gelegenheit einer Carnevalsfeierlichkeit, welche am 23sten März 1802 im Palais seiner Königlichen Hoheit des Prinzen Ferdinand von Preussen statt hatte«, 1802, printed, copper engraving, coloured  
SPSG, KPM-Archiv (Land Berlin) and SPSG, VaW. No. 180 and 181

**151.** Plate series based on the »Dædalus and his Statues« fancy-dress party to celebrate Prince Ferdinand of Prussia's return to health, Berlin (KPM), post-1823, porcelain  
SPSG, VaW. No. 182–188 and 264

- a) Plate III: Asclepius and Hygieia
- b) Plate IV: Theseus and Antiope
- c) Plate V: Jason and Medea
- d) Plate VI: Hippomenes and Atalanta
- e) Plate VII: Bacchus and Ariadne
- f) Plate VIII: Cephalus and Aurora
- g) Plate X: Orpheus and Eurydice
- h) Plate XII: Boreas and Orithyia

**152.** Johann Rosenberg:  
Prince Ferdinand's palace, 1785,  
etching, coloured  
SPSG, VaW. No. 189

**153.** August Johann Friedrich Clar, after Heinrich Anton Dähling: »Der große Maskenball in Berlin zur Feyer des Geburtstages Ihrer Majestät der regierenden Königin von Preußen am 12. März 1804 im Königlichen Nationaltheater veranstaltet«, 1805, printed, copper engraving, coloured  
DHM, VaW. No. 198


**154.** Petzin, after Carl Gotthard Langhans: The Schauspielhaus in Berlin, longitudinal section, 1800, quill and ink, watercoloured  
SPSG, VaW. No. 200

**155.** Carl Gotthard Langhans:  
The Schauspielhaus in Berlin, view of façade, 1800, quill and ink, watercoloured  
SPSG, VaW. No. 199

**156.** Wilhelm Chodowiecki: Series of scenes from a masked ball to celebrate Queen Luise's birthday in 1803, 1804, quill and ink, coloured  
SPSG, Hohenzollern Museum until 1945, VaW. No. 190–197

- a) The old year is carried to its grave, series of masks, chimney sweeps are the only mourners.
- b) Euterpe (music) with Prince Louis Ferdinand of Prussia, Thalia (comedy) with Anton Fürst Radziwill, Clio (history) with Count Tauentzien,

- Urania (astronomy) with Count Schmettau, Melpomene (tragedy) with Count Winserezki, Polyhymnia (sacred song) with Prince Hatzfeld
- c) Calliope (epic poetry) with von Krusemark, Erato (love poetry) with von Schack, Terpsichore (dance) with von Warburg, a balloon
  - d) Eight knights on horses, five knights in battle
  - e) Erlking, an orange tree in a pail, thirteen different masks, including Frau von Baranius and Frau Bethmann
  - f) Four-in-hand carriage with sleeping travellers, solar eclipse in the snow with the astronomer Bode
  - g) The artist and his wife with the Three Graces
  - h) Glorification of Queen Luise by Graces

 *Just like the year before, a large masked procession was held in the Schauspielhaus on Gendarmenmarkt square to celebrate Queen Luise's birthday on 12 March 1804. It was divided into several ballads, which were each made up of tableaux vivants and dance performances. Seventeen members of the royal household, including Queen Luise, and many figures from the Berlin nobility acted in the procession. Chodowiecki presents the whole procession, at the*

*end of which Queen Luise is crowned in garlands by the Three Graces.*

**157.** Karl Wilhelm Schenk, after Tommaso Piroli and Friedrich Rehberg: Attitudes of Lady Hamilton, copper engraving

SPSG, VaW. No. 176–179

- a) Figure 1: Sybille
- b) Figure 2: Mary Magdalene
- c) Figure 3: A woman dreaming
- d) Figure 8: Nymph


## XVII JEWELS AND JEWELLERY

**158.** Josef Maria Grassi: Queen Luise, 1802, oil on canvas

SPSG, property of the House of Hohenzollern, HRH Georg Friedrich, Prince of Prussia, VaW. No. 139

**159.** Drop earrings belonging to Queen Luise, Berlin, circa 1800, gold, silver, cut diamonds, diamond rosettes, aquamarine

SPSG, VaW. No. 142

 *The drop earrings were part of a set which included a tiara, a necklace, bracelets, bangles, brooches and rings. She would only have worn the complete set as part of a grand parure or to state galas. Luise probably received the set as a birthday present, since aquamarine*

*was typically given to those born in March, as she was.*

*Luise owned half of her extensive jewellery collection and was free to do with it as she wished. The other half belonged to the state of Prussia and was part of the treasury.*

**160.** Riband, badge and star of the Order of Saint Catherine, St Petersburg, 1801/1809, moiré silk, silk repp, silver embroidery, silver sequins  
SMB, Kunstgewerbemuseum, VaW. No. 143

**161.** Enamel from a badge of the Order of Saint Catherine, property of Princess Heinrich of Prussia, St Petersburg, circa 1765, precious metals, enamel colours, sheet copper  
GStA PK, VaW. No. 144

**162.** Wedding ring of Queen Luise, Berlin, 1793, gold, engraved  
SMB, Kunstgewerbemuseum, VaW. No. 145

**163.** Three signet rings, 18 signets and a ring to mount Queen Luise's signets, 1793–1810, gold, engraved, glass, carnelian, lapis lazuli, agate, cut  
SMB, Kunstgewerbemuseum, VaW. No. 146–167

**164.** Johann Jacob Müller: 18-piece silver-gilt »toilette« service belonging to Queen Luise from her bedroom in the royal palace, including mirror, helmet jug, wash basin, candlestick, brushes, pin cushion, wick trimmer, containers for powders and creams, bowls – silver, embossed, fire-gilded, embossed, marked  
SPSG, VaW. No. 169

**165.** Heinrich Friedrich Wilhelm Maywald(?): Design for the top of Queen Luise's »toilette« table in the royal palace, 1803/1805, quill and ink  
SPSG, KPM Archive of the State of Berlin, VaW. No. 170

**166.** First draft for a piece of micro-mosaic jewellery for Queen Luise, 1801, quill and ink  
GStA PK, VaW. No. 140

**167.** Second draft for a piece of micro-mosaic jewellery for Queen Luise, 1801, quill and ink  
GStA PK, VaW. No. 141


**168.** Draft by Queen Luise for a jewellery set for the wedding of Prince Wilhelm of Prussia in January 1804, 1804, quill and ink, handwriting  
GStA PK, VaW. No. 174

**169.** »Verzeichniss der Juwelen, Perlen und anderen Kostbarkeiten des Nachlasses I. M. der Königin Luise von Preussen, Gemahlin des Königs Friedrich Wilhelm III., Berlin, den 27. September 1810.«, 1810/1820, handwritten  
GStA PK, VaW. No. 172

 After Luise's death a detailed inventory was compiled of her belongings, including her jewels and items of precious metal. However, before it was made, her husband Friedrich Wilhelm III took some personal items for himself. Due to a massive decline in prices and the 1809 tax on luxury items such as gold and jewels, Luise's private jewellery collection was only valued at 133,491 Reichstaler, providing a poor indication of its true worth. This exhibition contains the following pieces from the inventory: elaborate drop earrings (object No. 159; see also No. 9/429 on the opened page of the inventory), parts of the two »toilette« services (object No. 164 and No. 82) and a set of travel cutlery (object No. 172)

**170.** »Volumen speciale 2. Acta Commissionis betreffend die Untersuchung eines Verzeichnisses des Nachlasses Ihrer Majestät der hochseligen Königin, und die Absonderung der Kronjuwelen und der Kronperlen von dem Nachlaß, 1810: 1811«, 1810/1811, handwritten  
GStA PK, VaW. No. 173

**171.** »Verzeichnis der, an den Geheimen Kämmerer Wolter abgelieferten Rechnungen pro December 1804, Januar und Februar 1805.«, 1804/1805, handwritten  
GStA PK, VaW. No. 227

 *The queen's monthly appanage of 1,200 Reichstaler was rarely enough to purchase items for representative occasions and her personal fancy. Luise would therefore have been forced to constantly run up debts, had Friedrich Wilhelm not supported and funded his wife's penchant for elaborate clothes and jewellery sets by giving her a generous portion of his own appanage. This made Luise one of the richest princesses in Europe.*

**172.** Jean François Godet: Parts of a silver-gilt travel cutlery set given to Queen Luise by Countess von Voss, silver, gilded, hallmarked  
SPSG, VaW. No. 171

## XVIII THE QUEEN IN UNIFORM

**173.** Ludwig Tieck, publisher: »Der Prinz von Homburg«, in: »Heinrich von Kleists hinterlassene Schriften«, 1821, printed  
Kleist-Museum, Frankfurt (Oder), VaW. No. 82


**174.** »Der Telegraph. Ein Journal der neuesten Kriegsbegebenheiten«, 1806, printed  
GStA PK, VaW. No. 83

**175.** François Vogel: Spencer, part of Queen Luise's dress riding habit for »Queen« Dragoon Regiment No. 5, 1806, wool, silk, silver embroidery  
Militärhistorisches Museum der Bundeswehr Dresden, VaW. No. 77

**176.** Louis Prot, after Johann Friedrich August Tischbein (head portrait): The Queen of Prussia after the Battle of Jena, caricature of Queen Luise, 1806/1807, copper engraving, coloured  
SPSG, Hohenzollern Museum until 1945, VaW. No. 78

**177.** Jeronimo Forioso (Furioso): A scene from the deluge that swept the North in 1806, caricature of Queen Luise, Paris, 1806, copper engraving, coloured  
Stiftung der Saalesparkasse Halle

**178.** The Queen of Prussia changes the saddle, caricature of Queen Luise, Paris, 1806/1807, copper engraving, coloured  
Musée Carnavalet – Histoire de Paris, France, VaW. No. 80

 *This French caricature was a response to the Prussian queen's public appearances as commander of her regiment. It shows Luise dressed in full uniform with sword and a beard, sitting on a bidet to wash her lower body. In particular, her visit to the encampment at Linderbach, just a few days before the Prussian defeat at Auerstedt in October 1806, caused the French political gazettes to unleash an unprecedented campaign against her. It was only after the Tilsit peace treaties were signed in July 1807 that this press campaign against Luise ended.*

**179.** Giovanni Antonio Sasso, after J. B. Bosio: »Luigia Augusta Guglielma Regina di Prussia«, caricature of Queen Luise, 1806/07, copper engraving  
Verein Historisches Paretz e. V., VaW. No. 79

**180.** Unknown artist in Martinet: Little Alexander in his private council, caricature of Queen Luise, Paris, 1806/1807, copper engraving, coloured  
Stiftung der Saalesparkasse Halle

**181.** Unknown artist: For the incomparable Prussian Don Quixote, caricature of Queen Luise, Paris, 1807, copper engraving  
Stiftung der Saalesparkasse Halle

**182.** Wilhelm Ternite: Queen Luise in an »à la hussarde« riding habit, 1810, pastel on parchment

SPSG, property of the House of Hohenzollern, HRH Georg Friedrich, Prince of Prussia, VaW. No. 84

**183.** Ludwig Wolf: Queen Luise on horseback, 1803, watercolour  
SPSG, Hohenzollern Museum until 1945, VaW. No. 88

**184.** Johann Georg von Dillis: Figure studies for the gathering on Hesselberg, 1801, watercolour, crayon  
Städtische Galerie im Lenbachhaus, Munich, VaW. No. 89

**185.** Spencer for an »à la hussarde« riding habit belonging to Queen Luise, 1806/1810, wool, silk, silver gilt  
DHM, VaW. No. 85

 *The riding jacket, also known as a spencer, is part of a dark blue riding habit comprising a long skirt, a chemisette and a riding hat. Luise had already worn a similar outfit in 1801 during a visit on Hesselberg, as shown in a drawing by Dillis (object No. 184). Short spencer jackets had been very fashionable for women since the late 18th century. The jacket fastened below the bust and – unlike the queen’s uniform jacket shown in this exhibition (object No. 175) – formed part of the negligé,*

*making it suitable for both riding and walking.*

**186.** Chemisette for a riding habit belonging to Queen Luise, 1806/1810, muslin, cotton, white embroidery  
DHM, VaW. No. 87

**187.** English riding hat for a riding habit belonging to Queen Luise, 1806/1810, felt, ostrich feathers  
DHM, VaW. No. 86


## XIX DIPLOMATIC GIFTS

**188.** Wilhelm Haas the Younger: »Darstellung der Neutralitaetslinie welche von Preussen und Frankreich in der am 17 may 1795 zu Basel unterzeichneten Convention verabredet worden«, 1795, copper engraving, silk  
SPSG, VaW. No. 202

**189.** Friedrich Jügel, after Ludwig Wolff: King Friedrich Wilhelm III and Emperors Napoleon and Alexander meet at Tilsit on 26 June 1806, 1807, aquatint  
SPSG, Hohenzollern Museum until 1945, VaW. No. 203

**190.** François Gérard: Joséphine Bonaparte, 1802, oil on canvas  
Musée national des Châteaux de Versailles et de Trianon, VaW. No. 205

**191.** Anne Louis Girodet Trioson, after Robert Lefebvre: Napoleon Bonaparte as first consul, 1801, oil on canvas  
DHM, VaW. No. 206


 *The painting shows Napoleon shortly before he was declared first consul in 1801. At the time, the French Republic was working hard to achieve a rapprochement with Prussia so as to avoid a new coalition between Russia, Great Britain and Austria. One way Napoleon sought to achieve this was by presenting diplomatic gifts of clothing via his wife Joséphine. They included a dress of Brussels lace, parts of which have survived. Joséphine sent it to Queen Luise in 1803, along with a steel-embroidered ball gown and a number of hats.*

**192.** Lace from a dress given to Queen Luise by Joséphine Bonaparte, Brussels, 1803, linen  
DHM, VaW. No. 208

**193.** Lace from a dress given to Queen Luise by Joséphine Bonaparte, Brussels, 1803, linen  
DHM, VaW. No. 207

**194.** Letter from Queen Luise to her brother Georg, Hereditary Prince of Mecklenburg-Strelitz, written on 12/13 August 1803, 1803, handwritten  
LHA Schwerin, VaW. No. 209

**195.** Vladimir Lukich Borovikovsky: Emperor Alexander I of Russia, 1801, oil on canvas  
DHM, VaW. No. 210

 *The charm of the Russian emperor Alexander was not lost on Luise, as we can tell from the tone of her letters to him: »I will be yours with all my heart and soul forever«. However, the emperor's attitude was ambivalent. Although he remained personally attached to the Prussian royal couple throughout his life, for political reasons he sought rapprochement with Napoleon.*

**196.** After Gerhard von Kügelgen: Empress Maria Feodorovna of Russia, mother of Alexander I, 1801, oil on canvas  
SPSG, Hohenzollern Museum until 1945, VaW. No. 211

**197.** Heinrich Anton Dähling: The Prussian royal couple meet Emperor Alexander I at Memel in 1802, 1807, copper engraving, coloured  
SPSG, Hohenzollern Museum until 1945, VaW. No. 212


**198.** Heinrich Anton Dähling: Parade at the Berlin City Palace watched by Emperor Alexander I and King Friedrich Wilhelm III on 25 October 1805, 1806, gouache  
SPSG, Hohenzollern Museum until 1945, VaW. No. 213

**199.** Andrey Voronikhin and Heinrich Gambbs: Incense burner, part of a state gift from Emperor Alexander I to Queen Luise, 1803, lapis lazuli, silver, brass, bronze  
SPSG, VaW. No. 215

**200.** Andrey Voronikhin and Heinrich Gambbs: Incense burner, part of a state gift from Emperor Alexander I to Queen Luise, 1803, lapis lazuli, silver, brass, bronze  
SPSG, VaW. No. 214

## XX EPILOGUE – LEGACY AND PARTAGE

**201.** Wilhelm Ternite: Queen Luise, 1810, pastel on parchment  
SPSG, property of the House of Hohenzollern, HRH Georg Friedrich, Prince of Prussia, VaW. No. 234


 *While Luise's estate was being divided, Friedrich Wilhelm III began trying to soothe his loss by commissioning posthumous portraits of his wife for his personal collection so that he could still feel she was with him. He commissioned Wilhelm Schadow and Wilhelm Ternite to create these pieces. The authenticity of these portraits does not lie in their stereotypical rendering of the queen's physical appearance, but rather in the*

*accurate portrayal of her clothing. All the portraits feature items from Luise's estate and some had to be reclaimed especially for the portraits on the king's request. These items included the blue silk dress which the queen wore a few days before her death and which can be seen in this exhibition (object No. 77).*

**202.** Wilhelm Schadow: Queen Luise of Prussia, 1810, oil on canvas  
SPSG, Hohenzollern Museum until 1945

**203.** Suzette Henry (attributed): Head Tutor Countess Sophie Marie von Voss, 1799, watercolour and gouache  
SPSG, Hohenzollern Museum until 1945, VaW. No. 235

**204.** »Volumen speciale 5. Acta Commissionis betreffend die Verfügungen über die Toiletten, die Garderobe des Nachlasses Ihrer Majestät der hochseligen Königin.«, 1810, handwritten  
GStA PK, VaW. No. 236

 *This inventory was taken in the royal palace shortly after Luise's death. It contains a list of her clothes and furs, as well as details of how they were distributed among the members of the royal family and the court, a process known as the »partage«. Luise's wardrobe, which comprised 40 items and around 70 objects, included elaborate,*

*fashionable pieces from the 1809/1810 winter season. Among them were exquisite furs, cashmere scarves and shawl dresses. All of Luise's other clothing was divided up immediately after her death in Hohenzieritz.*

**205.** Fashion engraving from: »Journal des Dames et des Modes« 1369 (1814): Example of a »... Muff von blauem Fuchspelzwerk« listed at No. 2 in the »Pelzwerk« section of the estate inventory, 1814, copper engraving, coloured  
Private collection

**206.** Fashion engraving from: Ackermann's Repository of Arts, January 1814: Example of a »... dergleichen von Silberfuchspelzwerk« listed at No. 3 of the »Pelzwerk« section of the estate inventory, 1814, copper engraving, coloured  
Private collection

**207.** Fashion engraving from: »Journal des Dames et des Modes« 770 (1806): Example of a »... Palatine von schwarzem Fuchspelz« listed at No. 4 of the »Pelzwerk« section of the estate inventory, 1806, copper engraving, coloured  
Private collection

**208.** Fashion engraving from: »Journal des Dames et des Modes« 362 (1802): Example of an »... Atlas Spencer mit Schwan besetzt«, listed at No. 8 of

the »Pelzwerk« section of the estate inventory, 1802, copper engraving, coloured  
Private collection

**209.** Fashion engraving from: »Journal des Dames et des Modes« 942 (1808): Example of a »... rothe Sammetmütze mit Genotte besetzt« listed at No. 9 of the »Pelzwerk« section of the estate inventory, 1808, copper engraving, coloured  
Private collection

**210.** Fashion engraving from: »La Belle Assemblée«, December 1808: Example of a »... blaue Atlas Mütze mit Astracan Baumwarder besetzt, beschädigt« listed at No. 11 of the »Pelzwerk« section of the estate inventory, 1808, copper engraving, coloured  
Private collection

**211.** Fashion engraving from: »Journal des Dames et des Modes« 967 (1809): Example of a »... blausammet Curè mit Zobel gefüttert« listed at No. 13 of the »Pelzwerk« section of the estate inventory, 1809, copper engraving, coloured  
Private collection

**212.** Fashion engraving from: »Journal des Dames et des Modes« 1554 (1816): Example of a »... silberweißer Pelz mit Zobel gefüttert und besetzt« listed at

No. 14 of the »Pelzwerk« section of the estate inventory, 1816, copper engraving, coloured  
Private collection

**213.** Fashion engraving from: Ackermann's Repository of Arts, December 1810: Example of a »... weiÙe Atlas Enveloppe mit Zobel gefüttert und besetzt« listed at No. 15 of the »Pelzwerk« section of the estate inventory, 1810, copper engraving, coloured  
Private collection

**214.** Fashion engraving from: »Journal des Dames et des Modes« 1203 (1812): Example of a »... schwarze Samet Schanzlop mit Baranken besetzt und wattiert« listed at No. 17 of the »Pelzwerk« section of the estate inventory, 1810, copper engraving, coloured  
Private collection

**215.** Fashion engraving from: »Journal des Dames et des Modes« 949 (1809): Example of a »... Lila Atlas Schanzlop mit Zingola besetzt und wattiert« listed at No. 18 of the »Pelzwerk« section of the estate inventory, 1809, copper engraving, coloured  
Private collection

**216.** Fashion engraving from: »Journal des Dames et des Modes« 1462 (1815): Example of a »... Zobelpalatine woran

am Ende  $\frac{3}{4}$  Ellen fehlen« listed at No. 22 of the »Pelzwerk« section of the estate inventory, 1815, copper engraving, coloured  
Private collection

**217.** Fashion engraving from: »Journal des Dames et des Modes« 9 (1811): Example of a »... weiÙe seidene Schanzlop mit Genotte besetzt« listed at No. 27 of the »Pelzwerk« section of the estate inventory, 1811, copper engraving, coloured  
Private collection

**218.** Fashion engraving from: »Journal des Dames et des Modes« 950 (1809): Example of a »... Lila Atlas Schanzlop mit Baumwader besetzt« listed at No. 27 of the »Pelzwerk« section of the estate inventory, 1809, copper engraving, coloured  
Private collection

**219.** Fashion engraving from: Ackermann's Repository of Arts, February 1810: Example of an »... Olive Atlas Enveloppe mit Zobel besetzt« listed at No. 29 of the »Pelzwerk« section of the estate inventory, 1810, copper engraving, coloured  
Private collection

**220.** Fashion engraving from: »La Belle Assemblée«, February 1811: Example

of a »... Zobelmuff im Carton« listed at No. 30 of the »Pelzwerk« section of the estate inventory, 1811, copper engraving, coloured

Private collection

**221.** Fashion engraving from: »Journal des Dames et des Modes« 1391 (1814): Example of the »weiße türkische Kragen zu Kleidern fünfzehn Stück« listed at No. 2 of the Garderobe section of the estate inventory, 1814, copper engraving, coloured

Private collection

**222.** Fashion engraving from: »Journal des Dames et des Modes« 772 (1806): Example of the »Neun Stück Shawl« listed at No. 3 of the »Garderobe« section of the estate inventory, 1806, copper engraving, coloured

Private collection

**223.** Fashion engraving from: »Journal des Dames et des Modes« 911 (1808): Example of the »Neun Stück Shawl« listed at No. 3 of the »Garderobe« section of the estate inventory, 1808, copper engraving, coloured

Private collection

**224.** Fashion engraving from: »Journal des Dames et des Modes« 1013 (1809): Example of the »Neun Stück Shawl« listed at No. 3 of the »Garderobe«

section of the estate inventory, 1808, copper engraving, coloured

Private collection

**225.** Fashion engraving from: »Journal des Dames et des Modes« 1211 (1812): Example of the »Vier weiße wollene Shawlkleider« listed in the »Garderobe« section of the estate inventory, 1812, copper engraving, coloured

Private collection

**226.** Fashion engraving from: »Journal des Dames et des Modes« 1260 (1812): Example of the »Vier weiße wollene Shawlkleider« listed in the »Garderobe« section of the estate inventory, 1812, copper engraving, coloured

Private collection


**227.** Fashion engraving from: »Journal des Dames et des Modes« 1308 (1813): Example of the »Vier weiße wollene Shawlkleider« listed in the »Garderobe« section of the estate inventory, 1813, copper engraving, coloured

Private collection

**228.** Fashion engraving from: »Journal des Dames et des Modes« 718 (1806): Example of a »... blaues nicht weißes Shawlkleid« listed in the »Garderobe« section of the estate inventory, 1806, copper engraving, coloured

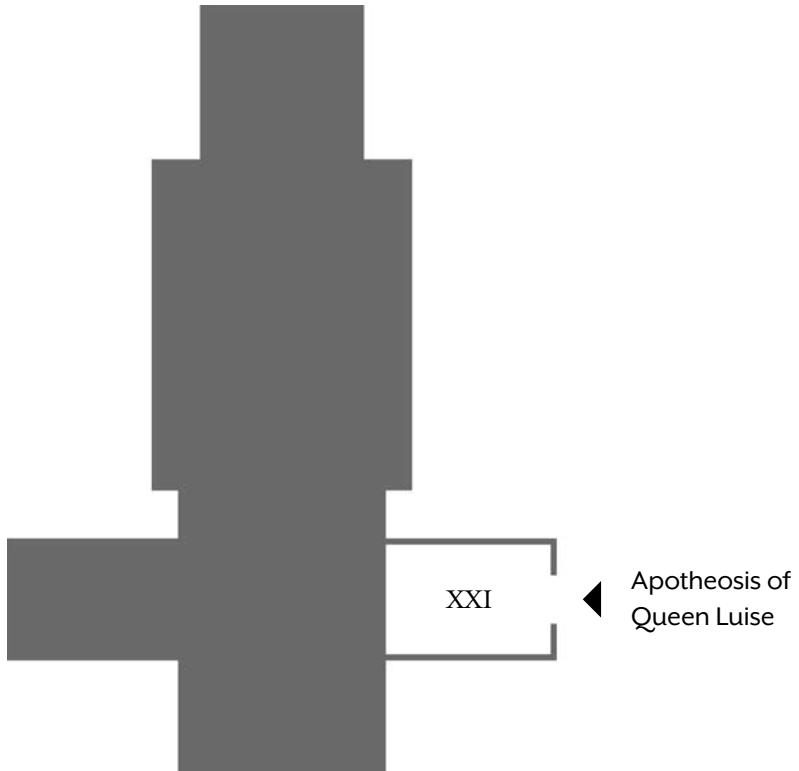
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**229.** Two documents from: »Akta betreffs die Forderung des Modehändlers Francis Anbury zu London an der Hochseligen Königin Majestät. D. 31. May 1817«, 1817, handwritten  
GStA PK, VaW. No. 237

 *Seven years after Luise's death Friedrich Wilhelm III received a bill for £168 from the London fashion retailer Anburey. Apparently Luise had never settled the bill, which was for an elegant dressing gown, headdresses and several other items. After thorough investigation by the court authorities, the bill was found to be fraudulent. The scandal was not limited to Anburey – other luxury retailers in Berlin, Hamburg and London were also involved. The incident showed that even after her death the queen's love of expensive clothes and jewellery was known far beyond Prussia.*


**230.** Wilhelm August Stilarsky:  
Friedrich Wilhelm III, 1816, iron  
SPSG

# VILLAGE CHURCH



## XXI APOTHEOSIS OF QUEEN LUISE

**231.** Johann Gottfried Schadow:  
Apotheosis of Queen Luise, fired clay,  
wood, brass  
Evangelische Kirchengemeinde Paretz

 In 1811 Pilegaard, a merchant from Frankfurt (Oder), commissioned Schadow to create a memorial to Queen Luise. Pilegaard wanted to honour the queen, but he was also »driven by an obsession« to increase his public standing. The memorial was initially intended to be made of marble, but was later realised in fired clay. Pilegaard's ambitious plan ended in failure and he was forced to declare bankruptcy. The relief

was eventually bought by Friedrich Wilhelm III in 1819 for the royal box in Paretz village church. The king removed the memorial, which was not visible from the rest of the church, from public view because he felt that mourning for his wife was a private matter. Many people at the time found the many-figured relief somewhat problematic. Queen Luise, the central figure, is portrayed ascending to heaven. She is flanked by four angels and the four cardinal virtues (faith, love, hope and loyalty). The Genius of Death can be seen behind a globe, on the left is Borussia with an eagle, and on the right is Brennus, reputedly the patriarch of Brandenburg, with the Ascanian bear at his feet.

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**DHM**

Foundation of the German Historical Museum, Berlin

**GStA PK**

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**HRH**

His Royal Highness

**KPM**

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**SMB**

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**SPSG**

Prussian Palaces and Gardens Foundation Berlin-Brandenburg

**VaW. No.**

Number in the list of exhibited works (see exhibition catalogue)

**LUISE. THE QUEEN'S CLOTHES.**

An exhibition by the  
Prussian Palaces and Gardens  
Foundation Berlin-Brandenburg

31 July—31 October 2010

Schloss Paretz

Parking 1

14669 Ketzin

Germany

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*Opening times:*

Tuesday to Sunday from 10 a.m. to  
6 p.m. (last entry at 5:30 p.m.)

*Texts and item lists:* Dr Ute C. Koch,  
Jaqueline Reich, Stefan Schimmel

*Editing:* Kristin Rieber

*Translation of texts and item lists:*

English Express, Berlin

*Graphic design:* Delia Keller,

Gestaltung Berlin

*Cover image:* Henriette Félicité

Tassaert after Johann Joachim

Tischbein: Crown Princess Luise

of Prussia, 1796

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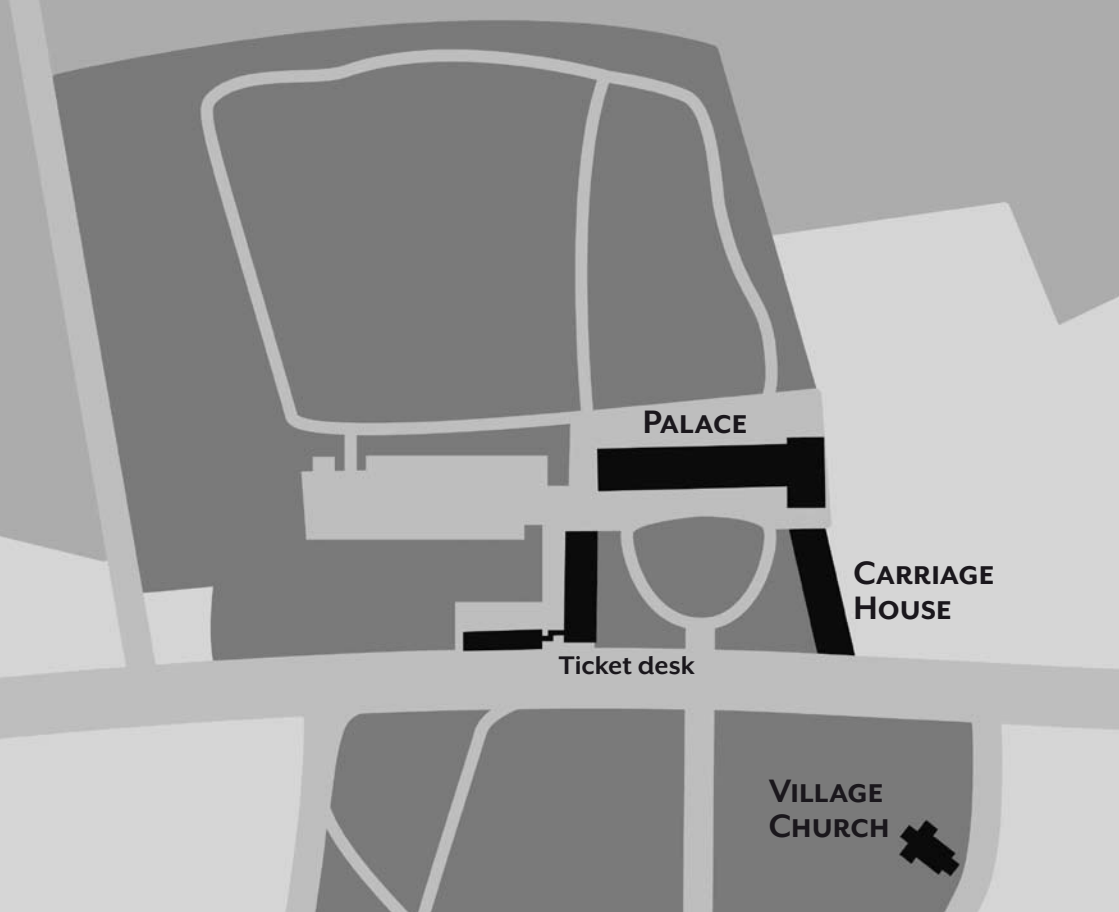
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