

**MARIA ANTONIA Walpurgis
Symphorosa Kurfürstin von
Sachsen, née von Bayern**

Munich 1724 – Dresden 1780

The Bavarian princess married Friedrich Christian von Sachsen, Friedrich August II.'s eldest son, in 1747. She was thus Kurprinzessin until 1763, when her father-in-law died; her husband was Kurfürst only for two months before he too died. An amateur artist, she practised gem cutting, illumination, miniature, oil and pastel painting, as well as poetry and the composition of opera. The subject of an impressive portrait by Mengs, which evidently influenced her work, she was taught by Christian David Müller (*q.v.*) and possibly by Giuseppe Canale (*q.v.*), tutor to the royal children in Dresden from 1751; he engraved some of her pastels, including an ambitious self-portrait lettered "Peint en pastel/par Son Altesse Royale meme." This (or perhaps a version, as the light-blue dress would not normally be described as Traueranzuge, but perhaps the black shawl sufficed) was displayed on an easel in the inner sanctum of the first Dresden salon in 1766. She was an honorary member of the Accademia di San Luca. Her imposing 1772 oil self-portrait, holding her brushes and palette, is in the Vasari corridor of the Uffizi.

Bibliography

AKL; Greer 2001; Nagler 1835–52; Thieme & Becker

GENEALOGIES [Sachsen](#)

Salon critiques

Anon., "Vermischte Nachrichten", *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, II/2, 1766, p. 154:

Von fünf Zimmern waren dreye der Ausstellung der Kunstwerke der Herrn Direktoren, Professoren und übrigen Mitglieder gewidmet, und in dem innersten zog das auf einer Staffeley gestellte Bildniß Ihre Königl. Hoheit der Churfürstinn im Traueranzuge, von Höchstderoselben eigner Hand in Pastell gemalt, das Auge des Kenners, mit so viel grösserer Theilnehmung auf sich, als es, wenn es die wichtigsten Kunstwerke in diesem Zimmer betrachtet hatte, allemal auf das erste zurück zu gehen, sich gleichsam genöthiget fand.

Pastels

J.514.101 SELBSTPORTRAIT, hellblaues Kleid, pstl, 57.5x45, inscr. "Original de Son Altesse Royale Marie Antoinette peint par Elle meme", 1765 (desc.: Johann Georg von Sachsen (1869–1938), Schloß Weesenstein, 1908; desc.: PC 2016). ?Exh.: Dresden 1766. Lit.: Woldemar Lippert, ed., *Kaiserin Maria Theresia und Kurfürstin Maria Antonia von Sachsen: Briefwechsel 1747–1772*, Leipzig, 1908, repr. opp. p. 1 φ



~grav. Giuseppe Canale 1764. Lit.: C. E. G. Prestel, *Catalogue raisonné de la rare et précieuse collection d'estampes anciennes...de feu Mr. Clemence Aloys Hobweisner*, 1819, no. 1244/2



~Antoine de Marcenay de Ghuy (1724–1811), "dans un médaillon attaché à une pyramide", pnt., 254x170 (comte Rigal, cat. raisonné, Regnault-Delalande, 1817, p. 214, no. 41 n.r.)

~grav. Marcenay de Ghuy, etching, 1765 (FD 1439)

~cop. Giovanni Arrighetti, m/u, 1781. Lit.: Borroni Salvadori 1987, p. 138

~version, in widow's clothing, wearing the order of St Catherine, pnt. (New York, Sotheby's, 2.XI.2000, Lot 77, as by Rotari, unknown sitter, rejecting identification by Borsch-Supan. London, Sotheby's, 31.V.2001, Lot 10, as by Rotari, of Catherine the Great)

J.514.105 L'archiduc CHARLES

~grav. Giuseppe Canale. Lit.: Prestel, *op. cit.*, no. 1244/1