

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

SCHMIDT, Georg Friedrich

Wandlitz 24.I.1712 – Berlin 25.I.1775

After initial training in Berlin with the minor engraver Georg Paul Busch, in 1730 Schmidt enrolled in the Artilleriecorps for six years. On his release he travelled to Paris, arriving with Wille (whom he joined in Strasbourg en route) in .VII.1736, according to Wille's *Mémoires*. In Paris he approached Lancret, a friend of Pesne, but was directed to Nicolas Larmessin with whom he worked for some months. *Agréé* 1742 at the Académie royale, he exhibited an engraving of La Tour's *L'Auteur qui rit* in the Salon of the following year. La Tour reciprocated with a portrait of Schmidt, attesting to the friendship between these artists which persisted for many years (in 1772 he engraved a second La Tour self-portrait). Several other coloured chalk drawings of academicians from this period are also known.

He returned to Berlin in 1744 (despite being *requ* that year) and became engraver to the king of Prussia. Two years later he married Dorothee Luise Videbant, the daughter of a merchant; she appears in a number of his portraits. On 16.XI.1746 Friedrich II. wrote to his sister, the Markgräfin von Bayreuth, promising a pastel by Schmidt, "un habile graveur, à Berlin, qui fait de beaux tableaux au pastel"; by 31.XII.1746 the work was not ready: "Je vous ai promis un portrait en pastel de Schmidt. Je m'acquitte de cette dette, et je vous l'envoie. Schmidt se plaint de ce que je l'ai trop pressé. C'est à vous à juger si l'ouvrage est digne de vous être envoyé, ou si vous le trouvez inférieur à sa réputation." In 1757 he went to St Petersburg, at the invitation of the Tsaritsa Elisaveta Petrovna whose portrait by Tocqué he had engraved; there he founded a school of engraving for the Russian imperial portraits. He returned to Berlin in 1762.

He worked in sanguine or three crayons (some of these have erroneously been described as in pastel), and occasionally in pastel, but in a graphic manner that retains the character of coloured chalk drawing.

Bibliography

Bellier de La Chavignerie & Auvray; Bénézit; Börsch-Supan 1994; Brieger; Crayen 1789; Darmstadt 1914; Горбачева 2002; Füßli 1779; La Tour 2004; Nagler 1845; Portalis & Béraldi 1882; Sanchez 2004; Santifaller 1976; Wille 1857

Salons critiques

Louis PETIT DE BACHAUMONT, *Liste des meilleurs peintres, sculpteurs, graveurs et architectes des Académies royales de peinture, sculpture et architecture suivant leur rang à l'Académie, 1750*, p. 33:

Je ne parle point de plusieurs bons artistes en tout genre qui sont de l'Académie, parce qu'ils sont actuellement dans le pays étranger, entre autres M. Smit [Schmidt], excellent graveur pour les portraits, il est à Berlin; M. Lungberg [Lundberg], excellent peintre de portrait au pastel, il est à Stockholm; il peint dans le goût de la Fameuse Rosa Alba Carrera [Rosalba Carrera], Vénitienne, qui est aussi de l'Académie de Paris, ainsi que Pelegrini, son beau-frère, excellent peintre d'histoire dans le goût italien moderne; il est à Venise avec elle.

Drawings with coloured chalk or pastel

J.66.101 SELF-PORTRAIT sketching; & pendant:
J.66.102 spouse, née Dorothee Luise Videbant,

with a book, black, red chlk, watercolour, pstl, ink/ppr, 21x17, sd 1752/1761 (Washington, NGA, inv. 2007.111.159/158. [Paul Prouté, Paris. Zurich, Galerie am Neumarkt, 3.XI.1972, Lot 214. Heidelberg, Arno Winterberg, 4.V.1979, Lot 856.] Wolfgang Ratjen, Munich; acqu. 2007). Exh.: Washington 2010, no. 27/28 repr. φ



~grav. Schmidt 1752/1761

J.66.106 Prinzessin Anna AMALIE von Preußen (1723–1787sa), Kniestück, pstl. Lit.: Börsch-Supan 1994, p. 7 n.r.

J.66.1065 Charles-Nicolas COCHIN (1715–1790), peintre, cr. clr, 40.6x30.8, sd v "g.f Schmidt amicus del: Parisüs", inscr. frame "Charles Nicholas Cochin le fils graveur du roi ... dessiné par son ami G. F. Schmidt en 1744" (Paris, Galliera, 22.VI.1966, Lot 22 bis; Paris, Galliera, 28.III.1968, Lot 130. Paris, Christie's, 21.X.2009, Lot 107 repr., est. €2500–3500, €67,000) φ



J.66.107 Tsaritsa ELISAVETA PETROVNA (1709–1762), ov., 1761–62 (Moscow, GTG). Lit.:

Горбачева 2002, repr.; Перова 2006, pp. 23, 56 repr. φ



J.66.109 Tsaritsa ELISAVETA PETROVNA, pstl/br. ppr, 37x28 (Vienna, Albertina) FARL

J.66.11 FRIEDRICH II., pstl, c.1746

J.66.111 Maurice-Quentin de LA TOUR, pstl, Ø13.3, sd 1736, label verso Albert Grand (London, Christie's, 1.VII.1952, as ?La Tour, self-portrait, 38 gns; Backer. Emanuel von Baeyer, exh. Maastricht, 2011, €56,000) [?Attr.] φ?α

J.66.113 Dr. med. Johann Nathanael LIEBERKÜHN, pstl, 37.3x29.9, sd r "G.F. Schmidt/ad vivum del/1745" (Berlin, Kupferstichkabinett, KdZ 4599). Exh.: Berlin 1987, no. 36. Lit.: Brieger 1921, repr., as inconnu; Friedländer & Bock 1921, p. 327; Berckenhagen 1964, no. 369 repr.; Dückers 1994, III.83 repr. φ



J.66.116 Dr James MOUNSEY (1710–1773), physician at the Russian court, cr. clr (Berlin, Kupferstichkabinett). Lit.: Biermann 1914, p. 596, no. 1012 repr. φ



J.66.117 Étienne POITREAU (1692–1767), peintre de paysages, cr. clr, 37.2x27.7, sd v “Schmidt del. 1743” (David David-Weill, inv. DW 2551. Siezed ERR, Kiste Nr. DW 193; repatriated 13.XI.1945. Paris, Tajan, 16.XI.2018, Lot 75 repr., as autoportrait, est. €2500–3000, €17,500) φ



J.66.118 L'abbé Antoine-François PREVOST d'Exiles (1697–1763), aumônier du prince de Conti, écrivain, pstl/ppr br., 38.2x31 (Vienna, Albertina, inv.4255). Lit.: cat., details unknown, no. 1772 repr. φ



J.66.12 ~version, dessin, 1745 (Tours, mBA) ~grav. Thérèse Devaux, for Restout 1771–72; Maradan

J.66.122 ?Mme G. Fr. SCHMIDT, née Dorothee Luise Videbant, pstl (Berlin, Kupferstichkabinet. PC 1921; acqu. a.1964). Lit.: Brieger 1921, repr. p. 226; Berckenhagen 1964, no. 370 repr., inconnue φ



J.66.124 Mme SCHMIDT avec son père (Berlin, Kupferstichkabinet. Kann; Munich, Halle, 29.XI.1904, Lot 599 repr.). Lit.: Brieger 1921, repr. p. 316 φ



J.66.125 ?Paul-Ambroise SLODZ (1702–1758), sculpteur, pierre noire, sanguine, craie blanche, pstl bl., 25.5x22.5 (PC Suisse; Nathalie Motte Masselink, Salon du dessin 2023) φδ



J.66.126 Homme, 30.9x27 ov. (Berlin). Lit.: Brieger 1921, repr. φ



J.66.128 Tête d'homme en bonnet doublé de fourrure, pstl/ppr, 30.5x20.6 (Hanover, Hood Museum of Art, inv. D.963.90.12. George Tilden Kingsbury, Keene, New Hampshire; don 1963)

J.66.129 Jeune homme, pstl/ppr br., 30.5x25.8 ov., c.1744 (Vienna, Albertina, inv.4252). Lit.: cat., details unknown, no. 1771 repr. φ



J.66.1295 Jugendlich weibliches Porträt, von vorn, Brustbild, Oberkörper und Unrahmung mit weißem Stift nur angedeutet, auf braunem Grund, pstl 53x43 ov. (Arnold Otto Meyer, Hamburg; Leipzig, C. G. Boerner, 19–20.III.1914, Lot 428 n.r.)

Homme, 26.5x22.5 ov. (Bourgarel; Paris, Drouot, 15.VI.1922, Lot 222 repr., as by G. Fr. Schmidt. Jacques Malatier; Paris, Drouot, Ader, Laurent de Rummel, 10.X.2018, Lot 28 repr., éc. fr. dans le gout du XVIII^e, est. €1500–2000). Exhb.: Paris 1920a, no. 365, as by Liotard [??attr.; v. Éc. fr., J.9.4025]

Officier en uniforme bleu, s “Schmidt/feit”; & pendant: Femme en robe rose, s “Schmidt/feit” (London, Christie's, 3.IV.1995, Lot 209 repr./n.r.) [v. J. H. Schmidt]

J.66.135 Drei Hofdamen des Prinzessin Amalie von Preußen, pstl. Lit.: Börsch-Supan 1994, p. 7 n.r.

J.66.136 Portrait, pstl, Salon de Toulouse 1773, no. 118 (comte de Bouzet, lieutenant-colonel d'infanterie, 1773)