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A Newly Discovered Portrait of Pierre Ier Mariette

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2018

NOUVELLES
DE
L'ESTAMPE



PIERRE I MARIETTE

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ANTOINETTE FRIEDENTHAL

A Newly Discovered Portrait
of
Pierre I Mariette

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DE
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A NEWLY DISCOVERED PORTRAIT OF PIERRE I MARIETTE

Antoinette Friedenthal

A manuscript entitled *Catalogue des Portraits* in the British Museum refers on page 231 to a portrait of Pierre I Mariette (ca. 1603-1657), the founder of the “Mariette Dynasty”,¹ of whom no portrait has been known in the literature so far. This substantial catalogue, compiled by Pierre-Jean Mariette (1694-1774), has rightly been related to the portrait collection of Prince Eugene of Savoy (1663-1736)² as it had been one of Pierre-Jean Mariette’s tasks to arrange and catalogue that collection of prints – today kept in the Austrian National Library – during his stay in Vienna from October 1717 until December 1718.

I.

In working on this project, the young Mariette followed two principles: the portraits were arranged along political and geographic boundaries and then classified according to the sitter’s social role as defined by birth or occupation. On 15 December 1717 Pierre-Jean Mariette commented on the classification in a letter to Wilhelm von Hohendorff (ca. 1670-1719), the prince’s adjutant general. He mentions a sizeable acquisition of portraits recently made by Hohendorff in Nuremberg and expresses his intention to further supplement the prince’s collection with items he hoped to find on his return trip via Italy and in Paris “et avec cela j’espere qu’il aura la plus belle, la plus nombreuse, je n’ose pas dire la collection de portraits la mieux arrangée qui soit au monde”.³

This task of arranging the portraits alternated with Pierre-Jean Mariette’s work on Eugene’s collection of prints by and after the principal artists arranged by schools and masters. While the latter assignment was accomplished with much

For critical comments and discussion I would like to thank Wolfgang Haase and particularly Johannes Nathan. I am also grateful to the editorial board of the *Nouvelles de l’estampe* and above all to Rémi Mathis and to Véronique Meyer for her much appreciated advice. I would equally like to thank Patrick Poch for kindly answering my queries and for showing me the portrait collection of Prince Eugene of Savoy in the Picture Archives and Graphics Department at the Austrian National Library. Thanks are similarly due to Nirmalie Mulloli for her valuable assistance.

1. Maxime Préaud, “La dynastie Mariette. De l’*Espérance* aux *Colonnes d’Hercule*”, in: *Catalogues de la collection d’estampes de Jean V, roi de Portugal par Pierre-Jean Mariette*, ed. by Marie-Thérèse Mandroux-França, 3 vols., Lisbon / Paris, Fundação Calouste Gulbenkian / Bibliothèque nationale de France / Fundação da Casa de Bragança, 2003, vol. 1, p. 329-371; on Pierre I Mariette see also Marianne Grivel, *Le commerce de l’estampe à Paris au XVII^e siècle*, Geneva, Librairie Droz, 1986; Maxime Préaud, Pierre Casselle, Marianne Grivel and Corinne Le Bitouzé, *Dictionnaire des éditeurs d’estampes à Paris sous l’Ancien Régime*, Paris, Promodis, Editions du Cercle de la Librairie, 1987, entry on: Mariette, Pierre 1^{er}, p. 230-232. – The catalogue in the British Museum, Department of Prints and Drawings, bears the inventory number 1845.1223.1.

2. See Antony Griffiths, “Print Collecting in Rome, Paris and London in the Early Eighteenth Century”, in: *Harvard University Art Museums Bulletin*, 1994, p. 37-59, p. 48; idem, *The Print before Photography. An Introduction to European Printmaking 1550-1820*, London, The British Museum, 2016, p. 541, n. 30.

3. Pierre-Jean Mariette to Wilhelm von Hohendorff, Vienna, 15 December 1717 (Louvre, Département des Arts graphiques, Aut. 1613/Lettre 12); further up in the same letter Mariette had written: “j’ay le bonheur de rencontrer icy un sçavant, c’est Monsieur Herreus antiquaire de S.M.I. qui s’est offert le plus obligeamment du monde pour m’aider à ranger les portraits d’Allemagne qui sont pour moy une pierre d’achèvement [sic]”.

dedication, the job to arrange the portraits was done with somewhat less enthusiasm – as is evident from the letters sent by the young Mariette from Vienna to his father Jean Mariette (1660-1742) who had stayed in Paris from where he directed and supported his son's work for Eugene.⁴ Both tasks resulted in manuscript catalogues, neatly copied for the patron by collaborators: the catalogues listing the prints by or after individual artists were bound into the albums containing those prints;⁵ the lists of the portraits, on the other hand, were copied onto loose cover sheets accompanying the prints in the eventually more than 200 boxes containing this part of the collection.⁶ Writing at the end of November 1718, barely three weeks before his departure from Vienna, Pierre-Jean reported thus on the state of this work:

Dieu mercy, tables et catalogues sont hors de dessus les rangs, je n'ay plus de portraits à arranger, un travail assez assidu de près de neuf mois en a produit hier le catalogue, et si ce que le cousin Herissant a commencé dans le mesme temps a eu le mesme succès, il doit avoir un poupon gros et gras ; car, sans mentir, le fruit de mon travail a cela pour devers luy qu'il est gros et epais et chargé de beaucoup d'écriture, et, quoyque j'aye changé presqu'entièrement l'ordre precedent et que j'aye cherché à le rectifier, peut-estre ne serat-il regardé que par sa grosseur. Quoy qu'il en soit, il est finy, c'en est assez...⁷

The catalogue referred to in this passage is almost certainly the above-mentioned *Catalogue des Portraits* in the British Museum. At its end Mariette gives the grand total of listed portraits as 25.248 in 179 "portefeuilles"⁸: clearly, he had not exaggerated in his letter when alluding to the magnitude of his work. He most probably also alluded to this catalogue when writing to his father from Venice five weeks later:

N'oubliez pas aussy, s.v.p., de vous charger du catalogue de portraits que j'ay laissé à Vienne et que S.A.S. est convenue d'envoyer à Paris par la mesme occasion, pour

4. For an inventory of the letters in the Louvre's Département des Arts graphiques (henceforth: DAG) see Valentine de Chillaz, *Inventaire général des autographes (Musée du Louvre, Département des Arts graphiques / Musée d'Orsay)*, Paris, Réunion des musées nationaux, 1997, Aut. 1566-1652. – The present author will soon bring out the edition of these letters ("La fureur de la curiosité m'emporte": *Les Mariette et le prince Eugène de Savoie. Lettres d'un voyage à travers l'Europe, 1717-1719*; to be published by Éditions du Louvre).

5. Most of them today in the Albertina in Vienna. – On the seven-volume Raphael oeuvre see Antoinette Friedenthal, „Markwissen – Wissenschaft. Die Mariette, das Raffael-Œuvre für Prinz Eugen und Adam von Bartsch: Vergleichendes Sehen vom Pariser Graphikhandel zur Wiener Hofbibliothek“, in: *Münchener Jahrbuch der bildenden Kunst*, 3. Folge, 68, 2017, p. 47-84.

6. While the original manner of arrangement and storage was abandoned in the 20th century, it can still be reconstructed. On this collection see Walter G. Wieser, „Die Bildnissammlung des Prinzen Eugen“, in: *Bibliotheca Eugeniiana. Die Sammlungen des Prinzen Eugen von Savoyen* (exh. cat.), Vienna, Österreichische Nationalbibliothek, 1986, p. 273-290; Patrick Poch, *Porträtgalerien auf Papier. Sammeln und Ordnen von druckgrafischen Porträts am Beispiel Kaiser Franz' I. von Österreich und anderer fürstlicher Sammler*, Vienna, Cologne, Weimar, Böhlau Verlag, 2018, p. 208-227, and appendix I, p. 301-309.

7. Pierre-Jean Mariette to Jean Mariette, Vienna, 25 November 1718 (DAG, Aut. 1639/Lettre 38). – The cousin here mentioned is Claude-Jean-Baptiste I Hérissant who had married late in 1717 Louise-Françoise, née Exaltier, widowed Hérissant, cf. among other letters Pierre-Jean Mariette to Jean Mariette, Brussels, 22 August 1717 (DAG, Aut. 1602/Lettre 1); Pierre-Jean Mariette to Jean Mariette, Amsterdam, 8 September 1717 (DAG Aut. 1603/Lettre 2); Jean Mariette to Pierre-Jean Mariette, Paris, 8 Dezember 1717 (DAG, Aut. 1573/Lettre 8). – The child to which Pierre-Jean Mariette alludes in his letter of 25 November 1718 is probably Claude-Jean-Baptiste II Hérissant, later imprimeur-libraire; cf. Jean Mariette to Pierre-Jean Mariette, Paris, 14 March 1719 (DAG, Aut. 1587/Lettre 22): "Vous verrez un petit cousin qui est le 1^{er} fruit des assiduités de M^r Herissant apres de sa reine et qui est un bel enfant, il ne dement point ses parens": Claude-Jean-Baptiste II Hérissant's year of birth is noted with a question mark in his entry in the catalogue of the Bibliothèque nationale de France (catalogue.bnf.fr), i.e. 1719?-1775.

8. *Catalogue des Portraits* (as in note 1), n.p.

l’y faire recire et pour y ajouter les nouveaux portraits que je pourray decouvrir,
ou que vous pourrez fournir de vostre côté.⁹

The catalogue in question is thus also the draft copied by the scribe in Paris – presumably the calligrapher Siméon Le Couteux¹⁰ – when writing the final lists to be inserted into the boxes.¹¹ Once this draft had fulfilled its function, it obviously remained in Pierre-Jean Mariette’s possession. As such the case presents parallels with the genesis of Mariette’s so-called *Notes manuscrites* in the Bibliothèque nationale de France whose catalogues of artists’ oeuvres are also partly based on the work carried out for Prince Eugene¹²: subsequent notes in the portrait catalogue show that Mariette continued to work with these lists, just as he did with the *Notes manuscrites* – although the number of such additions in the British Museum manuscript is comparatively modest.

This *Catalogue des Portraits* includes, from page 225 onwards, a section defined as follows :

Portraits / des artistes du / royaume de France. / Peintres, sculpteurs, architectes,
/ graveurs, jardiniers, / voyageurs et curieux celebres par leurs cabinets, / imprimeurs et libraires, / musiciens, maistres à écrire / ecuyers et maistres d’armes, / orfèvres et jouailliers, fondeurs, / artisans / et autres personnes de diverses / conditions, / rangés chacuns dans leur classe et par ordre / alphabetique.

Within this section, the name of Pierre-Jean’s own great-grandfather “Mariette {Pierre}” appears among “Graveurs et marchands d’estampes”, supplemented by the designation “marchand d’estampes”. Under “Noms des peintres / graveurs” the entry names “Fr. Poilly” as the artist who had made the original likeness and “J. Mariette” as its engraver.¹³

II.

Such a portrait, previously overlooked by Mariette scholarship, in fact survives in the collection of the Austrian National Library in what looks like a somewhat experimental impression which suggests that the plate had first been used for another print.¹⁴ Of even greater interest, however, is an-

9. Pierre-Jean Mariette to Jean Mariette, Venice, 30 December 1718 (DAG, Aut. 1643/Lettre 42). – The „occasion” here mentioned refers to a trip to the Netherlands which the prince was planning at the time. Pierre-Jean assumed that this would take place around February 1719 and that it would offer the opportunity to send some items to the Netherlands. From there they could have been sent on to Paris or Jean Mariette – who according to this and other letters also intended to travel to the Netherlands in order to pay his respect to the prince – could have taken them into his possession. However, these travel plans of the prince never materialized: see Max Braubach, *Prinz Eugen von Savoyen. Eine Biographie*. Band IV. *Der Staatsmann*, Vienna, Verlag für Geschichte und Politik, 1965, p. 73.

10. This is suggested by comparisons between the catalogues in the Albertina written by Le Couteux and the portrait catalogues in the Austrian National Library, cf. Friedenthal, forthcoming (as in note 4).

11. A detailed analysis of the British Museum catalogue in conjunction with the portrait catalogues in the Austrian National Library, not carried out so far, is beyond the scope of this contribution.

12. Pierre-Jean Mariette et al., *Notes manuscrites*, BnF, Estampes, Réserve Ya2-4 (1-10)-Pet. Fol.; cf. Philippe Rouillard, “Étude des notes manuscrites de Pierre-Jean Mariette et remarques sur la présente édition”, in: Mandroux-França 2003 (as in note 1), p. 375-433.

13. *Catalogue des Portraits* (as in note 1), p. 231.

14. Austrian National Library, Picture Archives and Graphics Department, inv. PORT_00026342_01, originally no. 16 in vol. XXXII of the “France” section of Prince Eugene’s portrait collection, inscribed on the verso in pen and ink “P. Mariet[te]” (the last two letters are covered by a paper strip; the inscription is perhaps in Jean Mariette’s handwriting); the old card catalogue identifies the sitter as Pierre I Mariette but notes that the identification is not certain. The portrait has been digitized and may be consulted online at www.portraitindex.de. However, the pertinent record only gives the name of the sitter, it neither states the years of birth and death, nor his profession, nor the artist(s) involved in the making of the portrait. (I only became aware of this record when concluding the research on this contribution which departed from the *Catalogue des Portraits* in the British Museum.)



Fig. 1. Jean Mariette after François de Poilly, *Portrait of Pierre I Mariette*, etching; Vienna, Albertina.

other impression of this print (fig. 1) also preserved in Vienna, namely in the Albertina, the institution holding most of the artists' oeuvres assembled for Prince Eugene by the Mariette. There it is found in volume I, folio 79 of the two-volume oeuvre of Jean Mariette.¹⁵ Initially it had not been

15. Vienna, Albertina, HB173.1-2, here: HB173.1, fol. 79.

envisaged to furnish such an oeuvre to Eugene. Plans to include it only formed during a conversation between the prince and Pierre-Jean Mariette, probably held in September 1718:

S.A.S. a veues les œuvres des Corneilles et, sur ce que je luy avois marqué que vous rassembleriez aussy les vostres si elle le vouloit permettre, elle m'a chargé de vous dire que vous n'y manquiez pas, et qu'elle s'attendoit fort à les voir ; ainsy, mon cher pere, vostre modestie a beau vouloir en gronder, vous serez relié en maroquin et je brule deja d'envie d'en faire le catalogue, que je feray beaucoup mieux que vous, car j'y diray bien des choses que vous voudriez taire.¹⁶

In view of the young Mariette's humorous report it seems hard to say whether the patron had really wanted to possess Jean Mariette's complete prints or whether his politeness prompted him to express such a wish. Whatever the motivations, the oeuvre of Jean Mariette – who was both a pupil and brother-in-law of Jean-Baptiste I Corneille – was duly added to Prince Eugene's collection. Deviating from his usual practice, Pierre-Jean Mariette even captioned the portrait of his great-grandfather with his own hand, writing the first line directly onto the print and the second line on the supporting album page: "Petrus Mariette. / Iconum mercator Parisiis". The pertaining catalogue entry at the end of the album reads: "Pierre Mariette, marchand d'estampes à Paris, en buste dans un ovale, gravé à l'eau-forte par Jean Mariette son petit fils".¹⁷

This bust-length portrait of a bare-headed man in three-quarter view to the left is a miniature: the height of the sheet varies between 39 mm (left) and 40 mm (right) while its width is 31 mm. Illuminated from top right, the balding head and the face's left side are well lit, yet the brightest area is formed by the supple rectangular collar which reaches down to the shoulders, contrasting with the darker areas of the jacket and the background defined with cross-hatching. The sitter's age is not easy to determine but he may be in his thirties. His physiognomy is characterized by a heart-shaped face, large roundish eyes beneath heavy eye-lids, a fleshy nose with a slightly protruding nasal bone and substantial, curved lips. He seems introvert, even dreamy, and the portrait's intimacy is heightened by its small size, its oval shape and not least by its technique. While the use of cross-hatching is reminiscent of an engraving, the sitter's locks are defined by fluent curving strokes blending into the background, thus depriving the image of a deeper space. The small dimensions of the print and the sitter's modest appearance are in remarkable contrast with Pierre-Jean Mariette's inscription whose rather formal Latin wording would indeed befit a more imposing portrait or even a medal.

The name of the artist who had made the original portrait is not noted in the catalogue in the Albertina and at first sight one might even assume that it had been conceived by Jean Mariette himself. Born in 1660, however, Jean could never have met his grandfather who had already died in 1657. Instead, the portrait was surely etched long after the – presumably drawn – model was made. How might we imagine the latter? What was the situation that caused its making? Was it even made for the purpose of a print?

16. Pierre-Jean Mariette to Jean Mariette, Vienna, 16 September 1718 (DAG, Aut. 1636/Lettre 35).

17. Catalogue entry on Albertina, HB173.1, fol. 79 (n.p.); the same wording also appears in the draft of the catalogue in the *Notes manuscrites* (as in note 12), vol. V, fol. 59.

Fig. 2. Nicolas de Poilly after Anthony van Dyck, *Portrait of François Langlois*, engraving; London, British Museum.



The above-mentioned entry in the *Catalogue des Portraits* in the British Museum states that the print's model had been made by François de Poilly (about 1623-1693).¹⁸ Poilly was in close contact with Pierre I Mariette who published many of his prints;¹⁹ when compiling a supplement to the catalogue of his oeuvre and that of his younger brother Nicolas de Poilly, Pierre-Jean Mariette later spoke of “le temps qu'ils étoient chez le pere de mon grand-pere”.²⁰ Indeed, in 1648 Poilly became the godfather of François, the son of Pierre I Mariette and his second wife Catherine Dubray.²¹ The portrait of Pierre I Mariette seems to reflect this emotional proximity, keeping clear of the formulae of more representative portraits by renouncing on ingredients such as a fictitious frame carved in stone or an inscription. It thus clearly differs from the portrait of François Langlois dit Ciartres (fig. 2), the “libraire et marchand d'estampes” engraved by Nicolas de Poilly

18. The wording of the original catalogue entry in Prince Eugene's collection (France, vol. XXXII, no. 16) in the Austrian National Library is identical with that in the British Museum.

19. See José Lothe, *L'œuvre gravé de François et Nicolas de Poilly d'Abbeville graveurs parisiens du XVII^e siècle. Catalogue général avec les reproductions de 482 estampes*, Paris, Éditions des Musées de la Ville de Paris, 1994, p. 22, and catalogue entries on individual prints.

20. *Notes manuscrites* (as in note 12), vol. VI, fol. 262.

21. See Préaud et al. 1987 (as in note 1), entry on: Mariette, Pierre I^{er}, p. 231; entry on: Poilly, François I^{er} de, p. 259.

after a portrait by Anthony van Dyck.²² Nevertheless, the two images are comparable in other respects and the sitters in fact shared close professional and personal ties: Pierre I published engraved portraits of Langlois,²³ the families were allied by mutual godparenthood and one of Pierre's sons, Pierre II Mariette (1634-1716), was later to wed Langlois's widow Madeleine de Collemont (?-1664). This marriage not only resulted in the Mariettes' entering the *Colonnes d'Heracles* in the Rue Saint-Jacques, previously occupied by Langlois;²⁴ it also brought forth several children, among them Jean Mariette. In the latter's oeuvre assembled for Prince Eugene, the likeness of Pierre I occupies the top right position of a page devoted to portraits, carefully arranged along the principles of symmetry like most pages of these albums (fig. 3). However, Pierre's is the only portrait of a "marchand d'estampes", for the likeness inserted as its pendant represents Moyses Masegré, an "amateur des beaux-arts".²⁵ Apart from representations of coins, the head of Pierre is also the smallest in scale on this page.

III.

The task of arranging Eugene's portrait collection, perceived as "sec" and "sterile" by Pierre-Jean Mariette,²⁶ did not ultimately reduce his interest in this genre. Indeed, the *Catalogue raisonné des différents objets de curiosités dans les sciences et arts, qui composoient le cabinet de feu M^r Mariette* of 1775 refers to large numbers of portraits, individual lots usually including several works,²⁷ in one instance "soixante-treize portraits d'amateurs des arts, libraires et marchands d'estampes".²⁸ In view of such numbers, the group of known portraits of members of the Mariette family is small, yet Pierre-Jean Mariette, the family's last active book and print dealer, carefully documented the male lineage through their likenesses.

Thus, Pierre-Jean's own portrait, drawn by Jean-Baptiste Massé, was inserted by the sitter into the well-known blue mount. He also captioned it beneath the drawing – "Pet. Joan. Mariette Bonarum Artium cultoris indefessi" – and adorned it with a cartouche bearing the following inscription:

22. Cf. Marianne Froté-Langlois, "Iconographie de François Langlois dit Ciartres", in: *Gazette des Beaux-Arts*, 102, October 1983, no. 1377, p. 119-120, fig. 5; Lothe 1994 (as in note 19), no. 114; on Langlois see Grivel 1986 (as in note 1); Préaud et al. 1987 (as in note 1), entry on: Langlois, François, p. 191-193. – The third volume of the Poilly-CŒuvre in the Albertina contains an impression of Nicolas de Poilly's engraving after van Dyck's portrait of François Langlois without the inscription (HB155.3, fol. 60, no. 463); this print is "signed" on the verso "P. Mariette 1656 [?]" and inscribed in Pierre-Jean Mariette's hand: "Portrait de P. Mariette marchand d'estampes et mon gra[nd] per[e]". Directly above this inscription to the right is a smudged and illegible word which may have begun with a "P". The erroneous identification of the sitter as Pierre II Mariette is apparently due to a misunderstanding on the part of the young Mariette.

23. See *Le Cabinet d'un Grand Amateur. P.-J. Mariette, 1694-1774. Dessins du XV^e siècle au XVIII^e siècle*, ed. by Roseline Bacou, Paris, Musée du Louvre, 1967, no. 280; Froté-Langlois 1983 (as in note 22); Grivel 1986 (as in note 1), ill. no. 24.

24. See Grivel 1986 (as in note 1), p. 77, note 128.

25. Jacques Lelong, *Bibliothèque historique de la France*, nouvelle édition par Charles-Marie Fevret de Fontette, vol. 4, Paris, Hérisant, 1775, p. 228. – The artist who executed the portrait is Samuel Bernard, known for his miniature portraits, see *Abecedario de P.J. Mariette et autres notes inédites de cet auteur sur les arts et les artistes*, ed. by Ph. de Chennevières and A. de Montaignon, vol. I, Paris, J.-B. Dumoulin, 1851-1853, entry on: Bernard (Samuel), p. 124.

26. Pierre-Jean Mariette to Jean Mariette, Vienna, 24 August 1718 (DAG, Aut. 1634/Lettre 33).

27. François Basan, *Catalogue raisonné des différents objets de curiosités dans les sciences et arts, qui composoient le cabinet de feu M^r Mariette*, Paris, Basan, 1775. – There are separate sections for drawn (here nos. 1397-1398, no. 1414, no. 1422) and printed portraits (here nos. 1031-1120). In addition, securely attributed portraits in both media are often also classified with the relevant artists (such as Anthony van Dyck, p. 275, no. 399).

28. *Catalogue raisonné 1775* (as in note 27), p. 367, no. 1073.



473



474



475



476



478



479



477



480



481



482



483

Fig. 3. Oeuvre of Jean Mariette, vol. I, fol. 79; Vienna, Albertina.

“J. B. MASSÉ / AMICUS AMICI / effigiem delin. / Ann. 1735”.²⁹ When in 1765 Augustin de Saint-Aubin etched Pierre-Jean Mariette’s portrait after Charles-Nicolas Cochin’s drawn medallion of 1756, he surely did so in agreement with Mariette.³⁰ This happened long after Pierre-Jean had commissioned Jean Daullé, “graveur du roy”, to engrave his father’s portrait by Antoine Pesne, painter of the Prussian court and director of the Berlin academy of art, executed during Pesne’s stay in Paris in 1723.³¹ The inscription on the parapet of this 1747 engraving names Jean Mariette as “graveur et libraire” and also gives the exact dates of his birth and death.³² Finally, Pierre-Jean Mariette inserted the portrait drawing of his grandfather Pierre II Mariette by Franz (François) Ertinger into the typical blue mount, adding the following inscription: “PET. MARIETTE / Imaginum mercat / effigiem delin. / FR. ERTINGER / HELVETUS”.³³ It is at the beginning of this series that our portrait must now be placed: the likeness of Pierre I Mariette, designated by his great-grandson as “Iconum mercator Parisiis”.

29. Oxford, Ashmolean Museum, inv. WA1863.118; see Mariette 1967 (as in note 23), no. 284; Pierre Rosenberg in collaboration with Laure Barthélemy-Labeuw, *Les dessins de la collection Mariette. École française*, 2 vols., Milan, Electa, 2011, F 2373.

30. Paris, Fondation Custodia, inv. 709; cf. Mariette 1967 (as in note 23), nos. 285 and 286.

31. Pesne’s portrait of Jean Mariette is in Paris, Musée Carnavalet, inv. P 0257; see Ekhart Berckenhagen et al., Antoine Pesne, Berlin, Deutscher Verein für Kunstwissenschaft, 1958, No. 226 a and p. 224.

32. On the print by Daullé see *Inventaire du fonds français*, ed. by Marcel Roux et al., Paris, BnF, vol. VI, 1949, no. 68.IV.

33. Paris, Fondation Custodia, inv. 1996-T.23. See Préaud 2003 (as in note 1), fig. 70; Kristel Smentek, “Pierre II Mariette or the Mariette Dynasty Revisited,” in: *L’estampe au grand siècle. Études offertes à Maxime Préaud*, ed. by Peter Fuhring, Barbara Brejon de Lavergnée, Marianne Grivel, Séverine Lepape, Véronique Meyer, Paris, École nationale des chartes / Bibliothèque nationale de France, 2010, p. 539-548, fig. 1; Rosenberg 2011 (as in note 29), F 1865.

Résumé

Summary

A. Friedenthal

Découverte d'un portrait de Pierre I^{er} Mariette / A Newly Discovered Portrait of Pierre I Mariette.

Cette contribution discute un portrait gravé de Pierre I Mariette, le fondateur de la «dynastie Mariette», dont on ne connaissait aucun portrait jusqu'à présent. Récemment découvert par l'autrice, il fait partie de la collection d'estampes fournie par Jean Mariette et Pierre-Jean Mariette au prince Eugène de Savoie, maintenant dans la possession de l'Albertina à Vienne ; un autre exemplaire de cette gravure à l'eau-forte est dans la collection de portraits arrangée par Pierre-Jean Mariette pour ce même commettant, aujourd'hui dans la Bibliothèque nationale d'Autriche. Une lecture de la correspondance entre Jean Mariette et Pierre-Jean Mariette, ce dernier étant alors à Vienne (1717/18), éclaire les circonstances sous lesquelles ce portrait entra dans la collection du prince. De plus, les lettres nous renseignent sur la genèse du catalogue de la collection de portraits rédigé pour ce prince par Pierre-Jean Mariette et maintenant au British Museum. Enfin, l'article replace ce portrait de Pierre I^{er} Mariette, gravé par son petit-fils Jean Mariette d'après François de Poilly, dans le contexte des portraits d'autres membres de cette famille éminente de marchands d'estampes et de libraires-imprimeurs.

This contribution publishes a newly discovered etched portrait of Pierre I Mariette, the founder of the "Mariette Dynasty", of whom no portrait has been known so far. It forms part of the collection of prints supplied by Jean Mariette and Pierre-Jean Mariette to Prince Eugene of Savoy today in the Albertina, Vienna; another impression of this etching is preserved in the portrait collection which Pierre-Jean Mariette had arranged for the same patron, now in the Austrian National Library, Vienna. A reading of the correspondence between Jean Mariette and Pierre-Jean Mariette, who was then in Vienna (1717/18), sheds light on the circumstances under which the portrait in the Albertina entered the prince's collection. The letters also elucidate the genesis of the portrait catalogue today in the British Museum compiled by Pierre-Jean Mariette for the same patron. Finally, the article sets the new portrait, made by the sitter's grandson Jean Mariette after François de Poilly, in the context of other known portraits of members of the Mariette family.

Antoinette Friedenthal, who earned her doctorate in Art History at the Freie Universität Berlin, is an independent scholar.

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