



76(a)

NO. 76 PHOTOGRAPH BY PETIT

Date Before 28 May 1863.

Artist Pierre Petit (1832-1909): see No. 62.

Description (a) Photograph: mount 40.0 × 32.0, photographic paper 26.0 × 18.9 cm. In image, lower left, studio stamp with facsimile signature 'Pierre Petit'.

Location (a) Musée Hector Berlioz, La Côte-St-André, inventory no. R 96.685.

Other copies

(b) Dimensions unknown. No stamp. Location: Bibliothèque nationale de France, Paris, Opéra, Fol. F. Cl. P. Petit, Berlioz (Hector).

(c) Mount 37.1 × 31.2, beige paper 30.7 × 24.8, photographic paper 25.3 × 19.0 cm (corners rounded). On beige paper, lower left 'PIERRE PETIT. PHOT.', lower right '29 & 31. PLACE CADET.'. Location: Bibliothèque nationale de France (Macnutt Collection), Paris.

(d) Dimensions unknown. In image, lower left, studio stamp with facsimile signature 'Pierre Petit'. Beneath, apparently on mount, an autograph inscription by Berlioz: 'à Madame Estelle Fournier son dévoué Hector Berlioz. | + + + the sun-flower turns on her god, when he sets | The same look she turn'd when he rose. (Thomas Moore)'. Published: *Le Monde musical*, 15e année, no. 22 (Paris, 30 November 1903), p. 343. Location: unknown.

History See No. 75. The high value which Berlioz set upon this photograph is shown, apart from his recommendation of it as frontispiece for the German translation of *À travers dix ans*, by his choice of it as a souvenir picture for the love of his youth, Estelle Fournier, with whom he had renewed contact in September 1864. On 21 August 1865 he asked her to return the copy of the *Mémoires* which he had given her: 'the number of mistakes in it is very considerable' (CG VII, p. 294). He added, 'I must also thank you; you gave me such joy yesterday. I had a slight fear that my portrait would have

been relegated to some drawer ... and you've set it in the place of honour' (ib.). Apparently Berlioz had sent Estelle, together with the copy of the *Mémoires* (in which photograph No. 100 is included as frontispiece), another separate portrait, very probably No. 76(d). Previously, on 20 January 1865, he had written referring to a carte-de-visite photograph which Estelle had inscribed to him, 'You think your portrait is a good likeness ... as much as a little photograph can be. I'll send you a large one of me' (CG VII, p. 206).

Comment Two photographs of Estelle have survived, one showing her wearing a white bonnet (for a recent reproduction see Cairns, vol. II, illustration 22, b/w), and the other a black bonnet (see Béatrice Didier, *Berlioz écrivain* (Paris, 2001), plate 5c, colour).

It was not only Berlioz who thought this his best portrait to date: after Nadar's impressive 1857 photograph (No. 56) and one of Reutlinger's two taken before August 1864 (No. 98), this is the photograph most frequently reproduced in the Berlioz literature.

First reproduction Richard Pohl, *Gesammelte Schriften von Hector Berlioz*, vol. I (Leipzig, 1864), frontispiece. Not previously reproduced in colour. † (*Livre d'or*, p. 118, no. 13; *Prod'homme*, p. 487, c.1863; *Barzun*, vol. II, p. 406.)

Derivative (i) Pierre Petit. Photograph: mount 41.0 × 30.5, photographic paper 31.6 × 25.3 cm. Beneath, on the mount, left, gilt-embossed stamp 'Pierre Petit', right, gilt-embossed stamp '122, Rue Lafayette, PARIS | HOTEL PARTICULIER 1903'. Location: Musée Hector Berlioz, La Côte-St-André, no inventory no. A similarly retouched copy was first reproduced in La Mara, *Hector Berlioz* (Leipzig, 1913), frontispiece, b/w.

Since Berlioz had been promoted to Officer of the Légion d'honneur after this photograph was taken, the ribbon of Chevalier was retouched as the rosette of Officer in 1903, when this posthumous print was made, apparently to celebrate the centenary of Berlioz's birth. No. 65(i) was issued for the same occasion.



76(c)



76(i)